VLOG AS A MULTIMODAL TRANSLANGUAGING SPACE: INSIGHTS FROM A TURKISH SOCIAL MEDIA INFLUENCER CORPUS

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ABSTRACT

VLOG AS A MULTIMODAL TRANSLANGUAGING SPACE: INSIGHTS FROM A TURKISH SOCIAL MEDIA INFLUENCER CORPUS

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Social media data deepen our understanding of connective posthuman experiences in which users generate content and culturally and discursively influence each other through mediated interaction. The dynamics of audio-visual content generation are sophisticated with its participatory rhythms, multimodal design, and multi-spatiality. Naturalizing the ongoing transformation of the means of digital communication, I examine an understudied digital genre called vlog (video + blog) in this study by focusing on multimodality and translanguaging practices in online spaces. For this purpose, a specialized corpus called the Social Media Influencer Corpus (SMIC) was compiled. The corpus includes 30 vlogs on YouTube posted by Turkish macro influencers (12hs 37 mins) and contains 120,906 tokens. The corpus was constructed using the ELAN software by which text, semiotic and multimodal elements were annotated by creating hierarchically inter-connected tiers. The vlog genre characteristics and the speakers' translanguaging practices were examined through the SMIC. The first part of the findings outlines the vlog characteristics dissecting the vlog settings, locations, compositions, key communicative functions, interactional elements, and multimodal genre resources as extra-linguistic components of vlog

communication. The second and third parts are devoted to the speakers' repertoires and identifying what translanguaging can afford, capturing the intricate relationship among mobile people, linguistic resources, activities, and other spatially relevant elements. Through a corpus-assisted approach, this study illustrates how social media communication transforms our entrenched definition of language and highlights the need for a thorough analytic approach to social media users' recrafted communicative resources.

Keywords: vlog, translanguaging, social media corpus, multimodality, social media influencer

ÖZ

ÇOKMODLU DİLLER ÖTESİ BİR MEKAN OLARAK VLOG: BİR TÜRK SOSYAL MEDYA ETKİLEYİCİ DERLEMİNDEN ÖRNEKLER

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Sosyal medya verisi, kullanıcıların içerik oluşturduğu ve aracılı etkileşim yoluyla kültürel ve söylemsel olarak birbirlerini etkiledikleri ilişkisel insan sonrası deneyimlere dair anlayışımızı genişletmiştir. Görsel-işitsel içerik üretiminin dinamikleri, katılım ritimleri, çok modlu tasarımı ve çoklu mekansallığı ile oldukça karmaşık bir yapıya işaret eder. Dijital iletişim araçlarının süregelen dönüşümünü düşünerek, bu çalışma çevrim içi mekanlarda çok modluluk ve diller ötesilik pratiklerine odaklanarak vlog (video + blog) adlı daha önce odaklanılmamış bir dijital türü incelemektedir. Bu amaçla, Sosyal Medya Etkileyicileri Derlemi (SMIC) adlı özel bir derlem inşa edilmiştir. Bu derlem, YouTube platformunda ünlü Türk etkileyicileri tarafından yayınlanan 30 vlog çeviri yazıdan (12sa 37dk) elde edilen 120.906 kelimeden oluşmaktadır. Bu derlem, hiyerarşik olarak birbirine bağlı katmanlar oluşturarak metin, göstergebilimsel ve çok modlu öğelerin etiketlenebildiği derlem aracı olan ELAN yazılımı kullanılarak oluşturulmuştur. Bu özel derlem sayesinde, vlog türünün tipik özellikleri ve konuşmacıların diller ötesi pratikleri incelenmiştir. Bulguların ilk kısmı, vlog ortamlarını, mekanlarını ve kompozisyonlarını, vlog türünün temel iletişim işlevlerini, etkileşim öğelerini ve çok modlu iletişim araçlarını

inceleyerek vlog türünün özelliklerini ana hatlarıyla açıklamaktadır. İkinci ve üçüncü bölümler, konuşmacıların repertuarlarına ve diller ötesiliğin neleri kapsadığına odaklanarak, mobil insanlar, dilsel kaynaklar, etkinlikler ve mekanla ilişkili unsurlar arasındaki karmaşık ilişkiyi çözümlemeye çalışmıştır. Bu çalışma veri temelli bir yaklaşım benimseyerek sosyal medya iletişiminin yerleşik dil tanımımızı nasıl dönüştürdüğünü göstermeyi hedeflemekte ve sosyal medya kullanıcılarının yeniden oluşturulmuş iletişim kaynaklarına kapsamlı bir analitik yaklaşıma olan ihtiyacı vurgulamaktadır.

Anahtar Kelimeler: vlog, diller ötesilik, sosyal medya derlemi, çok modluluk, sosyal medya etkileyicileri

Anneme

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LIST OF ABBREVIATIONS

AoIR	Association of Internet Researchers
CL	Corpus Linguistics
CMC	Computer Mediated Communication
CoP	Community of Practice
DIY	Do It Yourself
ELAN	EUDICO Linguistic Annotator
ELF	English as a Lingua Franca
EMI	English Medium Instruction
GIF	Graphics Interchange Format
HEI	Higher Education Institution
IPA	International Phonetic Alphabet
KWIC	Key Word in Context
L1	First Language
L2	Second Language
LC	Language Contact
POS	Part of Speech
SM	Social Media
SMI	Social Media Influencer
SMIC	Social Media Influencer Corpus
TDK	Türk Dil Kurumu/ Turkish Language Association
TNC	Turkish National Corpus
TSC	Turkish Corpus
URL	Uniform Resource Locator
XML	Extensible Markup Language

CHAPTER 1

INTRODUCTION

1.0 Presentation

This chapter introduces the background of the study, the problem the study is engaged in, the purpose and scope of the research, and the significance and limitations of the present dissertation.

1.1 Background to the Study

The digital communication technology vastly mediates 21st-century human social interaction. Social media (SM), as a notably common computer-mediated communication (CMC) environment, proliferates the ways in which fluid language texts are produced, granting a diversity of communication resources. It refers to "any application or technology through which users participate in, create, and share media resources and practices with other users by means of digital networking" (Reinhardt, 2019, p. 3). The participatory nature of social media raises critical perspectives on the connection between the capacities of the (digital) environment and language practices and resources. One of the critical observations could relate to the notion that the environment individuals participate in communication affects the capacity to deploy linguistic resources and skills (Blommaert et al., 2005). What this means for social media is that SM communication as a globalization experience grants individuals with new shared resources through which they exhibit new language behaviors in these contemporary fluid spaces in which people's life worlds and *information habitus* (Böck, 2004) are vastly diverse.

YouTube presents a distinct type of CMC as a representative of these digital, social, and ever-evolving spaces. It is fundamentally a video-based communication that

transformed mass-mediated communication (Burgess & Green, 2009). It has been ranked as the second most-used social media platform worldwide, with 2,562 million monthly active users as of January 2022 (Statista, 2022b). What YouTube has revolutionized is that it enables amateur and everyday content production and circulation. Today's interaction on YouTube encompasses several communicative forms derived from its slogan 'Broadcast Yourself' massively scaling up the number of people publishing their content. The form of interaction on YouTube varies, primarily empowering one-to-many, many-to-one, and many-to-many interaction, among other types. Through its participation model, the interactions may take the form of monologues that *prompt* interaction, dialogue, and polylogue. Users incorporate one or more of these forms relying on the specific communicative purpose of the 'content'[1].

YouTube now spans numerous emergent genres (Torsejen, 2021). One of the prominent genres is vlogs. In their seminal work on YouTube, Burgess and Green (2009) define vlog as "the conversational form that is somewhat emblematic of YouTube's user-created content" (p. 43). The definition characterizes the distinct communicative practices of vlogs and indicates how the genre flourished in participation on the platform. Their work ensured that vlog was the most viewed genre of all YouTube sub-genres. As a communicative genre, vlog invites viewers' feedback, discussion, debates, and emotional engagement. With its central mode of engagement inherent in YouTube, vlogging features interpersonal communication through which the content generator aims to build a sizeable audience, exercise self-promotion, and promotes mass communication for miscellaneous activities.

Vlogging research has shown that vlogs present some distinctive communicative practices. They feature spontaneous and authentic speech and a conversational form of expression (Tolson, 2010). The mode of engagement provides evidence of interpersonal communication at a distance, even with a monologic mode in which imagined recipients (Goffman, 1981) are regarded as hearers. The vlog genre on

[1] YouTube collectively refers to the platform, products, services, and features as the "Service" while "Content" means videos, audio, photos, text, and so on the Service. https://www.youtube.com/static?template=terms

YouTube inspires creative and interactive spaces and introduces online communication behavior of speakers and hearers, a new type of addressee whose interactional privileges are different from face-to-face communication. This mode of communication flouts the boundaries of codes and modes and leads us away from a mere focus on “languages as distinct codes” (Zhu & Li, 2020, p. 15).

Linguistic investigations of these types of contemporary mass communication and linguistic behavior in online social interaction have reassured a *new account of language* where a space-based globalist discourse of translingual hybridity (Kramsch, 2018) is promoted. Dovchin and Lee (2019) argue that digital communication is "an immense shared space in which complex linguistic and communicative practices evolve and revolve without involving direct physical co-existence" (p. 107). Digital means of communication create a space in which individuals develop a diverse set of multimodal ecosystems that can account for usual and unusual combinations of individual repertoires. It also encourages the negotiation of language norms and, thus, cross-language relations (Canagarajah, 2013; Darvin, 2016). Sociolinguistic studies that were interested in these translingual practices in digital spaces aligned their perspective with ‘the translinguistic turn’ and favored the terms like *translanguaging*, *metrolingualism*, *transglossia*, and similar terms which represented the diversity of practices and linguistic factors impacting usage. On the other hand, terms such as *code-switching* and *bilingual*/*multilingual* were regarded as reductive and problematic (Dovchin & Lee, 2019) in their scope to account for the complexities and dynamism of new registers, genres, semiotic resources, and multimodal aspects of (online) communication.

Among various definitions that the translinguistic turn introduced, translanguaging has been one of several competing terms to capture Bakhtin's (1981) heteroglossic view of language. It is a contemporary approach that critically engages in the norms of language behavior and the complexity of the language practices and linguistic repertoire of virtually engaged speakers who absorb linguistic features from a wide range of resources. It focuses on the understanding of languages, language use, and speakers. Translanguaging views speakers as resourceful individuals that do not confine themselves to socio-political or ideological language practices or follow a rule

book. Instead, it considers an interplay among people's own usage of their repertoires, virtual repertoires that became translocal, and general linguistic practices practiced in communities. Consequently, this trans-approach indicates that miscellaneous semiotic resources and discursively integrative practices become organically organized through one's lived experiences. The translanguaging paradigm is a responsive approach to this heterogeneity and superdiversity (Arnaut et al., 2015), drawing attention to the flexible and creative use of linguistics resources and vibrant linguistic repertoires.

There are multiple ways of defining translanguaging, pointing to the complexities in its practice and conceptualization. Vogel and Garcia (2017) define translanguaging as "a sociolinguistic and psycholinguistic theory that privileges language performances of individuals with a plural linguistic repertoire, and not a unitary one (p. 2). Otheguy, Garcia, and Reid (2015) draw attention to repertoires stating, "translanguaging is the deployment of a speaker's full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named (and usually national and state) languages" (p. 281). In Creese and Blackledge's (2015) definition of translanguaging practice, they emphasize *sense-making* referring to "the flexible use of linguistic resources by bilinguals/multilinguals as they make sense of their worlds" (p. 26c which Vogel and Garcia (2017) call “the internal perspective” (p. 5).

Li (2011, p. 1222) introduces the notion of *translanguaging space*, a notion that "embraces the concepts of creativity and criticality" to offer another perspective for looking at languaging practices. In developing the notion of translanguaging space, Li focuses on multilingual speakers' linguistic repertoires and their creative and critical use of a range of resources and spontaneous performances. The concept of repertoires is the core of these approaches to languages and speakers.

Busch (2012) proposes that "linguistic repertoire results from the fact that linguistic practices are not merely seen as arbitrary, as playful language use devoid of social context, but are instead described in relation to grounded local practices" (p. 3). Busch's definition emphasizes context and traces of social practices as the fundamental elements of repertoire. Blommaert (2008) refers explicitly to the concept of repertoire and emphasizes not immobile languages but instead mobile resources. Referring to the

polyglot repertoire, he explains that it is "not tied to any form of national space, and neither to a national, stable regime of language," but it is "tied to an individual's life," and it follows "the peculiar biographical trajectory of the speaker" (p. 16). Blackledge and Creese (2010) underline the complexity of repertoire, addressing ideological constructs of home/nation, which "bears the traces of past times and present times, lives lived locally and globally" (p. 224). Common to all these definitions, we observe a shift from the notion of language as a bounded construct to the speakers' linguistic repertoire and practices. Translanguaging scholarship deconstructs the boundaries of the named languages and challenges national language ideology and linguistic purism. However, considering the local histories of a given context, one should not overlook the possible disjuncture between the speakers' realities and nation-centric monolingual orientations that persist, which is an understudied area, especially in Turkey.

What Vogel and Garcia (2017) call the internal perspective is relevant to repertoires in virtual spaces that enable users to construct and communicate their meaning with a wide variety of resources ranging from semiotic to multimodal. Blommaert and Backus (2013) argue that sociolinguists can avoid traditional linguistic biases through a usage-based focus and undertake a more realistic description of the concept of repertoire. In doing so, they attempt to turn repertoire into "an empirically more useful and theoretically more precise notion" through which we grasp the contemporary processes of language in society (2013, p. 12).

Translanguaging theory can mediate the understanding of what is sociolinguistically authentic and socio-culturally and socio-politically constructed. Research has shown that young adults, particularly "resourceful speakers," use digital spaces skillfully (Pennycook, 2012; Sultana & Dovchin, 2017) to manipulate the flow of the existing and emerging linguistic and semiotic repertoires. One element that entered individuals' repertoire through global communication and mobilization of information is English as a lingua franca (ELF). Li (2016) also argues that the lingua franca is not a simplified language for global communication and has gone further. The principal ethos of these 'trans-' approaches suggests that English is organically organized around multimodal resources and occurs in a discursively integrative universe (Blommaert, 2012), and thus expands to the extent that learners of English create a dynamic contact zone for

ELF and their native language, forming a nonrestrictive and diversity-oriented communication space.

Digital communication also has important implications for linguistic and extra-linguistic diversity. Pennycook and Otsuji (2014) suggest that diversity is webbed dynamically into semiotic resources, activities, artefacts, and space. They address the relationship between linguistic resources, activities, and urban spaces with a consideration of the intricate involvement of *spatial repertoires* in communication and draw attention to how multilingualism operates in complex urban places. Spatial repertoires contain "the linguistic resources at people's disposal in a given place" (Pennycook & Otsuji, 2014, p. 162). These repertoires in real-time interaction have been investigated through landscape analysis and multimodal analysis of various codes and modes. Pennycook and Otsuji's consideration of space allows for grasping the dynamism of meaning-making in other integrative contexts. Nevertheless, this way of looking at everyday language, tasks, and social space is by no means novel and dates to the discursive turn in social sciences, which catered for a review of ensembles in constructing meaning in interactions beyond the constraints of physical space.

In the light of these conceptual developments explained above, it is timely to investigate linguistic repertoires and modalities in relation to translanguaging in everyday digital communication. Turkish speakers' translanguaging practices and repertoires have not been systematically analyzed in offline or online spaces. Instead, many mixing practices were often saturated with abundant linguistic and semiotic resources in which digital participants "indulge in infinite creativity in imagining and constructing both self and other" (Varis & Wang, 2015, p. 71). Within the frame of translanguaging space and the repertoire approach, the present study considers digital space and individual repertoires at work in one-to-many communication of public figures in social media, namely the social media influencers (SMI, henceforth). My aim with the analysis of mundane digital communication is to illustrate the ways speakers make meaning and make sense of their worlds, which are not always the same as normative and structural ways imposed on speakers by the nation-state (socially and politically named) languages (Turner & Lin, 2020). The findings may lead to

recontextualizing the 21st-century sociolinguistic realities of communication and reconsidering the dystopian views of mixing practices.

1.2 Problem Statement

Through digital media, we have witnessed a rise in new online professions, identities, and communicative practices. Despite the increase in investigations of social media in human behavior in relation to the online celebrities such as bloggers, vloggers, or influencers who have become famous by skillfully utilizing participatory feature of social media (Djafarova & Rushworth, 2017), the linguistic practices and modes of interaction in these spaces by this particular subset of digital communities have not been empirically studied. Via social media, individuals are immersed in an attention economy where influence culture generated a set of sociocultural and communicative practices, which deserves attention. However, there is no study that has explored and identified the social media communication of online celebrities whose social behavior and communication practices intend to 'influence' a network of consumers connected to one another in the Turkish context.

Social media (SM) is a multilingual and multimodal space that can expand our understanding of the deployment of various practices and resources while engaging in everyday practice. SM as a social space enables users to gather and share their personal history, experience, and stance through the affordances of the medium. Such communicative environments have become research fields for communication and language studies. However, as Blackledge and Creese (2017) pointed out, "studies of multimodal communication have tended to focus on monolingual settings, while studies of multilingualism and translanguaging have paid little attention to multimodality" (p. 251). The research field of a SM study as the present one is not monolingual or monomodal when the speakers' complete repertoire deployed in the practice and the affordances of the online platform are considered. Emphasizing this view that refers to translanguaging practice as unmarked or usual and denotes it as "the normal mode of communication that characterizes communities throughout the world" (Blackledge & Creese, 2017, p. 252), this study focuses on such empirically observable communicative practices by investigating a subset of online community of

content generators. The study departs from the speaker rather than the language and proposes to situate the multimodal characteristics of their communication as well as social settings represented in the visual display through online audiovisual content within the communicative actions.

In observing the day-to-day interaction of language speakers, we encounter a strategic use of creative spaces available to them. Their communication practices are authentically and discursively shaped by available communicative repertoires, their lifeworld, and individual trajectories, among many other elements. Li (2016) states that people are motivated to draw on superdiverse resources that fit best in each interactive context by ascribing meaning to the *Translanguaging Instinct* (p. 6). Meaning and message conveyance are prioritized over form and accurate use of rules. However, national language ideologies have gone counter to the reality of this linguistic diversity and set the discipline of linguistics against this diversity for a long time (Li, 2016, p. 3). Fear scenarios, including language loss, language competence, culture, identity, and nation, prevail. The intense fear of national identity loss, cultural erosion, and social degeneration spread across socio-cultural contexts in an unsubtle manner. Nevertheless, contemporary sociolinguistic perspectives move from structuralist representations of language to "mobile, expansive, situated, and holistic practices" (Canagarajah, 2018, p. 32). The ideology-driven approach seems to lack the critical eye to capture a broader picture of sociolinguistic change and needs to be critiqued, drawing on the authenticity of contemporary language practices and participation in diverse communication settings.

The international research of translanguaging paid significant attention to its appropriation in institutional contexts, classrooms in particular, and non-institutional or non-academic contexts remained understudied. In alignment with this trend, the research samples have essentially included migrant youth (primarily students) or other immigrant populations, leaving non-immigrant speakers' translingual practices and repertoires unrepresented. As for the national research landscape, translanguaging and pedagogy have been emerging in scholarly debate. Nevertheless, translanguaging from a social-cultural perspective is not a part of the critical dialogue in Turkey, perhaps due to the dominant view that regards mixing practices as "bad language" and hence

"unworthy of attention". The present research aims to fill this gap by taking non-immigrant Turkish adults' daily experiences in digital spaces as a non-institutional context for a usage-based investigation. It also views influencers' voices as impactful in transforming linguistic practices through their social media identities. The study is the first to date that offers a counter case in Turkey to the "one language only" ideology with its inclusion of the voices from a group of adults who practice translanguaging and skillfully deploy their repertoires in online spaces.

1.3 Purpose and Scope of the Study

The overarching framework of the present study is translanguaging, a practical theory of language, to understand contemporary language use, language creativity, and digital linguistic fields in its holistic sense, beyond the separatist view which conceives multilingualism as switching between two or more separate linguistic systems (Li, 2011). However, in order to depict translanguaging practices and people's repertoires of meaning-making systems, a deeper look into the digital genre of vlogging is presented prior to focusing on influencers' complex communication systems to interact with their "imagined" audience.

With the frame of translanguaging, I take an integrative perspective which suggests that individuals draw from one integrated repertoire of linguistic systems, taking the translanguaging outside of the classroom context. Beyond the theoretical pedagogical attributes of translanguaging, digital spaces, for instance, require strategic use of translingual resources, which does *not* necessarily warrant language proficiency and fluency, account for linguistic knowledge, or imply linguistic deficiency. Rather, translanguaging practice that arises in communication indicates speakers' management of social interactions and meaning-making processes. In digital spaces, where people can use resources and involve in a range of linguistic performances, translanguaging practices are prevalent, which, in turn, demands expanding the pedagogical views of translanguaging. I aim to demonstrate how Turkish influencers, who have influencing power over large audiences, perform translanguaging and how translanguaging comes as practice in digital contexts.

Building on the views of translanguaging practices and communication in digital space, the study addresses a critical aspect of coordinated and meaningful performance, paying attention to spatial repertoires. These repertories are defined as the linguistic resources at speakers' disposal at the time of the performance (Pennycook & Otsuji, 2014) and are available and resemiotized in multiple modes in the course of content-generation for the presumed audience. This dimension of the study is undertaken with respect to the notion of multimodality and semiotic composition espoused by translanguaging theory. Digital spaces grant rich semiotic repertoires, which allows us to construct what Li (2011) portrays as a translanguaging space where transnational speakers have a sense of empowerment to connect with the world and represent their selves.

In line with these aims, the study develops a social media corpus of influencers' vlog content, a specialized corpus, to enable a systematic analysis of vlog genre elements, speakers' linguistic repertoires, and extra-linguistic resources in context. Seeking to capture the realities of translanguaging practices (usage) emergent in speakers' everyday lives presented in vlogs, I present an in-depth understanding of the translanguaging and multimodal phenomenon using a corpus-assisted approach. With the corpus construction methodology, this study provides a roadmap for handling social media data with audiovisual media.

The research emphasizes the digital genre elements illustrating influencers' skillful use of the affordances of vlogging genre and how it links to their translanguaging space. Additionally, with a corpus-assisted approach to sociolinguistics, the study contributes to understanding the use of linguistic and semiotic resources in contemporary contexts, presenting observations of everyday translanguaging practices of a particularly understudied group, Turkish social media influencers. Exploring these individuals' everyday language enables us to critically consider the socially and politically constructed labels of languages and the impact of macro social systems on individuals' existing and emerging linguistic, semiotic, and extra-linguistic repertoires.

The study also investigates whether the characteristics and resources of social media contribute to shaping the space for translanguaging practice. I seek the elements

guiding a particular linguistic action or practice by adopting Li's translanguaging space and Pennycook and Otsuji's individual and spatial repertoires. To do so, I resort to a close linguistic analysis of these adults' creative linguistic performances for social activities, including self-promotion and audience engagement in social media. Through language and multimodal analysis in digital spaces, I investigate how linguistic and spatial repertoires and genre repertoires co-exist, generating new forms of interactional practices which are unique to the genre.

1.4 Significance of the Study

In this research, I look at the new forms of language behavior through new media and how Turkish speakers who generate content for YouTube manipulate social media communication and means and bend the rules of a conventional notion of language as a socially and politically bounded system. Naturalizing the ongoing transformation of the means of digital communication, I show in this study that Turkish speakers do not limit themselves to merely identifiable language resources but manipulate these resources to facilitate communication across time and space. Moreover, speakers produce creative and 'influential' language by deploying available modes, codes, senses, and other extra-linguistic resources. The study empirically evidences that digital participants of social media spaces flout the limitations of “one language only” practice (Li, 2016, p. 21). To investigate social media communication and how it transforms our entrenched definition of language, an understudied source of data is explored to show the need for a complex analytic approach to SM users' recrafted communicative resources.

In this dissertation, I discuss the mundanity of translanguaging practice and the characteristics of social media spaces to transcend communication. In the Turkish context, language practices, linguistic diversity, and mixing practices have been understudied, regardless of the communication medium. This data-driven study is a first in Turkey in which translanguaging practice is considered from a perspective of diversity. In light of this perspective on sociolinguistics, the study reconstructs the notion of language and usage descriptively and in an analytically realistic manner,

which can endorse the critique of the discourse of purism and national language ideologies prevalent in the Turkish context.

With this study, I take this notion of ‘spatial repertoires’ to define individuals' discursive translanguaging practice in social media. Spatial repertoires in CMC differ from real-time communication, but they are as authentic and suggestive of meaning in context. I demonstrate that prevailing resources in social media can credibly explain communication practices. To do so, I determine the characteristics and potentialities of a digital genre, vlogs. Although vlogs are the most shared content on YouTube and provide a rich multimodal resource, they are unexplored materials, which led my attention to the Turkish speakers' vlog content.

Most social media studies are based on written data, including big data from various social media platforms (e.g., Twitter and Reddit). Data extraction is often automated and gathers large sums of written data. It may require manual data cleaning, but spoken data require a more laborious transcription process. This study uses a corpus construction and annotation software, ELAN, and illustrates how to use audiovisual media data to investigate a sociolinguistic phenomenon. As for corpus-assisted studies, no study has integrated corpus linguistics tools to explore Turkish users' multimodal social media content. There is also no specialized corpus to analyze language use for translanguaging practice of Turkish speakers, especially with the integration of the contemporary digital communication trends.

Furthermore, translanguaging studies have often adopted observation and/or interview-based methodologies. However, since social media content inherently allows corpus building from users’ published materials, it creates a rich environment to observe day-to-day human behavior and interactional practices emergent in the digital environment. Taking a corpus-assisted approach to translanguaging as a social phenomenon in social media spaces facilitates a systematic analysis of somewhat messy naturally occurring data. Corpus linguistics (CL) techniques are widely used by discourse analysts working with data from new media (i.e., Bednarek & Caple, 2017; McEnery, McGlashan, & Love, 2015), along with triangulating approaches to CL. CL can help to demonstrate a creative usage of linguistic repertoire, indexing unique and

common cases within and across texts. A corpus-assisted approach can also show the usage pattern of new glosses emerging due to participation in digital spaces. Overall, as we began to talk about a trans-turn in applied linguistics (Hawkins, 2018), this study is a timely contribution to both language and communication studies and digital media and society research in digital humanities.

1.5 Limitations

Due to its emic perspective on vlogs as a genre and communicative repertoires emerging in digital space, the study had to conduct an *ad hoc* annotation and coding scheme. Automated processes did not apply to the corpus under inquiry in response to the research questions of this study. Therefore, the researcher undertook a manual coding process with the assistance of an expert and doctoral supervision. The literature asserts that there are attempts to construct agreed schemes for annotation, for instance, of embodied actions, which could enhance the degree of multimodal account of this study. The corpus could not be tagged for embodied acts, including a range of non-verbal behavior. Such an approach extends the range and complexity of the resources governing communication norms of social media. It is encouraging to use a vlog corpus to extend the examination toward various body and material arrangements in translanguaging space. With its original structure, the corpus at hand is suitable to pursue such an endeavor, perhaps manually or semi-automatically.

Due to the time-consuming and resource-intensive nature of building spoken corpora, the hour of transcribed speech has been limited to 30 videos and 12hs 37 mins. The transcription is the first step of corpus creation. The rest of the process, including segmentation and coding relying on a data-driven process of markup, requires examining the data over four times at the very minimum before retrieving results for interpreting the repertoires central to meaning-making. Hence, more work is necessary to observe the nature of a phenomenon than transcribing and searching through spoken data. This is a compromise to work with a feasible yet valid amount of data to process for a single project and researcher operating within a time frame.

In addition to the said methodological constraints, the current version of the SMIC is only orthographically transcribed, tokenized, and annotated for a specific purpose, which may not be applicable for investigating certain cues for conversation analysis. A POS- tagger for Turkish is not integrated. The structure of the extracted files from ELAN can compensate for this limitation using a Turkish part-of-speech tagger since the transcriptions represent standardized speech.

The SMIC corpus is a specialized corpus that snapshots the early 2020s of the Internet era. It should be noted that although the sample can be considered maximally representative due to the selected influencers' celebrated popularity and influencing impact statistics, the analysis could only hint the overall dynamics and practices within influencer communities rather than providing overly generalizable interpretations. In addition, the sample does not represent micro-influencers with less than 250,000 subscribers or other microcelebrities who operate in different sectors (dancer, model, actor/actress, food critic, columnist) and pursue an influencing role by virtue of their current social status.

Regarding the balance and representativeness of the corpus, the sampling was not designed to have a distributed token contribution per influencer. However, it included a fixed number of videos for each person with an approximately similar length. The number of videos and their calculated hours was regarded as a measure of balance. It should be noted that a reverse chronological approach to video data compiling resulted in videos where a single speaker produces the entire talk, while in others, temporary interactants also contribute to the token count. As a result, the duration of a video fails to predict token contribution as much as assumed. Also, some speakers have a faster speech pace, producing more tokens in a shorter time. These variables are difficult to measure depending on video length, the number of interactants, or the number of videos per speaker, as can also be assumed in other types of speech environments. Despite the inherent challenges of compiling a corpus of multimodally rich social media data, the ultimate composition of the SMIC appears to be relatively balanced.

Another inherent limitation is the absence of a polymedia approach (Madianou & Miller, 2011). Many social media influencers are active on other platforms, primarily

Instagram, the most researched social media platform (Vrontis et al., 2021). Some of them departed from YouTube and being Youtuber and moved their promotional activities to Instagram, which could be considered for its multimodal nature (reels, texts, emojis, comments). Polymedia approaches employing a digital ethnographic approach (Androutsopoulos, 2011; Murthy, 2008; Varis, 2016) or netnography (Kozinets, 2010) contribute to cross-context analysis and may function as a source for data triangulation. As mentioned earlier, creating a corpus of polymedia would be beneficial yet beyond the scope of this research, considering the project's focus, labor force, and time limit.

Comments constitute a significant part of many-to-one and many-to-many interactions on YouTube infrastructure. They can inform research on audience design and other interactional dynamics. My adopted approach enables one-to-many communication analysis. Many-to-one is limited to a few instances where the influencer integrates the audience feedback into the flow of the talk, and many-to-many interaction among the viewers is absent.

Paralinguistic elements such as phonetics and phonology or other suprasegmental components are not represented in the corpus. Some instances have required phonetic descriptions to avoid being confused with other codes that share similar sequences of letters and are phonologically distinct. Other instances, such as word plays via cross-coding, also need phonetical identification. In such cases, the IPA transcription of the expression has been noted down. Nevertheless, a complete account of paralinguistic cues is not present in the corpus. However, the corpus design allows such integrations to be completed efficiently when needed.

The primary focus of this study was the interaction between the affordance of the genre and its content creators' linguistic repertoires. The characteristics of the interaction in the corpus lay the groundwork for online speech and modes of interaction. However, there are numerous other possibilities (such as rhetoric analysis, talk types) for research foci.

1.6 Organization of the Dissertation

The dissertation has five chapters. **Chapter One** introduces the background, the problem, the purpose and scope, the significance, and the limitations of the study. **Chapter Two** presents a review of the related literature with regard to the conceptualization of YouTube as a transnational space, vlogging as a sub-genre of YouTube and its conventionalized forms and functions, YouTube influencer ecology, and distinctive features of their mode of expression. This chapter engages in speakers' deployment of linguistic and semiotic repertoires in social media, drawing on the distinctive aspects of translanguaging from code-switching and translanguaging practices in local contexts and digital spaces. Later, a brief account of translanguaging and spatiality is provided, distinguishing contemporary language practices that are mobile and transformative. Finally, a socio-historical account of the status of English as a lingua franca in the Turkish context is presented because of the dominant role of English in Internet communication. **Chapter Three** presents the corpus compilation of the Social Media Influencer Corpus (SMIC) and corpus construction methodology. It expresses the details of the analytic framework of the study, the research setting, the sampling procedure, the process of constructing a specialized corpus of vlog data on YouTube, and the processes of data annotation and analysis using ELAN software. It also elaborates on the information on influencers, the data sources, the scope of metadata, transcription, and annotation stages. Later, the corpus analytical methods and coding approach to genre features and translanguaging practice are presented as the methods of analysis. Lastly, the ethical considerations of using social media data and research quality are presented and discussed. **Chapter Four** presents the genre analysis of vlogging and the corpus-assisted analysis of translanguaging practice organically emergent of this genre content. This chapter includes three parts. First, it presents the setting and location of vlogs, the communicative functions that social media influencers adopt, interactional elements of asynchronous and mediated communication, and vlogging resources in superdiverse communication environments. Second, the speakers' translanguaging space relying on linguistic resources, including translingual insertions, spontaneous translanguaging, digital lexis, borrowed token, slang, and translation as a translanguaging resource, were examined and explained. Third part illustrates how materiality (a variety of objects, tools, and technologies) relates to translanguaging practice and vlogging practice.

Chapter Five concludes the dissertation by summarizing the constructed corpus, the findings of vlog genre features and translanguaging practice, and the implications for future corpus construction for sociolinguistics research.

CHAPTER 2

REVIEW OF LITERATURE

2.0 Presentation

In this chapter, I present a review of the literature on YouTube with multimodality and multilingual Internet and vlogging as a sub-genre of YouTube and its conventionalized forms and functions. Next, YouTube influencer ecology is described with an intent to outline the vlogs featuring a form of interaction through monologues. The second part engages in speakers' deployment of linguistic and semiotic repertoires in social media, drawing on the translanguaging practices in local contexts and digital spaces. Later, a brief account of translanguaging and space and translanguaging space is provided to distinguish the dynamics of contemporary language practices not anchored in time and place but are mobile and transformative. Lastly, due to the dominant role of English in Internet communication, an introduction to the status of English as a lingua franca in the Turkish context is presented, raising the question of language ontology.

2.1 YouTube

YouTube is a public video-sharing site where participants experience a varying degree of engagement with individuals or communities, content, and activities such as generating or sharing videos. It has notoriously known for its participatory culture, which allows and promotes user-led content generation and dissemination. Although the platform may seem like a video archive facilitating personal storage, it was initially introduced to the public with the notion of "Broadcast Yourself" (Burgess & Green, 2009, p. 4), emphasizing a dynamic design and revolutionizing self and public

expression. The platform has attracted young populations[2], particularly for producing and sharing content and receiving a broad audience in return. Early statistics of YouTube indicated significant growth, with over 20 million users per month and 2.5 billion videos watched in 2006, and 65,000 videos uploaded daily (Benson, 2017, p. 26). Recent statistics show that YouTube is the second most popular social network worldwide, with 2,562 million monthly active users as of January 2022 (Statista, 2022). The statistics of the leading countries based on YouTube audience size as of April 2022 show that India ranks first with 467 million users, while Turkey takes the 12th place with 57.4 million users (Statista, 2022a). In addition, a survey conducted in 2022 among individuals between the ages of 18 to 24 from 13 different countries worldwide (N=5,722) shows that 85% of Gen Z have posted video content on YouTube.

With respect to the components of YouTube that the infrastructure allows, three main components can be identified: video data, metadata, and reaction/interactional data. The infrastructure in place creates space for innovative and creative ways of reaching the masses that have not been promoted in traditional media. Through content sharing, it became technically convenient to gather different audiences and amass visitors that potentially consume the content. The content material, including mundane and amateur videos, participates in circulation, making consumer co-creation (Potts et al., 2008) a fundamental value proposition of YouTube because participation is absolutely core to YouTube's (business) communication model.

Since YouTube's establishment as a public domain in December 2005, there has been a dynamic change in the diversity of content. With such vast user interest expressed above, the rhythm and flow of YouTube content appear fast and unstable. The cycle of video creating, sharing, and engaging with viewers has been under investigation in various disciplines to understand the everydayness of video blogs and how it resonates with the masses (i.e., cultural influence). For example, Lange's (2019) ethnographic study illustrated that for some participants, YouTube operates as a social networking

[2] There are more than 100 million users originated in the United States, and 91% of the users in the US seem to be those aged between 18 and 29 (Statista, 2022b) https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/

site where individuals feel connected by sharing mundane activities, representing the lived experiences and interpersonal dynamics of everyday cultural practices. Her focus on YouTube's cultural influence within the frame of anthropology encourages us to think about people's deep interaction with technology to deepen their sociality and create "a shared sense of history" by using publicly temporal elements within YouTube as a concept (p. 7). This shows that YouTube goes beyond being an informational network (Zappavigna, 2012) and becomes an interpersonal resource creating a participatory culture.

On the other hand, participation in YouTube is problematic to theorize since people vary in what capacity they make use of the site. The *uses* of YouTube range from utilizing its promotional capacity to social networking aspect, though these uses are also challenging to distinguish and can operate in an intermingled fashion. Promotional uses include content and a network of engaged consumers, and the video content needs to be rewarded with attention and a value of popularity. With the valorization of ordinary people's content generation on the site, what becomes attached to a popularity or virality quality becomes unpredictable. What makes defining popular culture even more complicated is the culture of virality that discursively influences popular culture. The reason is that the popularity metric is not merely a temporal value attached to collectively consumed content but also a means to generate popular cultures, which can create a global rhythm.

On the other hand, Burgess and Green (2009, p. 75) view YouTube as a commercial enterprise participated by ordinary people. Their book identifies YouTube's role in participatory culture, highlighting,

> it is also a platform designed to enable cultural participation by ordinary citizens. It is a highly visible example of the broader trend toward uneasy convergences of market and non-market modes of cultural production in the digital environment, where marginal, subcultural, and community-based modes of cultural production are by design incorporated within the commercial logics of major media corporations.

YouTube plays a dominant role in several disciplines. Communication studies form one cluster of topics. Research focuses on several aspects of YouTube, including user and user characteristics (Molyneaux et al., 2008; van Dijck, 2009), audience

engagement (Harvey et al., 2011), content creation (Lange, 2011), social network theories (Molyneaux et al., 2008; van Dijck, 2009). These studies demonstrate that YouTube is more than a video-sharing platform, a communication channel, or social media site to gather mass audiences and a creative space to share content. It is all of these things (Soukup, 2014).

Social media features of YouTube allow community building. A YouTuber can invite other YouTube users to subscribe to their channel. In other words, subscribership has an impactful power in creating YouTube communities. These communities are diverse, ranging from people interested in remix culture, music fandom, DIY cooking, and beauty tutorial to educational content, which sets "YouTube as a mediated cultural system" (Burgess & Green, 2009, p. 7). Some user-generated content is underrepresented, while others, such as beauty vlogs, transform the nature of engagement with the platform (i.e., the case of social media marketing by influencers). With such metrics under consideration, YouTube has progressed from merely social participation and creating a sense of community to encouraging commercial and promotional aspirations (Bhatia, 2018; Morreale, 2014). Successful content generators, who claim an expert role in producing and disseminating their content, leverage brand endorsement opportunities and affiliations with brands, making YouTube a platform for profit and a space for self-broadcasting and expression.

Furthermore, YouTube facilitates establishing popularity based on visibility metrics of the YouTube attention economy (Morreale, 2014). Some sub-genres of YouTube content generation, such as vlogs, have received more attention. For example, YouTube has become "the world's leading online beauty consumption platform" with "45.3 billion total beauty views and over 123 million beauty subscriberships" (Pixability, 2015, p. 6). These statistics also correspond to what Bhatia (2018) argues about YouTube becoming a significant part of popular culture as a primarily user-generated platform.

2.2 Vlog

Vlog (*v*ideo + *blog*) is an audiovisual form of blogging conventionalized on YouTube, among the most used video-sharing sites in the world. It is different from blogs on the basis that it features audiovisual content. Frobenius (2014a) defined vlos as "a spoken, asynchronous form of computer-mediated communication" (p. 59). However, since Frobenius' study, vlogs have begun to feature live stream where the audience synchronously contributed to the vlog content; hence, they are no longer merely asynchronous. As a popular media, vlog is a powerful adjunct to everyday life and many industries for various purposes. Vlogging became a significant attraction worldwide upon Google's acquisition of YouTube in 2006 (Gao et al., 2010). A simple search on Google Trends for the topic *Vlog* also shows a dramatic interest over time, especially in 2006 and 2007, which overlaps with Google's YouTube purchase 16 years ago.

Although vlogging is not unique to YouTube, it is an emblematic form of YouTube that dominantly consists of user-generated content (Burgess & Green, 2009). It enables vloggers to upload, title, tag, and share vlogs and collect views, likes, and comments as interactional data. YouTube's search engine enables users to search vlogs of various typed by using keywords, which generates traffic for vloggers' profile. Gao et al. (2010) identify three phases of the life cycle of vlogs; (1) the production phase in which the video is created and edited, (2) posting for the distribution of the vlog content, and (3) archiving in which case the vlog becomes outdated yet stored (or deleted) materials. This cycle is only applicable to asynchronous vlogs which are largely distinct from livestream vlogs today. The production is often made with a mobile vlog camera or a stationary camera, or other mobile devices, which often results in lower-quality videos than professional filmmaking tools can afford. Vloggers may choose to edit videos before uploading with simple and user-friendly video editing software for ordinary users. In the posting phase, user-generated metadata such as title caption or tags (often content-based searchable metadata) and platform-generated metadata (publication date, etc.) required for content or category-based filtering (XML-based aggregation) are designed. Lastly, vlog entries are archived in reverse-chronological order based on publication date and remain to feed in the corresponding searches through YouTube and other search engines until they

are deleted. Apart from Gao et al.'s depiction of vlog making process, a fourth phase can be identified in relation to interactional data. Users' reactions are represented in views, dis/likes, comments, and subscription decisions, which can guide content generators to aggregate larger audiences by interpreting the interaction. Although interactional data may seem as if the interaction was a mere product of end-users' consumption of vlogs, vlogger-audience engagement has been an intricate element in vlog making (further evidence in Frobenius, 2014a, on how vloggers involve viewers).

Bhatia (2018) addresses the hybrid nature of vlog that combines textual and visual forms to establish its conventions. There seems to be common features in these socially interactive videos worldwide. For example, beauty content outweighed all other materials on YouTube in terms of consumer ownership of online conversation, 95% of which are user-generated videos that receive billions of cumulative views, the highest of any industry (Pixability, 2015). Thus, beauty-content generators are called beauty gurus who have gained micro-celebrity status (Marwick & Boyd, 2011; Riboni, 2017). These gurus upload beauty and lifestyle videos and often incorporate branded content to attract views and increase subscriber counts for their profiles. Hou (2019) states that this is a new type of clarification technique accessed by ordinary people.

Developing significant audience capacity, vloggers establish a virtual enterprise and social connection with beauty-content consumers. Gannon and Prothero (2018) evidence that YouTubers generating beauty contents represent a Community of Practice (CoP). They identify practice dimensions of CoP (Wenger et al., 2002), including mutual engagement (i.e., exchange of expertise), shared repertoires (i.e., shared beauty-related/specific vocabulary), and joint enterprise (i.e., shared understanding of practices and identities of who vloggers are and what they do). In relation to linguistic repertoires of beauty vloggers, their findings identify terms such as 'meet up,' 'tags,' 'guest posts,' 'collabs,' 'TMI,' and 'vlogs' as specific vocabulary that circulate among beauty communities and construct shared knowledge. Hou (2019) also notes that various *content series* produced at certain times of the year are named with coinages such as 'vlogtober' (vlog + October) and 'vlogmas' (vlogs + Christmas). There seems to be a lingo produced and circulated.

Hou (2019) categorizes the major types of beauty content as 'tutorial,' 'consumer review,' and 'consumption exhibition.' These videos are anchored in specific settings and themes that often construct the norms in terms of format, title, and topics through which vloggers catch up with trends or viral topics that are time-sensitive materials. Such normative practice can guarantee more visibility. For example, when fashion/beauty hauls (reviewing recently obtained products) or challenge vlogs are popular, vloggers produce content considering these trends. Nevertheless, vloggers do not solely follow the normativity of content creation but also try new formats to optimize their personal creativity (Hou, 2019). For the competition, distinguishing oneself from other content generators requires innovation and embarking on personal style and emblematic or stylized interactional practices.

A different content generation structure is travel vlogs. Regarding the setting and composition of travel vlogs, they are usually conversational in nature and rich in visual content (Peralta, 2019). Peralta's study on creating destination images through vlogging has evidenced that travel vloggers cultivate a practice of destination branding and marketing using narration. Her study employs Halliday's (1978) Systemic Functional Linguistic Theory to analyze the meaning-making processes, including narratives, scenes, shots, and objects appearing in the videos. The findings address the compelling part of imagery in vlogging to project an image of a destination that could not be depicted in text alone. Peralta concludes that a travel vlog makes an effective destination marketing tool due to the persuasive talk and imagery to reinforce the cognitive image of a destination.

Ladhari et al.'s (2020) study examines the influence of homophily, emotional attachment, and credibility on the popularity of a vlog and the purchase behavior, taking a close lens to the beauty product industry. The researchers collect data from consumers to understand online celebrity popularity and the extent to which it impacts consumer decisions. The findings evidence that social media vloggers have a powerful influence on viewers and established these online celebrities as opinion leaders who disseminate novelty and shape attitudes and behaviors toward new products or services (p. 7). On the viewers' account, emotional attachment to vloggers also impacts the vloggers' popularity. Strong bonds are drivers of the popularity of vloggers. In other

words, founding solidarity and establishing trust can strategically reinforce vloggers' popularity. To achieve this perceived connection, vloggers create a meaningful bond through various types of talk, such as honest consumption experiences of a product/service/brand, and endorse trustworthiness (Ladhari et al., 2020). In response, consumers feel a strong connectedness to vloggers (Tran & Strutton, 2014).

Raby et al. (2018) also echo similar findings on vloggers' influencing power. Their study endorses the critical role of vloggers and YouTube as a venue to produce and disseminate youth perspectives in an online social activism context. Even though most vlogs are not political, due to vloggers' large audiences, they could disseminate social-change-oriented vlogs that make sense to them or "reflect a humanist orientation to agency as they position themselves as agentic choice-makers and rhetors" (p. 496). If we consider the enactment of agency as one of the resources of being a choice-maker, vloggers can be recognized as strategic and agentic choice-makers (Kress, 2010).

2.2.1 Perspectives on the Genre: Vlog as a genre

This part focuses on the prevalent characteristics of vlogging to express its genre quality as a YouTube sub-genre. Although vlog is not necessarily new or unique to YouTube, it is a conventionalized form of YouTube participation. To illustrate how vlog is legitimized as a sub-genre, I address its communicative mode and function, composition with respect to production styles, and technical affordances identifying its aesthetics and formal constraints.

For genre identification, Swales (1990, p. 13) states,

> it is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value.

Bhatia (1993) expands the conventions of genre construction, initially stressing factors such as "content, form, intended audience, and medium" (p. 49). He argues that genre is fundamentally characterized by the communicative purpose it intends to fulfill, which is also regarded as a "reliable criterion to identify and distinguish sub-genres"

(p. 50). The set of communicative purposes creates the genre with a conventionalized internal structure. It also means that the speaker must conform to standard practices despite the freedom to resort to various linguistic repertoires or rhetorical elements. Considering each genre is an instance of a successful realization of a certain communicative purpose "using conventionalized knowledge of linguistic and discoursal resources" (p. 53), the conventions of vlogs that operate in certain generic forms and functions can be identified by regarding scenes and situations as central components.

Most vlogs have a single speaker. They feature non-scripted and non-institutionalized monologues (Frobenius, 2011) embodied by the vlogger as the content generator and the subject of the vlog. Besides, since Frobenius' study, vlogs have begun to feature live stream where the audience synchronously contributed to the vlog content; hence, they are no longer merely asynchronous. Vloggers make decisions about the length of a vlog, content or topic, location(s), and degree of formality. In the vlog-making process, they decide to record a "talking head" video where the camera is static, and the talk principally takes place in front of the camera (sit-down footage) or "follow me around" vlog where vloggers bring the camera everywhere they go, mostly common with "slice-of-life footage" (Torjesen, 2021). The video length ranges from 5 to 45 minutes, which results in no agreed length. During editing, most recent technical features allow multimodal elements (caption, tags, follower posts, hyperlinks, collaboration hashtags, subtitles) to be included in vlog making, potentially impacting the genre's emerging conventions. The vlog titles often refer to the depicted activities or topic(s) to facilitate searchability and appeal to viewers.

Attempting to address vlogs' inherent forms of communication, Burgess and Green (2009, p. 54) highlight conversational and "inter-creative participation" in vlogs as a new form of communication. Boyd (2008, p. 39) defines *vlogging* as "self-mediated quasi-interaction," and Dynel (2014, p. 41) underlines interactional patterns (one-to-many) in vlogging stressing "mass-mediated monologue" performances. A typical vlog tends to function as a phatic communication that primarily invites user engagement. It can have an instructional, informational, persuasive, or confessional nature where the vlogger announces themselves as an expert peer of the lived

experience that forms the content to appeal to an anticipated audience. The instructional function includes vloggers exhibiting skills and techniques to describe how to do a particular activity (Torjesen, 2021). They offer instructional advice that is contextualized as a sequence of commands on various topics. The informational function represents vloggers' expert role in their respective areas and relates to their critiquing and reviewing practices. Torjesen (2021) found that review-oriented genres, including unboxing or product tests, depend on this function since these types of content rely on sharing detailed and accurate product information (p. 177). Huang, Blommaert, and Praet (2020) undertake a multimodal discourse analysis and analyze discursive strategies of brand endorsement, underlining the importance of persuasiveness. The linguistic forms identified were exclamations, rhetorical devices (metaphors, emojis in Ge & Gretzel, 2018), and the use of the second pronoun *you* that incorporates informal and direct addressing, all of which augment persuasiveness (Huang et al., 2020). Lastly, confessional function relates to personal expressions of emotions and experiences and manufactures a sense of intimacy. Torjesen (2021) illustrates that confession in vlogs features an intimate tone, a sense of humor, visual means, and a range of non-verbal vocalic cues.

Bhatia (2018) treats vlogs as discursive products considering context features in the form of a communicative event rather than the mere textual output of communication. With respect to compositional elements, Bhatia has shown that rapport-building and audience engagement inspire innovative and interdiscursive narratives along with sociability, self-promotion, and professional expertise. The findings were in parallel with the communicative function of vlogs. Vlogs help to present an authentic self through colloquial talk, an expert self through jargon and formal instructional talk, and a YouTuber self through promotional talk. The study explains the interdiscursive nature of vlogs which create a free space to engage in different types of talks and juggling with different selves.

The genre features of vlogging are still evolving due to the developing technical affordances, the form of engagement, and, most notably, the users' skillful adoption and adaptation of the genre elements. The next part introduces social media

influencers, a group of skillful users devoted to the genre in its contemporary social order.

2.3 Social Media Influencers

Social media influencers are people who build a large network of followers and are regarded as “trusted tastemakers in one or several niches” (De Veirman et al., 2017, p. 798). Social media influencers are content generators for digital media corresponding to various markets, predominantly featuring beauty products, brands, services, and lifestyles. Although the difference between beauty gurus, microcelebrities, or other types of vloggers and influencers are blurred, a content creator who assumes the role of influencer is distinguishingly engaged in YouTube for posting content and interacting with viewers for profit, hence uses YouTube as "a revenue-generating medium" (Morreale, 2014, p. 113), and often has agencies to coordinate brand collaborations by establishing their influencer media value.

YouTube is a popular medium and workplace for influencers where they accumulate a relatively large audience following their content. Social media influencers facilitate engagement with consumers and marketers. Therefore, building a large-scale audience is important to be sponsored or paid by brands for promoting products or services. Thompson and Weldon (2022) list three other ways for influencers to monetize their content which include YouTube ads, selling merchandise, and affiliate links. Influencers must carefully curate their social media content for the audience to prove an expert status. That is, successful influencers do not randomly engage in brand endorsements but make informed decisions based on their well-learned topic and their engagement with the audience to protect their market value. In addition to the influencer click metrics based on the number of subscriptions/followers, dis/likes, or comments/reposts, participating in industry events or brand cooperations is essential to index popularity and endorse a celebrity status and image (Booth & Matic, 2011; Hou, 2019).

This strategy also helps the transparent conveyance of market messages that invokes a sense of intimacy and credibility, which appeals to consumers. Research shows the

essential role of influencers in creating influence and connectivity by generating and disseminating market messages (Ge & Gretzel, 2018; Gretzel & Yoo, 2013). eMarketer (2017) report demonstrated that influencers' impact in terms of consumer purchase decisions is greater than the content that firms generate for the market. Studies have also shown that viewers are more apt to trust and follow recommendations than brand-generated communications (Djafarova &Rushworth, 2017). The reason for the rapid growth of influencer marketing appears to have a relation to credibility. Ye et al. (2021), in their overview of influencer marketing research, emphasize that user-generated content provides genuine and honest opinions through evaluating products and services. Further along the credibility aspect of YouTube influencer ecology, Xiao et al. (2018) explore the factors driving the information credibility in influencer marketing and conclude that expertise, trustworthiness, homophily of source credibility, social advocacy, interactivity, argument quality, and information involvement have proven to affect consumers' perceived information credibility on YouTube. The construct of source credibility depends on an influencer's deployment of honest information sources and genuine projection of their experiences or stories rather than disseminating false information.

The information-centric messages in vlogging give influencers much power to endorse products to impact brand attitudes and purchase intention. For example, many YouTube influencers mention a brand/product in their makeup tutorials to deliver a how-to video, present their makeup routine, and recommend and promote their preferred brand or product. To understand viewers' attitudes toward these recommendation intentions from influencers, they harness the digital ecology of vlogging genre principally through interactivity in comment sections. Statistics show that nearly 50% of internet users follow a sort of influencer, and 40% buy a product upon influencer recommendations on Instagram or YouTube (Schwemmer & Ziewiecki, 2018; Vrontis et al., 2021). It is no surprise that the influencing market has been outgrowing traditional brand endorsement due to vloggers' *meaningful engagement* with followers.

Patel (2021) suggests the power of video to impact content marketing undeniably. The strategies for making a video, the approach to convey the content to the audience

through audiovisual material, and the tone of voice for the intended message determine success. Influencers have skills crucial for content production and dissemination, including scriptwriting, expertise in one or several areas, video recording or editing skills, advanced oratory skills, and organizing and timing content, occasionally based on audience feedback or requests.

For dissemination, Bishop (2018, p. 22) highlights the skills to optimize metadata for the algorithm, which includes tailoring keyword tags, video titles, closed captioning (cc) text, and a thumbnail on the player. We should note that some influencers, especially macro-influencers with over 250,000 followers (eMarketer, 2017), have a crew to handle video recording and editing, while others use video editing software with a user-friendly interface. These procedures must be invested in driving engagement and breakthrough noise in vlogging market because the eMarketer report (2017) shows that influencers' message creation rather than dissemination consists of 90% of the social media marketing impact.

Conversational vlogging is common among influencers which underlies creating a culture of connectivity. Influencers' vlogging can qualify as "more like face-to-face interaction" compared to other modes of content generation, as Liu et al. (2019, p. 420) define vlogs. They talk, facing a camera as if conversing with the audience. Aligning with the potential viewers, influencers benefit from a sense of imagined community of followers to create monologues by resorting to interactional elements. Influencers use language strategically to distinguish their vlogs from many similar ones on YouTube. Riboni (2017) shows prevalent engagement markers in beauty vloggers' makeup tutorials that qualify as conversational features or elements typical of face-to-face interaction, including questions and directives, evaluative items, and deictic expressions. For instance, her study evaluates Greetings and Leave-taking as predictable conversational features in vlogs. Questions and directives aim to elicit a form of response that imitates an interaction. Evaluative devices contribute to rapport building and tend to be evaluative adjectives. For the use of deixis, elements of face-to-face interaction, she exhibits how deixis contributes to the discursive construction of a common spatiotemporal context indicating an impression of a synchronous conversation among the vlog creator and audience (i.e., *Now you guys are going to*

freak out). Consequently, influencer vlogs feature a form of interaction through (scripted or spontaneous) monologues in which influencers' social media literacy and social media language proficiency concur, making their content more engaging and appealing.

2.4 Linguistics Studies with YouTube Content

Existing linguistic studies of social media focus on YouTube being a social phenomenon. It enabled the expansion and mobility of language(s) and discourses beyond their geographical borders and created a superdiverse setting. As the second most studied platform (Vrontis et al., 2021), YouTube has been a significant area of interest in (applied) linguistics.

Bou-Franch and Blitvich (2014) examine conflict management drawing from the impoliteness model with a corpus of YouTube comments about a public service announcement on teen homosexuality. Their work demonstrates how conflict begins, unfolds, and ends in massive media communication to account for key conflict management strategies. Focusing on (im)politeness of expletives, Dynel (2012) investigates the form of swear words in a corpus of YouTube commentaries. Her work concludes that some characteristics of expletives are distinctive of the discourses of an e-community of practice.

Potts (2015) explores queer discourses using video game players' YouTube videos and comments on these videos featuring interactions with heterosexual males. It has illustrated how gamers and fans as a virtual community interact through YouTube producing nonheteronormative discourses and rejecting bigotry. Benson's book also studies the discourses of YouTube, analyzing complex, multi-authored, and multimodal texts emerging from social interaction. His work identifies translingual practices recurring in the global discourse of YouTube in videos and comments and develops a framework to analyze multimodality and multimodal interaction in YouTube content.

Some research draws on identity work and investigates the relationship between language ideologies and political ideologies. Sharma (2014) shows how transnational Nepalis' linguistic repertoires in English and Nepali become prevalent through YouTube. YouTube comments as the data set appear to manifest a modernist view of language as a bounded system and provide insights into digital media's role in sociolinguistics of superdiversity.

Additionally, with a focus on YouTube interaction patterns, Bou-Franch et al. (2012) examine cohesion devices and turn management signals in a corpus of YouTube postings in Spanish and offer empirical evidence on languages other than English in the context of a *multilingual internet*. Their study argues that through YouTube's text-commenting facility, the platform offers an online space for social interaction regarded as a doubly articulated polylogue. The study also shows that YouTube as a data source can allow the investigation of speech-like interaction in written CMC.

Many studies have investigated the deployment of multiple languages in online communication, mainly text-based CMC (Danet & Herring, 2007; Herring, 2012; Lee, 2016; Warschauer & Grimes, 2007). Hong, Convertino, and Chi (2011) found over 100 different languages in 62 million tweets. Leppänen's work (2007) in multilingual Internet settings evidenced that the participants drew both on their L1, a shared language with their imagined audience, and English assuming that their audience could understand English. Similarly, Androutsopoulos (2007) and Siebenhaar (2006) investigated language choice and code-switching in computer-mediated discourse. Overall, as Benson (2017) argued in *The Discourses of YouTube*, all these studies have provided evidence that the globalization and SM mean patterns of language use and translanguaging or translingual practice.

Considering web-as-corpus and social media, such as vlogs, as a rich resource of user-generated media content, we see that a large amount of data can be collected via algorithms built into tools automatically or semi-automatically. This process can be completed without any contact with the language user (Androutsopoulos, 2014). Researchers then can position themselves to have a purely textual or a more ethnographic approach to studying CMC data. However, for some CMC platforms,

and YouTube particularly, a digital ethnographic approach can provide a more systemic online observation for virtual fieldwork. YouTube is not merely a data source but, as Burgess and Green (2009) argue, "YouTube is a potential site of cosmopolitan cultural citizenship – a space in which individuals can represent their identities and perspectives, engage with the self-representations of others, and encounter cultural difference" (p. 81). Therefore, one can leverage a more integrative method to account for the linguistic landscapes of platforms like YouTube and conduct discourse analytic, pragmatic, ethnographic, and sociolinguistic investigations.

Some research mainly engages in the vlog genre as a frequent form of social media communication in terms of coordinating multimodal resources. Zappavigna (2019) explores people's relations with their domestic (material) objects presented in vlogs adopting a multimodal social semiotic approach. Her analysis highlights "how language, gesture, and the visual frame coordinate intermodally to make meanings about objects" (p. 1). The visual frame is a technologically mediated point of view. Gestures indicate paralinguistic deixis, including pointing or showing. Speech is linguistic deixis which entails talking about material objects. The visual object is present in the screen capture. Exploring the multimodal deixis and point of view in decluttering vlogs, the study contributes to our understanding of vlogs as multimodal communication and the composition of many resources that make meaning in vlogs.

Furthermore, Frobenius (2013) investigates pointing gestures in vlogs to illustrate the complexities of spatial and temporal deixis that both appear within and beyond the visual frame. The findings show that since face-to-face co-orientation is missing in the vlog communication, the vlogger places referents in the visual field of the camera. Pointing gestures construct the viewer's perspective. Another type of pointing gesture directs the viewer to spaces outside the video frame, such as pointing to like buttons, subscribe buttons, and comment sections, as the interface sets alternative communication modes. Pointing gestures are an intricate tool to interact with the viewer, even in a monological situation.

Drawing on the complexities of participatory online communication, genre modalities, and broader practices of "digital semiotic capitalism" (Zappavigna, 2019), these

studies have accumulated a repertoire of means and modes we express ourselves. About these coordinated performances, the following part introduces a sociolinguistic phenomenon called translanguaging and establishes its link to digital spaces and mobilized resources of social media, relying on the notion of YouTube as a translocal social field that motivates multilingual and multimodal participation.

2.5 Translanguaging Paradigm

Translanguaging as a term has been around for almost three decades and has been variously defined by scholars in different disciplines as translanguaging (Creese & Blackledge, 2010; Sayer, 2013; Li, 2011, 2016, 2018; Li & Zhu, 2013, 2019), transglossic practices (Garcia, 2014; Sultana & Dovchin, 2017), metrolingualism (Otsuji & Pennycook, 2010; Pennycook & Otsuji, 2014), transidiomatic practice (Jacquement, 2005, 2013, 2015), polylanguaging (Jørgensen, 2008), and translingual practices (Canagarajah, 2013). The term has its root in the educational context, particularly in Welsh bilingualism in education. It was Cen Williams (1994) who saw the pedagogical value of bilingual learners' interaction with both Welsh and English as the medium of receiving (language input) and giving (language output) information. From his pedagogical approach, potential advantages of mixing languages in educational settings focus on a better understanding of school subjects, developing both languages as they interact in language production, enhancing home-school cooperation (Baker, 2001), and improving peer interaction and engagement with a given task using the linguistic resources available to the peers in interaction.

Garcia (2009) pays particular attention to bilingualism from a cognitive perspective and argues that bilinguals are involved in "*multiple discursive practices*" to be able to "*make sense of their bilingual worlds*" and that code-switching, with its conventionally constructed meaning of switching between two separate codes, does not account for the cognitive process of engaging in both languages in a multimodal manner (p. 45). Subsequently, the idea of discursivity in translanguaging encourages us to rethink and critically question the notion of accommodating two separate autonomous languages in mind. Garcia's work and Li's (2018) introduction of translanguaging as a practical theory of language presented strong arguments and manifestations that discredited the

code/language switch and, hence, separable codes in the brain since the translanguaging view "challenges the code view of language" (p. 27).

Li's (2018) study, as a well-known work on the added value of translanguaging, discusses language, thought, and mind from a translanguaging perspective and proposes that named languages are not represented in designated brain areas. He focuses on "an open control state" where individuals use all available resources rather than asking, "which language is the speaker thinking in?" (p. 18). With its distinct approach to the bilingual or multilingual brain, translanguaging research is established on the theoretical argument that there is no language-specific brain region and "cognitive operation impermeable to or wholly independent of language processing and vice versa" (Thierry, 2016, p. 523). This argument is closely related to the dependency of cognitive systems since language processing is dependent on various sensory processes. Grosjean's (1989, 2010) work on bilingualism shows that named languages are not controlled by different parts of the brain, which fundamentally questions the identification of a "language switch" location. In other words, translanguaging scholars are fundamentally engaged in inseparable cognitive systems interconnected with multisensory and multimodal semiotic resources. Translanguaging with its trans- prefix reconceptualizes the traditional divide between linguistic and non-linguistic cognitive and semiotic systems (Li, 2018) because language, with its structural features, cannot be divorced from other sensory and modal cognitive and semiotic resources.

2.6 Standpoints of Translanguaging and Code-Switching

Translanguaging differs from code-switching in terms of its epistemological orientation. The fundamental distinction is that code-switching views bilinguals as having two separate language systems whose contact is interpreted as a locally meaningful event, while translanguaging scholars consider the entirety of linguistic repertoires of multilinguals addressing a unitary language system. Garcia and Li (2014) explain that translanguaging is not solely a matter of juxtaposition of two languages but relates to the speakers. Such an argument challenges separate bilingualism, where the speakers are evaluated based on the rules of named languages.

The emphasis on the separation of languages in the brain indicates a monoglossic view of bilingualism as the sum of two separate languages (Garcia, 2009).

Code-switching research has focused on the grammar of each language that comes into play, which manifests as "a language-oriented theory" (Baynham & Lee, 2019, p. 3). It is premised on codes and their interaction with an emphasis on language boundaries, which hinges on the identification of elements that belong to distinctive languages. With the code-switching perspective, the highlighted issue is related to the absence of attention to what Baynham and Lee (2019, p. 7) describe as "the *contingent* and *creative* thrown-togetherness of languages, language varieties, registers, and semiotic modalities" and language becomes the sole locus of investigation. This is not to say code-switching lacks legitimate theorization or methodology, but it will not account for language users' repertoires from a social perspective and modes that dynamically engage in the meaning-making process. It should also be noted that translanguaging does not deny the premises of code-switching but goes beyond the co-existence of simply different language elements toward the different modalities, discourses, registers, or idiolects and as such, enables a broader scope. Therefore, code-switching and translanguaging should be viewed in terms of resources. For example, language-body interaction or mediated communication modes may not be possible to encompass in code-switching.

As a language-user-oriented theory (Baynham & Lee, 2019), translanguaging does not refer to a deficient realization of the individual's each language but a holistic approach to the repertoire by reconceptualizing multilingualism not dependent on language proficiency. Canagarajah (2018) argues for truncated multilingualism, in relation to the shift from a structuralist orientation, where competence in the 'whole language' becomes irrelevant. In that regard, speakers' repertoires are performative and not necessarily representative of languages.

If we define code-switching as going between languages, with the trans-prefix, translanguaging represents going beyond languages. Note in this definition that speakers have the agency to coordinate the interaction using languages, but the *beyond* aspect effectively assigns agency to others in the ecology of multimodal interaction. Canagarajah (2018) captures the semantic meaning of trans- by drawing from the

agency of things (assemblages). If we adopted an approach sensitive to multimodality, we would accommodate semiotic resources, or artefacts in the communicative environment. Nevertheless, the materiality in the spatial ecology (p. 20) cannot be captured with a code-switching approach.

Addressing language diversity and interaction via situated occurrences and across and beyond their localities is not a novel methodological approach. With the globalization phenomena, we seek ways in which we have a better integration of the questions of *stability* and *versatility* to gain valuable insights for the identification of connections between languages, language practices, and resources and disconnections between the conventional attributions of languages and such practices and repertoires. Such insights allow us to focus on the details of how linguistic and communicative resources are deployed and contextualized, enacting the situated, emergent, and altering identity constituents (Blackedge & Creese, 2010). Thus, it challenges the commitments to the foundationalist conceptualization of languages (MacSwan, 2020) and suggests negotiating the versatile and unpredictable aspects of achieving a communicative aim. One issue that needs to be taken on board is that code-switching with the dominant view of separate/named languages orients toward frames and structures as stable features, while a translanguaging approach focuses on temporality and spatiality to understand the context and versatile practices and resources inherent to that context. Part of the 'trans' in translanguaging addresses these spatial and temporal aspects and dimensions in relation to language and communication since these aspects are inevitably intrinsic to human communication. At this point, the theory draws meaning from broader social processes embedded in communicative practices.

2.7 Previous Studies on Translanguaging in Local Contexts and Digital Spaces

Translanguaging research inherently and intrinsically influences contemporary sociolinguistics for how we think about languages. A label-free or discursive construction of language practice is what Translanguaging scholars are concerned with. Traditional conceptions, such as "Language 1 (L1)" and "Language 2 (L2)," "native speaker," the notion of the pure, static "language," and even named languages such as "French," "Spanish," and "Hindi," are common terms society uses to describe

people's language practices, but in fact, these are social constructions and not linguistic facts (Vogel & Garcia, 2017, p. 5). Put differently, Vogel and Garcia (2017) view translanguaging as a theory that distinguishes the way society labels and views an individual's use of two named languages (the external perspective) and the way a speaker appropriates and uses language features (the internal perspective). This internal perspective overlaps with the post-structural perspective in applied linguistics in the sense that it deconstructs named languages and considers the speaker's full idiolect or repertoire, which belongs only to the speaker, not to any named language (Otheguy, Garcia, & Reid, 2015). Otheguy et al. (2015) state, "named languages are social, not linguistic, objects" (p. 281). Therefore, translanguaging scholars problematize uncritical acceptance of prevailing 'language' explication and ideologies that govern speakers' linguistic behavior.

Empirical research on the translanguaging phenomenon often includes ethnographic case studies investigating the translingual practice and linguistics repertoire using a translanguaging lens. Examples of such studies include Dovchin, Pennycook, and Sultana's (2018) book titled *Popular Culture, Voice and Linguistic Diversity: Young Adults On- and Offline,* where they investigate popular culture effect on young adults transglossic language practices by integrating participants' own voice with interviews, their online communication practices in new media, and the transglossic framework, a sociolinguistically-informed textual analysis, that allows integration of researchers' voices into the analysis. They investigate resourceful young adults' online and offline practices such as humor, comic, mockery, satiric and ironic imitations, and mimicking, where we observe borrowings from popular culture elements, including films, images, caricatures, music videos, and photographs. Their analysis reveals macro and micro social dynamics, elements of global discourses, socio-economic conditions, and other linguistic indicators such as accents or phonetics and phonology-segmental features through which individuals negotiate community membership and otherness.

Focusing on linguistic and cultural resources that play an essential role in young people's interactions, the authors draw attention to the creative and innovative nature of the transglossic practices of young adult speakers. The research revealed that these young adults living in the periphery of Asia extensively use popular culture, media,

and language resources and use languages in a blended manner. These young adults mix languages intensely in their daily lives in the periphery. Advocating that such uses cannot be explained by bilingualism theories, Dovchin et al. (2018) argue that the simultaneous use of multiple language resources is now the norm in communication and language use. Besides, young adults make extensive use of popular culture in building their language repertoire that feeds on multiple resources. They observe young adults' online language practices transcending and moving to offline areas, which indicates a constant linguistic interaction and flow between online and offline spaces. Finally, the practices beyond everyday languages in the virtual space make visible individuals' personal histories and language ideologies, contacts, and access to language resources in Mongolia and Bangladesh.

These scholars have exploited their translanguaging approach to investigate other contexts and communities, such as Mongolian immigrant women in Australia (Dovchin, 2019) and young adults in Bangladesh and Mongolia (Sultana, Dovchin, & Pennycook, 2015). Their works ground major concepts and frameworks in translanguaging research. Sultana, Dovchin, and Pennycook (2015) examine transglossic language practices of young adults in Bangladesh and Mongolia adopting a transglossic framework. The framework evolved from Bakhtin's heteroglossic approach (1981) and Pennycook's transgressive approach. The translinguistic analysis includes (1) pre-textual history, (2) contextual relations, (3) sub-textual meaning, (4) intertextual echoes, and (5) post-textual interpretation. Their framework offers a detailed description of the complexity of the translanguaging practice itself and the contexts it emerges. It enables us to analyze linguistic and semiotic resources in linguistic, social, and cultural practices. More importantly, although their study does not provide an explicit analytic tool kit, its focus on contexts helps translate the meaning and uncover the meaning-making processes in translanguaging practice.

With their focus on the Asian periphery, Sultana, Dovchin, and Pennycook (2015) conducted another study in which they were interested in creative online language use and the stylization of cultural locations. The study shows how young adults in Bangladesh and Mongolia relocalize their communication practices using linguistic and cultural resources in their online interactions as part of a complex and emergent

stylization of place. The notion of style is crucial in their argument of cultural flows. In light of the creative practices of these young adults on the Asian periphery, the study evidence that cultural flows are not always from the center to the rest but appear interactively. The example in the article is the Gangnam Style that went viral and its relocalized parodies worldwide, which is then reinforced by translingual practices in online comments. With such examples, the scholars argue that globalization does not necessarily mean homogenization or Americanization and that people engage in local circuits of cultural forms differently. Besides, young adults perform a modern identity with the takeup of such viral cultural elements in circulation. As also shown in Dovchin (2011), urban youth in Mongolia, as popular culture consumers, take up popular music and practice "playful interactions and chaotic linguistic practices" to perform a modern identity (p. 331). Dovchin argues that popular culture constructs a multivocal and dynamic space where urban youth can cultivate ways to be innovative, creative, liberal, and 'modern.' English is only one medium within this cultural and linguistic blend and multivocality.

Li (2016) also reconceptualizes English as a resource and examines a new form of English and Chinese mixing, the New Chinglish. Chinglish emerged in the 17th century as a simplified form of English, a pidgin used in China's port cities to provide basic communication between the Chinese and British. However, Li's research has revealed that the New Chinglish, used by the new generation, especially in social media, has its own characteristics. The new generation of Chinese speakers of English in China creates and shares this new form through the new media. Li reports that, given that there are over 500 million Internet users in China, a significant number of people in online spaces mix English and Chinese in their social interaction and create and circulate new words and phrases. This creative mixture fulfills several functions. For example, the words *democrazy* (democracy + crazy) 痴心妄想 or *propoorty* (property + poor) 房地产 are creative critiques and mockery of broader social systems. The sole purpose of such words, among many others, is not to entertain but also to develop social consciousness or political reaction. Other functions are more interpersonal such as the young generation's desire for modernity and construction of aesthetics of cool because they believe "English is the lingua franca of coolness" (Li, 2016, p. 11).

In his article, Li also emphasizes that the impact of the Internet on linguistic diversity in China had caused disturbance for the Representatives of the Chinese National People's Congress when dictionary compilers included "non-Chinese" words in the official Chinese dictionary. A dilemma emerges between protecting the national language and pride in language and global connectivity. From a linguistic perspective, it seems an unfitted discussion between language evolution (related to linguistic ecology) and language endangerment and protection (related to socio-politics and identity issues). However, this ideological divide invites new ways of thinking about language standards and translanguaging phenomenon and raises fundamental questions about the social media impact on language practices.

2.8 Translanguaging and Space

Examining the everydayness of language practices has received empirical attention due to an awareness of the dynamic construction of interaction. The elements of what make an interaction developed are by no means limited to an engineered language system the citizens of a nation legitimize as a speech community. Such an understanding of language may give communities a sense of belonging owing to a shared named language. Nevertheless, it only projects social practices at play in interaction and undermines the question of what else is at play. In the search for a more theoretically precise notion and "understanding of contemporary processes of language in society" and robust empirical examination of the dynamism of translanguaging practices, we can first turn to the notion of repertoires (Blommaert & Backus, 2013, p. 12).

Pennycook and Otsuji (2014) capture the dynamism of interaction ethnographically, observing an urban space where urban linguistic practices contain individual (life histories) and spatial repertoires (regularized language resources of a place) and language resources at play in particular places (Hindi, English). Their analytic approach emphasizes "a constant push and pull of interactively achieved repertoires" and that "neither people nor places are containers of linguistic resources" (2014, p. 171). With insights into linguistic repertoires, spatiality, and linguistic trajectories, Pennycook and Otsuji coined metrolingualism. Metrolingualism connects individual

life trajectories that form the repertoires and available linguistic resources in places to create spatial repertoires. Their linguistic ethnographic study focuses on understanding practices in place rather than seeking patterned practices or regularities. This perspective on practices makes the significance of spatial repertoires visible. However, patterns or regularities are not removed from their analytic approach but do not constitute the primary focus. The observations reveal patterns such as shared styles or repetitive motions. Therefore, they suggest that neither should systematicity (apparent patterns) be overlooked nor should it obscure the understanding of "the dynamics of interaction" (2014, p. 168).

Along with the focus on repertories, their approach to spatiality is also noteworthy and relevant to the present study. Based on spatial theory by Massey (1994) and Soja (1996), Pennycook and Otsuji (2014) addressed critical and cultural geography, which is different from the notion of 'place' and social and historical construction of space. While 'place' in sociolinguistic research has been recognized as "a location on a surface where things "just happen," space takes into account "the physical, social and economic processes" (Agnew, 2011, p. 317). Dynamism associated with space accounts for the notion of mobility in which spatial repertoires can move in and out. The repertoires emerge in the flow and different modes. Language practices are not of production anchored in time and place, but spatial repertoires are components in creating language practices as much as language practices create the space.

The previous argument is particularly interesting for the emerging research trend of translanguaging in digital spaces. Blommaert (2010), in his work on language, culture, and globalization, suggests that human language has changed in the era of globalization, and resources have been mobile. Everyday communication is not confined to offline space. Today emerging spaces such as new media realize Soja's vision of (1996) Thirdspace, which he defines as "a space where issues of race, class, and gender can be addressed simultaneously without privileging one over the other; where one can be Marxist and post-Marxist, materialist and idealist, structuralist and humanist, disciplined and transdisciplinary at the same time" (p. 5). Although whether hierarchies across these identity performances remain in online space is debated

(Khosravinik, 2018), digital spaces of our time can still be considered the Thirdspace with superdiversity.

Digital spaces are constructed as experiential spaces for individuals to foster transnational interactions and relations. Such spaces allow meaning-making and sharing through a vast number of semiotic resources. For example, hashtags are mobile discourse couriers (Blommaert, 2019), and the emoji language is a form of translanguaging (Li, 2016). GIFs and memes also transcend the boundaries of language and its traditional meaning-making mechanisms. Therefore, there is a need to develop a usage-based understanding of the notion of language by examining linguistic repertoires and modalities in online communication.

The understanding of space and the use of repertoires also relates to Li's (2011) notion of translingual space. He defines "a space for the act of translanguaging as well as a space created through translanguaging" and calls it translanguaging space. Li has an emphasis on social spaces and the ways individual speakers create them. The central discussion is on the relationship between speakers and the resources they deploy to "create their own space" (Li, 2011, p. 1223). In this sense, speakers' personal histories can tell how resources enter speakers' repertoire, which is a repertoire perspective oriented towards linguistic trajectories (Blommaert & Backus, 2013, p. 26).

Li's (2011) translanguaging space embraces essential concepts, which my study aims to capture and propose a new way of looking at mixing practices in my context, creativity, and criticality. He developed the notion of translanguaging space to refer to "multilingual speakers' creative and critical use of the full range of their socio-cultural resources" (2011, p. 1222). Creativity and criticality entail breaking boundaries, being different, taking positions for change, or being critical in engaging with ideologies, policies, and common language practices in socially and historically bounded contexts. In Li's (2011, p. 1223) words,

> creativity can be defined as the ability to choose between following and flouting the rules and norms of behaviour, including the use of language. It is about pushing and breaking the boundaries between the old and the new, the conventional and the original, and the acceptable and the challenging.

> Criticality refers to the ability to use available evidence appropriately, systematically, and insightfully to inform considered views of cultural, social and linguistic phenomena, to question and problematize received wisdom, and to express views adequately through reasoned responses to situations.

Digital (social) spaces have rapidly made mundane activities more visible and also provided a living space for users to constantly modify their presentation of selves and late modern identities. Such virtual spaces enables users to create their individual yet participatory social spaces and present a creative and personal narrative. Li (2011) takes these individual performances as an integral part of his analytical process and analyzes how individuals use the resources for social activities in a situation-sensitive manner. His approach relies on discursive practices of the youth, including translanguaging and metalanguaging practices, where individuals form their own systems that "construct broader systems and structures" in return (p. 1225). This transformative process shows speakers' capacity as active agents of changing linguistic and social practices. Consequently, the creative and critical practices of the speakers provide a field for his study to show the transformative power of the translanguaging space the speakers create and cultivate.

2.9 Dynamics of Translanguaging in Social Media

Social media is a platform for individuals' social interaction where they communicate, entertain, share, or promote social bonds or affiliation (Zappavigna, 2012). It is a highly technologized communication space that appeals to people where they engage in global cultural, and local practices. With this dynamic interaction between the local and global, users find new opportunities to access new activity spaces and styles and present their own communicative activities. This engagement facilitates individuals' visibility and identification with a broader meaning-making system. Leppänen et al. (2009, p. 1080) state,

> In late modern mediascapes young people's engagements with the new media can be seen as sites for linguistic, social and cultural action which are no longer organized solely on the basis of local or national identifications, but are increasingly translocal, consisting in, as well as going beyond local and global identifications.

Leppänen et al. (2009) investigate the spread and changing role of English in Finnish society, taking language choice and linguistic and stylistic heteroglossia (Bakhtin, 1981) as key means of translocality. Their theoretical and methodological approach put together the local and global contexts as the microscopic scale of individual language practice and the macroscopic scale of general tendencies and trends interact. The cases Leppänen et al. (2009) explore illustrate how new media has become a significant force that shapes young people's everyday lives. It is a natural state for the youth to engage in personal and interpersonal interaction and the material world through social media. Their everyday activities evolve around contact zones (or mediated spaces, Leppänen et al., 2009), where they are participants in various topics with different roles such as fashion, gaming, photography, or music as an author, designer, and commentator. Linguistically, the messages in the digital media sphere are not homoglossic but instead include more than one language or cultural and semiotic modes and resources (e.g., Dovchin, 2015). Language users manipulate diverse resources available to them, which, in return, indexes how they understand themselves understand language use (Otsuji & Pennycook, 2010). Through a complex set of linguistic and stylistic bricolage, young people align with global tendencies and trends and coordinate their online and offline lives. Therefore, their life episodes online and offline can account for the diversity of their repertoires. As stated above, such diversity can outshine national ideologies or identifications and reveal discursive self-presentations or identities embedded in virtual communities rather than conventional categories of identities.

For an investigation of linguistic choices in social media, general strategies such as genre, borrowed voices, intertextuality, cohesion, and coherence can initially be analyzed (Page et al., 2014). However, a more in-debt analysis describes and interprets artefacts, meanings, and relations embedded in time and space for interactional processes. Such an approach can trace multimodal and spatial details.

Social media space is convenient yet messy for this type of analysis, but it holds the potential to contribute to the study of translanguaging practice. Although scarce in number, there is a growing body of research on digital translanguaging practice. Ng and Lee (2019) point out that despite the popularity of interest in digital media studies

by linguists and other scholars, translanguaging studies have focused heavily on classroom settings and overlooked translanguaging in digital social interactions. They believe that "digital translanguaging has become a norm among many multilinguals" and suggest that researchers devote attention to individuals' linguistic repertoires and language choices in different online dialogic exchanges. Taking translanguaging as "essentially sociolinguistic, ecological, and situated" (Lewis, Jones, & Baker, 2012, p. 659), digital spaces should be cultivated for newly constructed meanings through individuals' translanguaging practice.

2.10 English as a Lingua Franca in the Turkish Context

Turkey's interaction with English dates to the Ottoman Empire, but in this section, I aim to illustrate the impact of English upon establishing the Turkish Republic instead. In 1923, the Republic of Turkey was established upon the collapse of the Ottoman Empire. During the development of a new Republic, the Turkish Language reform by Mustafa Kemal Atatürk was a significant component of the foundation of Turkey as a new nation-state. The Reform contributed more than linguistically to constructing and representing a new Turkish identity free of social class ideologies practiced in the Empire. In the simplest terms, the Reform involved changing the script to the Latin Alphabet and purification of Turkish. It aimed to eliminate Arabic/Persian influence to reach a completely pure Turkish language. This move had a significant symbolic meaning in society and governance. As Doğançay-Aktuna underlines (1998), purifying Turkish from Arabic and Persian borrowings implied both a socio-political move away from the influence of Islam, which was thought to be a reason for underdevelopment and an attempt to modernization by moving from eastern influences on western ones. In this sense, language reform symbolized a secession from the Ottoman traces to build a new, 'modern' country.

The modernization and Westernization ideals have substantial implications for the current status of English in Turkey. With the effect of American economic and military power in the 1950s, the free-market economy, and the encounters with American popular culture in the 1980s, English has acquired a symbolic value marking modernization, globalization, and social prestige in Turkey. Owing to its instrumental

status as lingua franca in Turkey, English is always positioned at the center of dualisms such as eastern vs. western, nationalism vs. globalism, or people vs. elite. Currently, it has a high instrumental value in the job market and a high symbolic value in social life. On the other hand, anti-English discourses are also present. As Selvi (2022) puts it, together with the ultra-nationalist tendencies, the dominance of English in the Turkish education system is considered a threat or danger to the future of the Turkish language and culture. Some even call it a fatal mistake, a violation of human rights, a tumor, or a neocolonial agenda working to destroy the Turkish nation. I aim to lay bare the origins of these (often fear-based) ideological approaches to the unplanned spread of English in Turkey, presenting online and offline manifestations of Turkish-English contact in the rest of this section.

The increase in close political, economic, and trade relations with the United States after 1980 led to the popularity of the English language (Atay, 2005). Some domains had more prominent manifestations of this interaction, including the job market and education. For instance, the application of education in a foreign language (English-medium instruction, EMI), taken to internationalize universities and increase cultural, academic, and financial interactions, was a significant undertaking by Higher Education Institutions (HEIs). Although EMI intended to increase the competitiveness of HEIs and academic mobility, it was also critiqued on the grounds of concerns about its permanent deformation of linguistic competence in the mother tongue. Over two decades ago, some scholars argued that foreign language education was an important language tool to cultivate students as educated citizens, especially in the period of the negotiations for the European Union membership, and that foreign language education could improve native language skills (Alptekin, 1998a, 1998b). Nevertheless, others viewed EMI as a threat to Turkish society, culture, and language (Sinanoğlu, 2000) advocated that EMI undermined the comprehension of course contents and dreadfully damaged students' cognitive and academic skills (Arslantunalı, 1998; Demircan, 1995; Köksal, 2002).

Doğançay-Aktuna (1998) remarked in her evaluation of these competing narratives. She pointed to a fragile position where the unplanned spread of English in everyday lives and the Turkish language across domains resulted in a dilemma. Turkey was

caught in the middle of benefitting from foreign languages at the national and individual levels and protecting the national language against external threats. Nevertheless, an organic consequence of global interaction is that communication goes beyond the static national language structures and requires heterogeneous language repertoires, whereby planned and unplanned language interaction across domains is inevitable. Very few sociolinguistic studies in Turkey engaged in empirical studies to document language contact (LC) or English LC zones (e.g., İnal et al., 2021). To the best of my knowledge, no studies investigated the processes or results of these interactions, evident in mundane speech events across space (digital spaces, EMI campuses) or in what forms individuals operationalize heterogeneous linguistic repertoire.

Institutions are also utilitarian in presenting an international (or modern, in a sense) identity to appeal to consumers. Although a focus on the EMI applications as an indicator of translanguaging practice is beyond my aim and scope in this study, it is a potential space with its human components immersed in English daily and EMI universities' marketing strategies. As the purpose of EMI suggests, EMI institutions target an international audience through the strategic use of English. Mısır and Erdoğan-Öztürk (2022, p. 13-14), emphasizing the functions of mobile discourse tags, provide a digital example of a post on the official Twitter account of an EMI university where the translation of content and hashtags represent its EMI status

Dünya Çevre Günü kutlu olsun.  #thenameoftheuniversityinTurkish #thenameoftheuniversityinEnglish #DünyaÇevreGünü #WorldEnvironmentDay (attached is a video of nature).

These are a few examples of many contexts where ELF is a prevalent medium of translanguaging. Academia, advertisements, soap operas, comedy shows, or hip-hop music are among many other spaces researchers can turn to for observations of frequent translanguaging. On the other hand, translanguaging as a practical theory of language (Li, 2018) develops a more authentic view of language, and Pennycook (2006) proposes to commit to an anti-foundationalist view of language. However, focusing on language education policy, MacSwan (2020) argues that the deconstructivist perspective of translanguaging doubts the language ontology of

discrete speech communities. Similar controversial arguments in Turkey center on language and identity preservation and nation-state power, which I briefly focus on in the next section from an etic perspective.

2.10.1 Translanguaging and Language Ideologies in Turkey

Normative linguistics ideologies of nation-states treat mixing practices as language invasion, pollution, or contamination from a socio-political standpoint and cause social anxiety through the discourse of (national) identity loss. The intense fear of identity loss, cultural erosion, and social degeneration can spread across non-academic contexts in an unsubtle manner. In the Turkish context, a non-academic work by Oktay Sinanoğlu (2000), an internationally renowned Turkish scientist, articulated and skillfully disseminated his strong feelings about the harm caused by English-medium instruction in Turkey, regarding it as a threat to Turkish society, culture, and language. The traces of his call for a social act have remained. On the other hand, governmental boards also disseminate the ideological discourse of national language and linguistic purism to protect the boundaries of the named languages. For example, the 2008 TBMM report[3] entitled *Türkçedeki bozulma ve yabancılaşmanın araştırılması, Türkçenin korunması ve geliştirilmesi için alınması gereken önlemlerin belirlenmesi/Investigation of deterioration and alienation of the Turkish Language and measures to take for the preservation and development of the Turkish language* [my translation] have presuppositions about great civilizations' disappearance in the history through losing their national languages, not losing wars. The report is an old-dated example, yet in 2008, it was a major undertaking published in the official gazette[4] and commercial newspapers[5] during the negotiations in the assembly about English-medium instruction in Turkish education, language awareness in society, and national language policy. The assembly had urged to take measures not to raise a generation unaware of national history, culture, and civilization. The members of this assembly overtly hold EMI applications in education responsible for the contact of English and Turkish. EMI is a prominent element that can conceivably be brought into

[3] https://acikerisim.tbmm.gov.tr/xmlui/handle/11543/124?show=full
[4] https://www.resmigazete.gov.tr/eskiler/2008/02/20080214-1.htm
[5] https://www.cumhuriyet.com.tr/haber/tbmmnin-ilk-mesaisi-13402

the critical dialogue of “code-mixing”. However, the translanguaging practice of adults in contemporary contexts is too complex to be explained through a single institutional undertaking or the language pollution argument.

There is a disjuncture between the realities of language practices and nation-centric monolingual orientation. Technological advancements in global communication, post-national ideologies, and post-structuralist approaches in applied linguistics paved the way to deconstruct the boundaries of the named languages, hence national language ideology and linguistic purism. Translanguaging scholars acknowledge the named languages but essentially posit that the notion of the pure and static language or named languages such as French or English are external social constructions that are imposed on a speaker, but the appropriation process of these constructions is dialogic (drawing on Bakhtin's (1981) dialogical theory of language) (Otheguy, Garcia, & Reid, 2015). That is, the way named languages are imposed and how they are used to make meaning and make sense of our worlds are not the same (Turner & Lin, 2020). Nevertheless, considering the absence of sociolinguistic research on translanguaging or its relation to online communication in the Turkish context, it has not been a part of the critical language dialogue. It is perhaps due to the dominant local view that regards mixing practices as bad language, hence unworthy of attention. However, spekears' daily experiences in digital spaces can reveal actual language usage, socio-cultural relations, and non-conventional and contemporary discourse about translingual flows. Such manifestations can create a counter-narrative to one language only ideology through a deconstructivist perspective and raises challenging questions of language ontology.

CHAPTER 3

METHOD OF RESEARCH

3.0 Presentation

This chapter explains the analytic framework of the current study, the research setting, the sampling procedure, the process of constructing a specialized corpus of vlog data on YouTube, the processes of data annotation and analysis, ethical considerations of the use of social media data, and research quality. Firstly, the sampling criterion for selecting the sample, the procedures for determining the videos, and the data collection and storage processes are introduced in detail. Next, the corpus construction processes consisting of metadata structure, data transcription, and conventions are presented. After introducing the corpus building procedures, an expanded depiction of the annotation process of vlog data in the analysis software ELAN is presented. Later, the two building blocks of the method of analysis, genre-specific features and elements and corpus-assisted approach to translanguaging practice are explained in detail. Following the explanations of the analytic approaches, the ethical considerations and issues regarding research quality are outlined.

3.1 Research Questions

The study aims to empirically illustrate individuals' vlogging practice as a communication means implicated in multimodality and speakers' translanguaging practice. Invoking the concepts of linguistic and multimodal repertoires deployed by the active users of social media, in this research, I address the following questions:

1. What are the communicative practices and resources that characterize vlogging?

2. Which linguistic and multimodal resources do Turkish social media influencers deploy in their translanguaging practice?
3. How do spatial repertoires mediate the Turkish social media influencers' communicative activities in their translanguaging practice?

The first question aims to show the genre repertoires and complexities of vlog communication. The findings help to identify the communicative practices in the vlogs and resources emergent of its context that organize the ways in which linguistic and multimodal resources become available in relation to the activities, people and organization of particular places. The second question explores the main characteristics and constituents of Turkish macro influencers' translanguaging practice in the social media platform YouTube via its subgenre, the vlog. It sheds light on the ways in which the speakers form contexts of interaction with the audience via online mixed language practices. The study captures these individual linguistic repertoires at a particular point in time which can be a reference for everyday forms of language use. Lastly, the third research question seeks to show the capacity of spatial repertoires in (digital) translanguaging spaces referring to the mundanity of translanguaging practice. Furthermore, the SM data enable me to observe the interplay among oral, written, and other semiotic and multimodal resources. Therefore, the question helps to explain the materiality perspective in relation to the multilayered and multimodal meaning-making processes in translanguaging practice. The third question, thus, outlines "the co-occurrence of multiple semiotic modes in any communicative act, moves beyond language codes, and directly takes up issues of what, in addition to language, comprise repertoires for meaning-making" (Hawkins, 2018, p. 59). With a focus on organization of space and language resources at play in certain places, the findings of this study can account for regularized repertoires of a place to fulfill particular tasks.

Investigating an understudied digital field with a multimodal approach to translanguaging, I aim to

(i) explore a social media genre in terms of communicative practices and resources emergent of its context,

(ii) build multimodal corpora to demonstrate multifarious communicative resources constructing meaning,

(iii) examine contemporary language use and illustrate a snapshot of how content generators on social media talk and make meaning,

(iv) draw attention to the multimodal ways in which social media data can be exploited,

(v) unravel the intricate relations among language, people and their idiolects, modes, space, and social activities, and

(vi) point out the contribution of this study to future research on translanguaging, repertoires, multimodality, and the construction and use of corpora in sociolinguistic studies.

3.2 Analytical Framework: Corpus Linguistics and Multimodal Corpora

Corpus Linguistics (CL) is the study of language data performing computer-aided analysis of a representative and comprehensive collection of transcribed speech and written texts (McEnery & Hardie, 2012). Corpora make language observation, especially patterned usage, easier to recognize, yet not simple to analyze, and provide empirical evidence through systematically collected data. For several decades, corpus linguistics has advanced the corpus techniques to test their linguistic hypothesis or develop a hypothesis through a data-driven approach to corpora and has made ready-to-use collections in various forms for language observations. In this sense, CL is conceptually related to other empirical research methods, such as anthropological, ethnological, or sociolinguistic fieldwork.

Although, in general terms, corpora are a collection of written or spoken data, they can include semiotic or multimodal items, which enables us to engage in a broader context of interaction. The form a corpus takes depends on the purpose of the research(er). The collection procedure varies based on the type of data one aims to compile. However, as Leech (2007) highlights, representativeness and balance remain relevant to any corpus compilation regardless of its target data. Following the fundamentals of data collection regimes, corpus linguists "seek to be balanced and representative within a particular sampling frame which defines the type of language, the population"

(McEnery & Hardie, 2012, p. 9) that one wishes to characterize. Representativeness indicates to what extent a corpus represents a type of language performance or behavior, while the balance for corpora represents a particular type of language over a specific span of time (McEnery & Hardie, 2012). Corpora that aim for balance and representation following a somewhat defined framework are called snapshot corpora. The present study leverages corpus linguistics to record and illustrate a snapshot of young(er) adult language in late modern times with intensive digital engagement. When defined in these terms, the corpus of this study will capture creative linguistic performances and behaviors of these speakers in their translanguaging space. It will be a good example of how digitalization and new social spaces interact with offline language practices and even transform them owing to their spatial resources.

Corpus analysis has traditionally been used for quantitative and qualitative analyses and developed to integrate some semiotic and multimodal resources. In quantitative analysis, descriptive statistics (such as frequency analyzes and word lists) and significance tests such as the chi-square test, t-test, and log-likelihood tests (Dunning, 1993) are conducted. Qualitative studies frequently benefit from concordance reading and Keyword in context (KWIC) searches. On the other hand, the tools which facilitate quantitative analysis have also shed light on qualitative studies (e.g., Baker et al., 2013; Baker & Egbert, 2016; Wright & Brookes, 2019). Quantitative analysis of corpus observations has augmented qualitative analysis, including discourse and critical discourse studies. Variation studies in sociolinguistics have also utilized corpus techniques in the areas of lexical/structural variations, yet multimodality has not been a focus of sociolinguistic corpus studies, perhaps due to its laborious annotation procedure. Nevertheless, annotating a specialized and relatively small corpus is rewarding as it captures 'what is going on in interaction' more holistically, contributing to the understanding and interpreting the elements formulating a message. Besides, corpus approaches minimize the bias of data selection and enhance the reliability of data analysis.

3.2.1 Data from the Web

The utility of the web as a corpus also requires detailed work on data collection, balance, representativeness, and data cleaning. Even though web data collection and

mining tools or online websites designed for 'do-it-yourself corpora' such as Sketch Engine have been developed to facilitate building large corpora, the decision-making protocol in compiling corpora from the web may be more complex than working with text or speech data due to its translocal and multimodal nature. Other software widely used in corpus studies are AntConc (Anthony, 2019, v3.5.8), WordSmith (Scott, 2012, v6), LancsBox (Brezina et al., 2020, v5), or their extensions that allow sophisticated data analyses. Nevertheless, multimedia corpus tools are less available or are not programmed to conduct advanced analyses that corpus linguists working with video data would benefit. Besides, new media data are messier and require more advanced techniques for data collection or mining and cleaning. As a practical approach to incorporating semiotic resources in corpora, Collins (2020) demonstrates how social media data on Facebook can be annotated and searched when there is extensive use of emoji language using Lancsbox and the Unicode values. The multimodality of social media data can be captured with a relatively smaller corpus size, usually in the form of specialized corpora (Page et al., 2014). Through multimodal corpora, studies can focus on numerous modes to capture text dynamics and annotate and analyze data in various host environments. More studies should elaborate on the available modalities that make up social media communication.

3.2.2 Social Media and Multimodality

As an integral part of our lives, we must consider the multimodality of social media in relation to corpus building. Creating social media corpora is demanding for reasons not very dissimilar to developing other multimodal corpora. Typically, corpora are manually, semi-automatically, and automatically marked up and tagged based on the coding and markup schemes available or designed. We may ask what features can be labeled in social media corpora to render the assemblages of online communication.

Multimodal corpora offer rich information structures required for in-depth linguistic queries (Knight & Adolphs, 2020). Conventionally, demographics, extra-linguistic information, or part-of-speech tags provide basic corpus structure standards unless a corpus with no tag, code, or markup is intended. Not all corpora are annotated. On the other hand, to construct a multimodal-rich corpus, bodily movements such as head or hand (Knight, 2011; Knight et al., 2009), spatial positions (proxemics), prosodic

features, phonetic features (Adolphs & Carter, 2013; Canepari, 2005), coordinated movements in interaction (Sinclair, 2005), or a combination of the said features have been annotated so far depending on the purpose of the corpus which embraces a hypothesis-driven approach.

What could be peculiar to social media data generated in participatory digital environments is to define and demarcate which elements count as data sources based on the attributes of the platform where the communication takes place. For example, data scrapping from the web can fetch piles of noise. Similarly, automated visual data annotation that identifies visual constituents of a corpus of Instagram images creates noise by accumulating too many labels. In such cases, manual cleaning and human verification become vital.

The problem persists in manual data collection and storage as well. For example, YouTube data can be processed for multimodal features of talk in a video, but the caption (title of the video), which often entails hashtags for searchability, emojis, or other hyperlinks and texts placed under the caption, are elements that embody the production. An analyst needs strategies for storing and integrating such content in a corpus tool that facilitates new forms of data sources. Qualitative studies can use tools such as MAXQDA or NVivo to compile social media data or even obtain automated audio file transcription that has a good accuracy rate with high-quality audio files. These tools offer coding functionalities and integrated display of data sources such as transcripts, posts, images, or emojis; however, apart from limited search capacities and data visualization, they are not designed for complex processing of online data, including turn-by-turn speech analysis with intricate discourse features or pre-processing for building multilayered schemes for multimodal annotations. For such integrated practice or development of frameworks or taxonomies in linguistic and context analysis, corpus tools have enhanced affordances to perform basic and complex tasks for multimodal corpus development (transcribing, segmenting, and annotating multimodal texts for a detailed description of basic tasks, see Gu, 2006).

Representation of social media data in linguistic research may have additional requirements with respect to multimodality. The annotated features may extend from

linguistic and paralinguistic to genre elements with social media data. A recent study by Lustig, Brookes, and Hunt (2021) compiled a corpus of YouTube vloggers' videos for multimodal analysis of the gangstalking phenomenon. The study employed a grounded theory approach to perform multimodal social semiotic discourse analysis for which they tagged paralinguistic and multimodal features including "gesture, intertitles, text and image overlay, camera angles and visual effects such as close ups, time lapse and slow motion" (p. 4). Similarly, Schmidt and Marx (2019, p. 132) compiled a YouTube corpus and represented various modal resources, including talk, embodied conduct (gaze, gestures, posture shifts), and game events as they unfold. Apart from the speech transcripts, they noted other indispensable elements of game events: game sounds, status displays, and physical activities. In addition, interactional data and metadata were considered integrated into compiling a YouTube corpus. Consequently, content-related elements appear to vary across speech events or genres. However, their study supports an essential notion of what components a corpus should contain and the intricate relations between these elements when generating and analyzing multimodal corpora.

As mentioned earlier, by examining the restricted environment of a selected node, we fail to understand various multimodal resources which co-occur in the speech environment. Baldry and Thibault (2001) suggest that a multimodal approach can demonstrate how different resources contextualize each other (p. 88) when accurate transcription criteria are implemented. No standardized approach for building multimodal corpora exists (Knight, 2011), and multimodal corpus projects often decide what is critical to represent and design reliable infrastructure with an attempt to standardize certain features of communication (e.g., McNeil, 1992, for a gesture space scheme).

Annotation and markup of a visual dataset are required to analyze various features and modes. This process may be undertaken by adding tags along the text or constructing a separate annotation track that is time-aligned with speech transcriptions. Both methods allow the annotated features to be extracted for the analytic process along with the transcriptions of speech data. These annotations may include an utterance, a

word, a translation, a description of any feature, or a comment developed on tiers, which can be hierarchically inter-connected (Cui et al., 2022).

Coding multimodal corpora requires a pre-analysis stage. It involves identifying specific features and labeling them. This process is "heavily data-driven" (Knight, 2011. p. 39), in which the annotator demarcates where certain features occur and assigns labels to these occurrences. The analyst annotates all occurrences across transcribed speech texts when creating specific tag sets or annotations representing textual and extratextual information (McEnery et al., 2006) embedded in corpus infrastructure. These encodings often function in XML for advanced querying and visualization.

3.2.3 Software for Multimodal Multimedia Corpus Construction

For multimedia-intense research, researchers consider available tools and their proposed capacities. Any corpus tool that allows multimodal annotation, flexibility, and efficiency in transcribing, tagging, or annotating audio and video can be utilized to construct multilayered or complex hypotheses. In its current state, there are several major corpus tools for creating corpora of audio or audio-visual data that enable researchers to transcribe, annotate, or display data with various functionalities. A significant advantage of these tools is that they allow exporting data in an XML file format compatible with advanced data analytic tools, such as R or Python, through which one can seamlessly import data with the annotations. This feature allows the data expert to select the ways and forms of working with and visualizing data.

Tools such as EXMARaLDA (Extensible Markup Language for Discourse Annotation) offer free tools consisting of transcription and annotation tools to create, manage and analyze digital speech files. Its Partitur Editor component is used for time-aligned transcription, Corpus Manager (CoMa) is to manage corpus, and EXAKT for advanced search capacities. Transana also has similar functions of creating transcripts and enables transcribers to align transcriptions with digital audio or video owing to its timestamp feature and to present a speech on a turn-by-turn basis. Unlike Partitur Editor, Transana does not allow the administration of a thorough in-built protocol for

multiparty interaction (overlaps, interruptions); however, such elements are added via the transcription scheme notation.

ELAN is a productive tool for developing coding systems in the process of annotation and creating relationships between tiers (Wittenburg et al., 2006), which is also the corpus tool utilized in the present project. It is a freely available software developed by the Max Planck Institute for Psycholinguistics in Nijmegen. It has been used to build corpora that accommodate various modes and multiparty interaction and manually create annotation models to represent language phenomena, such as endangered language documentation and gesture and sign language research. It can feature segmentations of speech in a time-aligned fashion, various transcription forms, part-of-speech annotations, and an unlimited number of other modes annotated on different tiers. An annotation can be an utterance, a word, a translation, a comment, or "a description of any feature observed in the media" (Cui et al., 2022, p. 8). It is possible to build referential structures within its generic design principles where new layers are connected to existing ones. Such functionalities facilitate going beyond the fundamental limitation to "represent all features of communication through the same mode – that of a textual record" (Knight et al., 2009, p. 2). In addition, ELAN files contain Unicode texts and annotation documents stored in an XML format (.eaf) for swift data import and export. All these features have been essential considerations for the workflow and analytic procedures in this project.

3.3 Research Setting: Vlogging

Online communication transcends geographies, paving the way to produce text and speech, and reflects an essential part of the realities of individuals, communities, or nations participating in or challenging the globalized world. Therefore, digital spaces are essential research fields where social activities are not supplementary but core to meaning and sense-making in everyday life. When the social sharing spaces, often referred to as new media, constituting the field of this project, are concerned, we know that 67.11 million users from Turkey operate on social network sites (Statista, 2022c). Among those who use social media strategically, influencers are individuals whose form of existence in new media is mainly dependent on the continuity of content

production and followers' appreciation and enthusiasm to consume and engage in their shared content. New media platforms such as YouTube, Instagram, and Twitter are rich spaces where young adults, like influencers, exhibit late urban life and participate in superdiverse contexts. These platforms form spaces to disseminate texts, visuals, audio-visuals, modes, signs, and other communication resources easily and freely. Thus, new media users have space to exhibit online linguistic, semiotic, and creativity.

Influencers' vlogs are popular culture products consumed by large masses, including local and global communities. Influencers are often young adults regarded as trendsetters and expected to have ‘good taste’. Influencers' follower count is also a quality assurance of being a worthy influencer, among other criteria. As Page (2012) argues, new media tools' collaborative and dialogical potential connects the producers and recipients in a participatory way. Due to this engagement, influencers' activities are co-constructed primarily for self-promotion. Self-promotional strategies are reworked and enhanced to develop and maintain an 'influential' status. This dynamic dialogue between producers and recipients reveals itself in text and speech, such as an influencer producing a new vlog to accommodate some followers' requests on comment sections to see more of a particular type of activity, such as makeup styles.

A short and inexhaustive description may give the readers a sense of what the lives of influencers, as they present it, looks like, which is also relevant spatially to the content of the data in this study. Influencers as vloggers perform the roles of “everyday, ordinary Internet users who accumulate a relatively large public following on blogs and social media, principally through the textual and visual narration of their personal lives and lifestyles” (Abidin & Cover, 2018, p. 217). Their vlogs generally showcase mundane activities such as putting on makeup, dining or cooking a healthy dish, packing for a vacation, giving a tour of their apartment or closet, exercising, or shopping. The spaces they spend the most time in are their homes, which are often well-decorated and spacious, their studios as workplaces, luxury restaurants and hotels, planes, famous touristic places and beaches, and film sets. However, primarily due to the impact of the coronavirus pandemic on everyday lives globally, influencers' spatial freedom has been relatively limited to their homes and neighborhoods for the last two years. Their participation in transnational contexts is visible through location

tags, symbolic objects, or other available signs. These markers constitute a repertoire that helps convey meaning and the presentation of self. Other markers include emojis, a common practice in Instagram (sometimes expanding to video content). Ge and Gretzel (2018), who built an emoji-focused influencer rhetoric taxonomy, show that influencers are proficient emoji users. Emojis are mobile mini narratives that "pack a lot of information into limited communication space in a very eye-catching manner that stands out from other text in user feeds" (Ge & Gretzel, 2018, p. 1289). This is particularly important from a trans-perspective since the language of emoji or tags, such as hashtags or geotags as digital affordances, transcend geographies and boundaries of languages; hence they are constructed as translanguaging means (Blommaert, 2019; Li, 2016).

Social media, with their flexible and mobile means of communication and meaning- and sense-making, are emerging fields for applied linguistics to investigate evolving linguistics practices, the social and the lived. I take the social media site YouTube as my research field and study social media data, compiling spoken, written, and semiotic resources embedded in vlogs. The corpus of linguistic practices in social media can extend the scope of digital language in the most relevant manner, considering how our lives have substantially moved to online spaces more expansively during the COVID-19 pandemic.

3.4 Sampling Procedure and Participants

This study includes popular Turkish influencers engaged in content production on social media platforms, particularly YouTube. The participants were selected through criterion sampling (Creswell, 2013). The criteria for the selection of influencers include (i) speaking Turkish, (ii) being based in Turkey as stated in the YouTube profile, (iii) having a follower count over 250,000 on Instagram and YouTube, (iv) being an active user/content producer at the time of the data collection, and (v) having accounts open to public view. Based on the criteria, six people were selected. The first two criteria ensure that my study has a representative sample of Turkish adults speaking Turkish. Influencers with over 250,000 followers are categorized as macro-influencers (eMarketer, 2017). Since Instagram is where influencers share relatively shorter and brief content to appeal to their viewers as a place of first contact, it is

regarded as a gateway to other media profiles, mainly YouTube, where they carry out promotional activities and post lengthier content. These platforms are connected via hyperlinks. In addition, it is evident in the follower counts of Instagram compared to YouTube, presented in Table 1, that people are inclined to engage more in their Instagram content. Hence, Instagram metrics were also considered in deciding the frame of follower counts.

Unlike micro-influencers with a smaller number of followers, macro-influencers often have sponsors and professional photographers or film crews. I included macro-influencers to keep the corpus representative of a group of influencers sharing a common feature concerning their popularity and professional sources. It was a further consideration that all of the influencers were represented by a professional agency, which is another indicator of their "enterprise" status in the influencing market. Socialand, a new-generation advertising agency founded by Arda Kofoğlu in 2016, is one of the agencies that represent the popular influencers of the present time, including two of the influencers included in this study. The agency works exclusively for influencer marketing and claims an established role in media production.[6]

The interaction data were only shown here to illustrate more thoroughly the media profiling of the influencers. The influencers' public engagement is visible from the volume of content production and the view and subscriber counts. The influence impact of these individuals was also examined through other information sources before making the ultimate decision on the participants. First, a website called Keepface[7], an influencer marketing tool presents influencer lists and their analytics worldwide where channel names, categories of influence content, and information on audience and engagement rate (key metrics) are available. I used the tool as a resource to evaluate each participant for their influencing status. Another reliable piece of information was observing the relationship and engagement among these influencers. When their profiles on YouTube and Instagram, where these influencers are the most active in content production, were examined, I observed that these influencers followed each other's profiles, commented on each other's content, and occasionally

[6] https://tr.linkedin.com/company/socialandcomtr
[7] https://keepface.com/list-discovery/?join=gP41VKWE&utm_source=influencer_lists_link&utm_medium=profile&utm_campaign=list_discovery&utm_content=link

created content together on YouTube[8] (e.g., an interview video, a Q&A video in a makeup tutorial, etc.) and posted on Instagram the images in which they participated in the same social events and person-tagged each other. Since these individuals belong to the same category (macro) in the influencer market and have an arguably high socio-economic stratum, they appear to be in the same close-knit community of influencers. These information sources evidence their macro influencer status and representativeness as the popular influencers of Turkey.

Table 1 Participant details and YouTube video counts to the end October 2022

YouTube profile	Influencer	Age	Year Joined on YT	Subscribers on YouTube	Followers on Instagram	No of Videos	Total Views on YouTube
duyguozaslan (she/her)	Duygu Özaslan	31	2013	1.43M	2M	579	381,609,726
elvinlevinler (she/her)	Elvin Levinler	34	2014	1M	1.1M	289	103,570,895
danlabilic (she/her)	Danla Bilic	27	2016	3M	6M	198	504,035,960
kerimcandurmaz (they/them)	Kerimcan Durmaz	27	2019	809K	3.6M	46	129,992,101
ezgifindik6744 (she/her)	Ezgi Fındık	30	2017	250K	1M	155	25,834,097
merveozkaynak (she/her)	Merve Özkaynak	35	2014	2.13M	836K	673	419,403,697

YT: YouTube

3.5 Data Collection

In the current study, I compiled a specialized corpus of Turkish influencers' vlog content on YouTube. The corpus data and storage information are presented below.

3.5.1 Vlog Data

YouTube provides "go live," which feature synchronous vlogs that remain as videos on the platform, and "upload videos" options that include asynchronous vlogs. The videos that qualified as vlogs were recorded, edited, and uploaded to the site in a more planned manner compared to the go-live type of videos. The data of this research included only asynchronous vlogs. The two types of vlogs may show structural and mode-related differences, which would then result in a variable due to the attributes of

[8] Duygu Özaslan and Danla Biliç posted a makeup vlog together, and Danla Biliç and Kerimcan Durmaz created a makeup tutorial together.

synchronous vlogging. Hence, I selected the more common mode of content generation among the influencers of this study, the asynchronous mode.

I designed a specialized snapshot corpus of Turkish influencers' communication containing 120,928 tokens of transcribed speech in vlogs (YouTube videos) in 2020-2021. The followers' comments were excluded since they did not directly represent the content generators' language practices, though I acknowledged the impact of a dialogic interaction among influencers and viewers. With the concerns about representative corpus building, the vlogs on YouTube were selected following a reverse chronological order of posting, not to cherry-pick the videos. However, 3-minute videos, such as music clips, were excluded regardless of their posting order since they did not qualify as vlogs. Consequently, five videos from each media profile were collected as the dataset (30 videos in total). The length of videos ranges from 13-42 minutes (see Appendix A). Table 2 illustrates the total vlog footage length of the selected videos per influencer and its token contribution to the corpus after the transcription procedure was completed.

Table 2 YouTube vlog details and corpus size

ID (No of transcribed Vlogs)	Vlog footage (total)	Token count	Type count
Duyguozaslan, DO (5)	120 mins 29 sec	19,056	4568
Elvinlevinler, EL (5)	113 mins 39 sec	18,179	4572
Danlabilic, DB (5)	130 mins 38 sec	22,834	4870
Kerimcandurmaz, KD (5)	124 mins 49 sec	17,549	3921
Ezgifindik, EF (5)	140 mins 36 sec	22,851	5052
Merveozkaynak, MO (5)	127 mins 09 sec	20,459	4447
Total (30)	757 mins 20 sec (12hs 37 mins)	120,928	17,781

3.5.2 Data Storage

The videos that comprise this study's corpus were downloaded from YouTube and stored on a personal and secured hard drive. They were given an ID consisting of the initials of the participant (i.e., DB) and a given number (V1) enumerating the vlog (i.e., DB_V1).

Each video file was uploaded to the ELAN software (Versions 6.2) to process the audiovisual data and metadata. The video files created in ELAN were given the same ID as their video files, as presented above. These files were stored in. eaf and .pfsx formats on the same hard drive. The metadata of the videos is stored in a format that ELAN can support. Detailed information about what metadata entails and how they are created and analyzed is presented in section 3.5.3 below.

3.5.3 Metadata

A YouTube corpus must integrate metadata since the information embedded in the structure of the platform is a component of the corpus and presents aspects of relations between components. Schmidt and Marx (2019, p. 134) identify three types of metadata for YouTube corpora, (1) automatically generated metadata (URL, date posted, etc.), (2) semi-automatically generated metadata generated by clicks (metrics of views, dis/likes, comments), and (3) self-generated metadata (channel name, content text, etc.). For this study, I partially followed their video and metadata components but also included genre features (as explained in 3.8.1) and corpus information (Figure 1).

ELAN is compatible with the CMDI[9] (or IMDI-a more fixed template format) format metadata file to demonstrate metadata on its Metadata panel. Therefore, to meet the format requirements, Arbil[10] (Withers, 2012), a free Java-based software to create, edit, and search metadata, was utilized, and CMDI files were created for each video. CMDI has a relatively customizable format developed by Clarin[11]. To archive metadata, a non-hierarchical template structure was established describing *resource file information*, *footage information*, *vlog styles*, and *functions of vlogs* drawing on the analysis of genre features and elements (further details in 3.8.1). The benefit of using a metadata tool is to write more consistent metadata (Defina, 2014).

[9] Component MetaData Infrastructure
[10] Arbil is available from the Language Archive, Max Planck Institute for Psycholinguistics (http://tla.mpi.nl/tools/tla-tools/arbil/). However, it is no longer updated (since November 2015).
[11] Clarin is an initiative that integrates language tools and resources across Europe. However, Clarin stopped supporting this format. https://www.clarin.eu

File information includes resource name (YouTube), resource type (vlog), resource title (the caption of each video), the publication date of the vlog, the length of the video, description text, and access link. On YouTube, the caption is required and allowed up to 100 characters, while the description area is optional and up to 5000 characters. These elements were collected and stored for metadata analysis. Resource file information is useful for this study for two main reasons. Storing access links and other relevant information in one software is practical. Captions are integral and compositional elements, and if displayed on the same software the corpus is built, it allows a quick re/view intact as a part of the analysis. Captions such as BU EVİN ODASI YOK[12] 🏕️🌳| TINY HOUSE VLOG or #Miami #EzgiFındık #Vlog Amerika'yı Benimle Gezin | Miami Part 1 🌎🌴 contains information relevant to the interpretation of the use of digital lexis and translingual practice. Therefore, the study elucidates paralinguistic cues. Hashtags (#) in captions make the vlogs searchable, and emoji language is used in various ways. For example, in the former caption, the emoji usage is a replication of a compound noun, *tiny house*, a popular concept of travel at the time of this study. These houses are often located in remote or preserved natural areas, which is reflected in the compound emoji 🏕️🌳. In the latter caption, which is rich in hashtag as searchable markers of place, person, and genre, there is an intratextual structure where Miami appears both in the hashtag, written discourse, and a constructed meaning associating Miami with palm trees 🌴. Amerika (America) is projected in one of the earth globe America's emojis. It is a visual cue to emphasize information expressed in words, identified as redundancy in emoji use (Donato & Paggio, 2017).

Although like/dislike and view counts are dynamic data, they are omitted since the study does not intend to account for reaction data or video popularity. However, the counts of comments, views, and likes of the selected vlogs can demonstrate an overview of public engagement of the videos, which contributes to the understanding of the influencing degree of a participant in the market. Such an observation is helpful to reassure the selection of influencers and demonstrate the extent to which their content is disseminated as an indication of impact.

[12] Translation: This house has no room.

A sample vlog metadata scheme can be examined through Figure 1. Although the CMDI format offers a freer scheme building, the disadvantage is the learning curve to create a fully fitted scheme. However, users can benefit from in-built schemes to use local corpus features and add non/hierarchical nodes to describe their corpus structure. The primary method of capturing the details on metadata display has been based on descriptive information collected from metadata inherently created for YouTube (i.e., caption, link, date), the analysis of genre features (i.e., location, footage), and corpus information (i.e., token count).

General information	Vlog corpus
Resource media	YouTube
Resource genre	Vlog
Resource caption	#KerimcanDurmaz Kerimcan Durmaz "Peşimde" Hikayesi
Publication date	25/03/2021
Length	22 minutes 36 seconds
Location	Interview room
Creator	KD
Communicative Function	Confessional, Informational
Genre features	Q&A, dialogue, story-telling
Footage	Sit-down footage
Modality information	Multimodal
Access	Public
Link	https://www.youtube.com/watch?v=Z39JXvUKvk4
Subject Languages	Multilingual
Token count	3,688

Figure 1 The metadata scheme in ELAN metadata display

The challenge in this format of metadata storage is that emoji language is not encoded; therefore, the captions that entail emoji are failed to be represented via their full multimodal elements. However, emojis as social media-afforded language forms (Ge & Gretzel, 2018) are fundamental multimodal elements and must be represented as a part of the vlogging practice. Two solutions may apply. The metadata can be stored in an XML file instead of using the ELAN Metadata function. This alternative protects the visual representation of emojis but interrupts the spatial proximity of the caption

and its video data. For example, the caption text is often intertwined with the opening sequences in the first 10-15 seconds. ELAN can present these sequences and the caption on the same page when Annotation mode and Metadata Display are selected. The second option is to use Unicode[13] Emoji Charts to index either the code or CLDR Short Name (Unicode Common Locale Data Repository[14]) and integrate the relevant information into the CMDI file. An example could be as follows.

The caption: LONDRA'DAKİ EVİMİZ 🏠 Beklenen Geçici Ev Turu[15]
Storage in ELAN: LONDRA'DAKİ EVİMİZ [house] Beklenen Geçici Ev Turu
or LONDRA'DAKİ EVİMİZ [U+1F3E0] Beklenen Geçici Ev Turu

It is noteworthy that keeping the exact place of emojis may be relevant to the analysis. I adopted the first option since I did not aim to process the metadata in a machine-readable fashion during the analysis. When working on a single video file in ELAN, I only require the information of emoji relevance available to me as a keyword/text (i.e., house). However, this option may be more laborious if the metadata includes many emojis. In that case, an XML file may be a better option.

3.6 Data Transcription and Conventions

In this part, I explore the transcription of the audio-visual data. I as the researcher undertook to transcribe the vlog data in this study, which did not necessitate training other transcribers and led to a more consistent transcription process. Beyond consistency, the circular nature of constructing a convention system became more straightforward when a single transcriber was at work. It also facilitated the process of revisiting the transcribed texts for replacements across the files when a new issue occurred and was resolved. However, the disadvantage is that the workload of countless hours of transcribing speech falls on a single transcriber, which is perhaps only affordable in terms of time and effort when working with small datasets such as this project.

[13] https://unicode.org/emoji/charts/full-emoji-list.html
[14] https://cldr.unicode.org/#TOC-What-is-CLDR-
[15] Translation: Our House in London 🏠 Much wanted tour of the temporary house

Transcription of audio-visual data is similar to audio data to a large extent. Decisions and compromises must be made concerning how to represent the speech data in written form. Developing a transcription scheme to follow across the data files is essential to represent speech in text consistently. Some pre-determined criteria may be applied depending on the general principles of the language of the content and, more importantly, the purpose of transcribing. My starting point was to employ an orthographic transcription. When the sole purpose of the corpus compilation is to produce a corpus of transcribed texts (Love, 2020), following general principles of orthographic transcription of a particular language can serve the purpose. Orthographic transcription may sound simple and easy to implement, especially compared to multimodal speech transcriptions such as Conversation Analysis (CA) transcription conventions. However, the intended use of the transcribed speech, the software's capacities, colloquial usage pertinent to the language of the speech content, and other issues of searchability cause challenges in orthographic transcription. In this project, the social media data that encompass casual talk (set in offline settings and produced for and viewed in virtual settings) where transidiomatic usage and digital lexis entangled with Turkish codes, especially in terms of morphology and phonetics, made a clear case for the need of new considerations in orthographic transcription. This evidences that every dataset has unique challenges to overcome.

An example from my dataset is how to approach words pronounced in English when speaking Turkish. See the following example.

(a)

Loop **bant**larımızı kullanıyoruz, bosu ***ball****larımızı* kullanıyoruz.
*We use our loop**band**s, we use our bosu **ball**s.*

For searchability, I found that the best way to approach this type of blended occurrence was to represent English pronunciation and the agglutination in Turkish, as shown in (a). *ball* is an English code pronounced as /bɔ:l/, yet the speaker falsely pronounces it as /bɔl/ without the elongation. Here, ***ball****larımızı* is represented as ball (English code) -*lar* (plural suffixation in Turkish) -ımız (1st person plural possessive pronoun)- ı (accusative case). If I transcribed the speaker's pronunciation spelling of *ball*, the

representation in Turkish phonetics would be *bol* /bɔl/, which becomes *bollarımızı* (a non-word). However, since *bol* has a different meaning in Turkish (translation: abundant), it would be confusing for a Turkish speaker until the co-text and context become clear. Even with the context provided, if the user is not multilingual to figure out the true word, the token sounds ill. On the other hand, ***bant****larımızı* does not cause a similar confusion or transcription challenge because *bant* /bantʰ/ is a loan word in Turkish, and the speaker's pronunciation is not remotely close to /bænd/. Other examples for which I could not consider the transcription of pronunciation spelling are gym, flow, and kale[16]. Ultimately, such decisions need to make sense to potential multilingual users as much as the corpus builder.

One modest transcription advantage of dealing with audiovisual rather than audio files is the visual cues that reduce ambiguity for the transcriber. For example, translanguaging instances were sometimes difficult to comprehend due to incorrect pronunciation, Turkified phonetics of sounds or syllables, or noise in the speech environment. Proper nouns, brand names, or other non-word units for objects are often visually represented in the flow of the talk or through visual tags (a vlog feature) on the video. Thus, such visual cues combined with the speech facilitated the optimal practice of transcribing speech data.

In consideration of the method of transcription, I examined the automated transcriptions available in YouTube videos before undertaking a manual transcription in ELAN. YouTube's auto-captioning system provides subtitles for the audio that belongs to the video. These transcriptions are time-aligned and feature different languages with a varying degree of success rates. YouTube's speech recognition quality is improving through deep learning algorithms (Bokhove & Downey, 2018). Automated captioning has no human intervention and features a speech-to-text process, yet the accuracy rates are unsatisfactory. Kim et al. (2019) compared manual transcription, automated speech services, and automatic transcription of YouTube captions and found that manual transcription performed significantly better. When

[16] *Kale* /keɪl/ is a type of cabbage. It should not be confused with the Turkish word *kale* / kʰale/ (castle) in transcribing mixed codes. In a case like kale+*ı* (accusative case marker in Turkish, *the kale*), the transcription looks odd. Therefore, either a phonetic representation is needed, or the audio needs to be available for users to listen.

automated captioning does not accurately convey the intended message (Barton et al., 2015), and the transcription requires extensive manual work, it is not time-efficient to utilize them. However, before dismissing the idea, I examined the caption feature of YouTube with the vlogs I selected for this project and downloaded several caption files to transfer to ELAN. Although the file format is not supported in ELAN, I tried to see whether a mere copy-and-paste practice onto the subtitle/transcription tier could speed up the process. Unfortunately, this process was not time-efficient when deciding the utterance boundaries for copying, pasting and fixing word errors in automated captions. Besides, as research has shown, the agglutinative nature of languages such as Turkish with rich morphology causes a high out-of-vocabulary rate that lowers automatic speech recognition accuracy (Arısoy et al., 2009; Parlak & Saraçlar, 2008; Sak et al., 2012). Ultimately, the automated transcriptions proved to be outputs of little utility. Table 3 illustrates the accuracy of auto-generated Turkish subtitles on YouTube. As seen, multiple corrections are needed on almost every line, including missing nouns, verbs, (question) tags, and (adverbial) phrases, inaccurate morphological derivations, wrong/missing proper names, falsely added suffixes, improper capitalization, and missing space between units. Auto-generation of subtitles also has poor ability to separate speaker turns, which makes manual work inevitable for spoken corpus building (Love, 2020).

Table 3 A showcase of the accuracy of auto-generated Turkish subtitles on YouTube

Auto-generated subtitles	Researcher-generated subtitles
0:48 Hayatında ilk defa araba yıkıyorum ben	0:48 Hayat**m**da ilk defa araba yıkıyorum ben
0:51 yani şimdiye kadar ve birçok Arabam oldu	0:51 yani şimdiye kadar **e**v**e**t birçok **a**rabam oldu
0:53 ama ve arabalardan bir tanesini	0:53 ama **daha** arabalar**ımın** bir tanesini **bile**
0:55 yıkamadım sağolsun mü sey İnci Mithat	0:55 yıkamadım sağ_olsun **Hüseyinciğim Mithatcığım**
0:58 çın ilgileniyordu onları daha kocaman	0:58 ilgileniyordu onları da_ kocaman
1:00 öpüyorum buradan çok özledim şu anda ilk	1:00 öpüyorum buradan çok özledim şu anda ilk
1:02 defa hayatımda Arabayı yıkayacağım	1:02 defa hayatımda **a**raba_ yıkayacağım
1:05 dakikamı hakkında hiçbir fikrim yok	1:05 **nasıl yıkandığı** hakkında hiçbir fikrim yok
1:06 benim için zor olur hiç bilmiyorum	1:06 benim için zor olur **mu** hiç bilmiyorum
1:08 nereden başlayacağını değilim ama	1:08 nereden başlayacağ**ımı da bilmiyorum** ama
1:10 sanırım önce köpüklü hali evet	1:10 sanırım önce köpük_ **değil mi Ali** <Other Speaker>evet

"_" indicates deleted syllable(s).

Unlike a human transcriber, automated speech technologies are not attuned to non-verbal cues for ambiguity reduction. Kim et al. (2019) argue, "compared to machines, humans are highly skilled in utilizing such unstructured multi-modal information" (p. 1). As mentioned earlier, multimodality help reduce uncertainty and error rates in manual transcription. In the case of a video/audio captured from a distance, the captioning will detect speech poorly with a high word error rate, while multimodal resources can enhance the accuracy rate in manual transcription. For vlogs, some sit-down and talking-head shots where a professional camera reduces noise have better sound quality, whereas street or restaurant settings or mobile shooting in supermarkets do not always feature such speech intelligibility or good camera angle to see lip movements (i.e., who is talking). In addition, automated speech detection cannot account for code-meshed phenomena and performs approximation in either code, which requires manual repair. Humans are also skilled in deconstructing such codes through other modes available. Bearing in mind all these limitations and concerns, several hours of observation on captions of vlogs led me to decide on manual transcription.

Other decisions are listed in Table 4. Since Turkish is an agglutinative language, I established apostrophe conventions for proper nouns of non-Turkish codes for the sole purpose of consistency. However, since an apostrophe does not divide units, it is not a concern in terms of inflating token count or searchability. Only proper names were capitalized since corpus software allows case-in/sensitive search in simple query mode. The texts also had no punctuation and other symbols representing non-verbal elements. In addition, false starts (i.e., hesitations and disfluencies) in the form of sounds or syllables (word fragments) were removed not to inflate token count with non-word-looking meaningless units (that might even be confused with a meaningful unit such as 've' [and] in its fragment form); however, fragmented chunks that make meaningful phrases were transcribed. I also marked several non-speech events. Laughter and some other non-linguistic cues are listed in Table 4. Numbers were spelled out as words rather than digits to designate the selected code for pronouncing them (e.g., 1=*one* (English) or *bir* (Turkish)). Entities made up of acronyms were indicated by capitalization as pronounced in vlogs as the sequence of letters. Lastly,

the parts that were inaudible due to the background noise, overlaps, and so on were tagged as <incomprehensible>.

Table 4 Data transcription and conventions

Category	Example
Apostrophe rules for inflectional form	HeadSpace'ten, Instagram'da, Snape'I, Wet and Wild'lar
	storye, malla, appte, kalea
Phonetics of loan & foreign words	aplikasyon, Korona, Kovit,
	Ceramide, flow, producer
Non-linguistic cues	ay, aay, ah, hah hah, yoo, yo yo, ya, yaa ha, hı hı, hıı, huu, öhö, ıhh, şişh, heh, oy, hüh hüh, ee, e, ehm, off
Numbers	bir, iki, üç
Abbreviations[17]	TL, AVM, HGS, GP, PT
Standardization of colloquial usage	falan for every falan, felan, or filan

One of the crucial issues to be decided before transcribing is how colloquial speech is transcribed. Due to non-standard pronunciation or morphemes, consistent representation of colloquial usage becomes an issue. Featuring slang, proper foreign nouns (place names, brands), neologism, non-standard pronunciations of standard words, or foreign words pronounced in various ways can lead to annotation problems and unavailability of automated search (Psutka et al., 2004). Therefore, I comprised the variations in colloquial use in all represented linguistic codes for searchability as shown in (a) and (b). A solution might be adding a new tier for colloquial speech or a pronunciation-based transcription attached to the parent tier of standardized speech transcription. However, for the purposes of this study, such an endeavor was not undertaken.

(a) Groundwork ve Color Tattoolardan Dusk Doll ***bayağı*** aynı şey.

colloq. (baya)

Groundwork and Dusk Doll by Color Tattoo are ***quite*** *the same thing.*

(b) ***Bir şey söyleyeceğim.***

colloq. (bişi söylicem)

I am going to say something.

[17] TL=Türk lirası/Turkish lira, AVM=Alışveriş Merkezi/Shopping mall, HGS=Hızlı Geçiş Sistemi/Fast Pass System, GP= General Practitioner/Pratisyen Doktor, PT=Personal Trainer/Kişisel antrenör

Morphological changes can occur in the root or ending, and colloquial speech in Turkish displays itself the most in morphology. As shown in (b), colloquial transcription can also change the token count. In addition, although most colloquial usage can be considered conventionalized, there may be phonetic variations, as in the case of *falan* in Table 4. Consequently, type count will be inflated, or lemmatization (if needed) performance will be far from perfect. For the data analysis in this project, lemmatization is not performed. Instead, I have explained and illustrated how the characteristics of the transcribed speech data impact the analytical process.

For data presentation, several points must be noted. Embodied actions are not systematically annotated on the SMIC, as explained earlier. However, since the study focuses on juxtaposition of modes, codes, semiotic and spatial repertories in linguistic and paralinguistic instances, the presentation of data required further elaboration in several points. First, if the meaning or argument in place is otherwise ambiguous or fails to account for the evidence in terms of paralinguistic features, the excerpt was added phonetic transcription using the International Phonetic Alphabet (IPA). For example, the speaker's articulation of reelslar /rɪəlslaɾ/ should indicate that the pronunciation of reels follows the English phonetic and the vowel harmony with the Turkish plural marker -*lar* is not violated. Such instances are critical for readers who are not familiar with the paralinguistic features of Turkish. Second, in some images, embodied action or semiotic resources must be accounted for. In those cases, I used the #1 symbol and place it to show the exact location of occurrences in the spoken text represented in the excerpts.

3.7 Workflow in ELAN

In this study, I introduce an analysis of vlogging as a communicative practice in which translanguaging as a sociolinguistic phenomenon transpires, using a specialized corpus of influencer vlogs. The entire process is presented in Figure 2. The procedure includes (1) adding a media file and a pre-defined tier template to process, (2) metadata entry, (3) marking utterance boundaries, (4) transcribing speech data, (5) tokenization, (6) mark-up of translanguaging instances on tiers, and (7) annotation statistics in ELAN and R. Levels 3, 4, and 5 are a part of the pre-analysis of the audiovisual material.

Level 6 is a cyclical analytic process in which a markup set is developed through a data-driven process. It will be described in the analysis part along with 7.

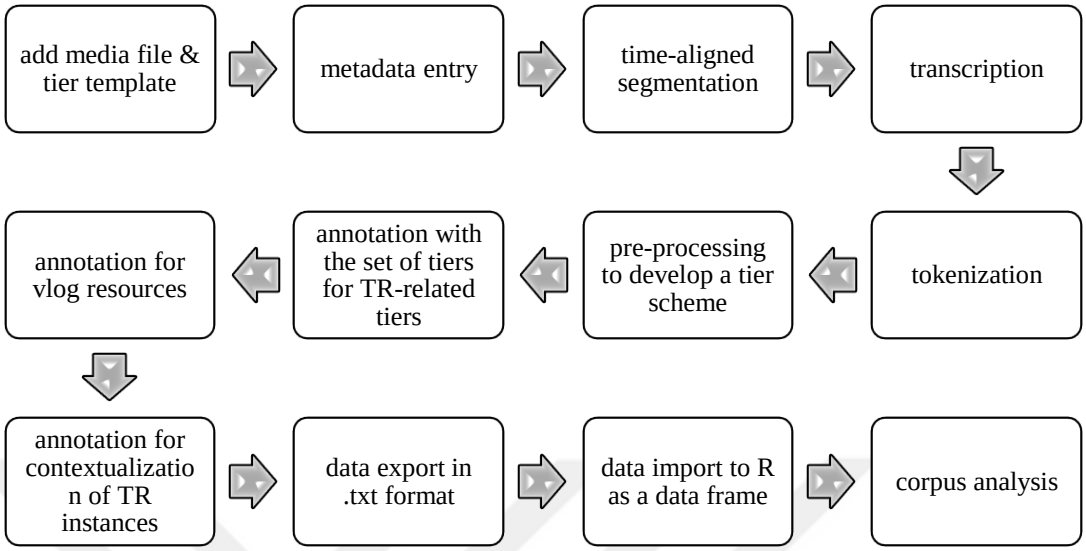


Figure 2 Corpus construction workflow

To work in ELAN, I imported a video and a template[18] with pre-defined tiers to process the files using the same annotation tiers scheme. The tiers indicated (1) subtitles (TEXT), (2) token tier (TT), (3) translanguaging token (TT), (4) translanguaging category (TRC), (5) spatial repertoires (SR), (6) contextually relevant resources (CRR), (7) vlogging resources (VR), and (8) the same tiers from 1-6 for other speakers involved in the interaction. The scheme needed adjustments depending on the number of speakers in the media file. Tier types were categorized into three; speech text, translanguaging phenomenon, and spatial resources contextualizing the phenomenon. Each tier had a parent tier hierarchically sorted as numbered above. Figure 3 shows the parent tier relations in a vlog with two interactants. The first person is the vlogger, and the S1 tier indicates the second person (vlogger's friend and his cameraperson). In the videos with multiple speakers, each speaker was given a number as an

[18] ELAN allows the transfer of the template with tiers created for one video and maps it across the other videos. The tier mapping process becomes fast and practical when the same template is used for all videos. The automatic placement of the template on the videos also supports the tiers having the same tier names. This is essential for the comparability of tiers in the analytic stage. Some videos have multi-party interaction that requires an extra tier set for each new participant. In such cases, new tiers needed to be added upon applying the template.

identification (S1, S2, etc.) based on the order of the interlocutors' participation in the speech environment in the vlog.

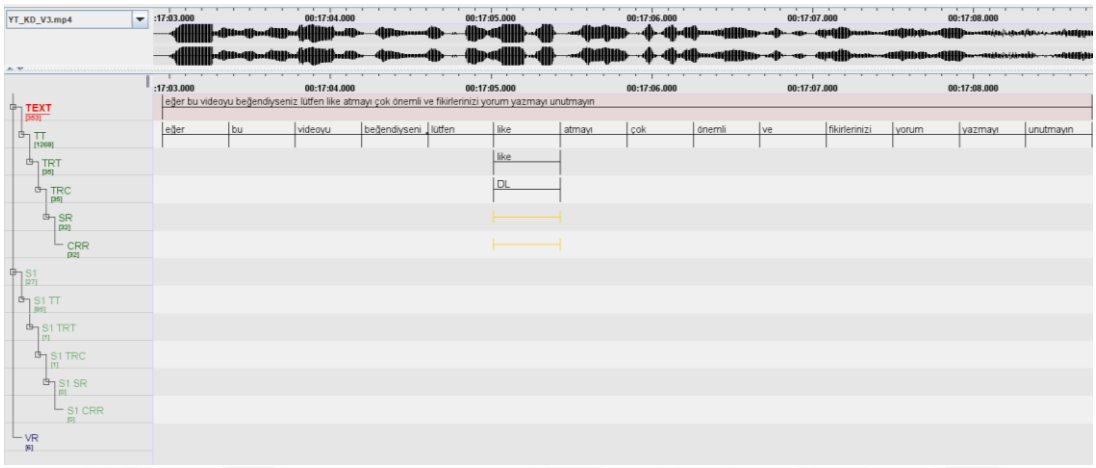


Figure 3 A screenshot of parental relationships of annotation tiers in ELAN

Annotations in ELAN are created on tiers. During the annotation process, I used the annotation (Figure 3) and transcription (Figure 4) modes and the segmentation mode (Figure 5) for a clear view of the annotated tiers. In ELAN (version 6.2), the annotation mode can also be used to create utterance boundaries, subtitle entry, and the rest of the markup on tiers and show metadata information without necessarily using the rest of the modes. However, the other modes facilitate the processes in various ways, which will be addressed in the rest of this part.

First, I worked on the annotation mode to create utterance boundaries for 30 videos. This segmentation process facilitates transcription and transcript alignment at the utterance level. In spoken grammar, it is often challenging to decide where the utterance beings and ends. For example, in Figure 3, from 00:17:03:000 to 00:17:08:000 is marked as a single utterance, *eğer bu videoyu beğendiyseniz lütfen like atmayı* ***çok önemli*** *ve fikirlerinizi yorum yazmayı unutmayın,* (if you have liked this video, please do not forget to like it, **very important**, and write your opinions in the commentary). In this utterance, although ***çok önemli*** is an independent clause embedded in the full utterance, the bound suffix morphemes in ***atmayı*** and ***yazmayı*** are attached to the main verb ***unutmayın***; hence, I rely on such markers in determining the utterance boundaries. One can also determine the potential boundary locations in speech data on the basis of prosodic features or cues if the purpose of the research

necessitates such a structural approach to utterances. Prosodic cues often mark major phrase boundaries and disfluencies (Shriberg & Stolcke, 2004), but conducting prosodic marking structures in spontaneous speech is still difficult. All these videos have been identified for utterance boundaries (the number of identified utterances is shown in Figure 3 under the Subtitles tier in brackets [ ] per video) before the transcription. Sound waves above the Subtitles tier also help assign *begin* and *end* times more accurately. Though, it should be noted that sound waves are not always reliable in identifying utterance boundaries when a speaker stops and continues to speak due to extralinguistic factors of any sort.

The annotation mode allows text entry on the Subtitles tier. However, the transcription mode more conveniently provides a line for each identified utterance and automatically plays the media belonging to the selected line for listening to transcribe (also the sound waves). Each line is listened to and transcribed. Empty lines can clearly be identified and relistened to complete the transcription. The transcriber can listen to the video of each line repeatedly using the loop mode. Other settings, such as volume, rate, or navigation across columns, can facilitate the process and save time (see Figure 4).

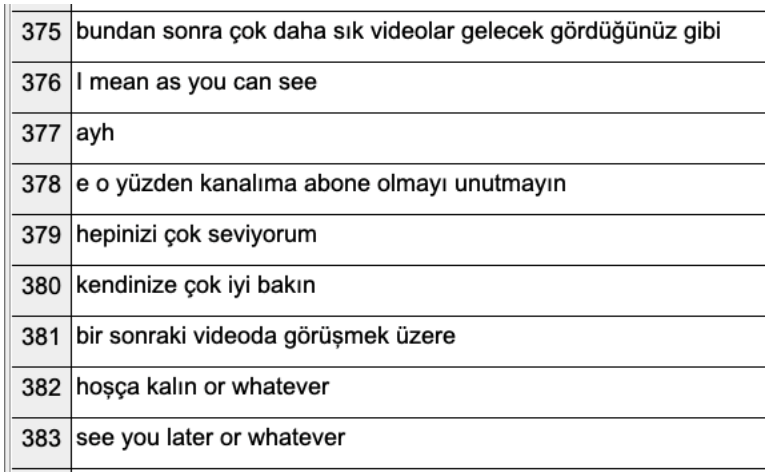


Figure 4 A screenshot of the transcription mode in ELAN

Upon completing the transcription (in Section 3.6 for data transcription and conventions), tokenization of the subtitle tier is automatic and takes seconds to create a tier to place tokens individually. The separation is based on the space between units. This tier is not always applicable to linguistic analysis. I constructed this tier to mark

up the translanguaging instance concerning the place of the token rather than the utterance as a complete line since these instances occur in various ways and are categorized accordingly on the relevant markup tiers. An example is shown in Figure 3 where the dependent tier for *like* presents its category as Digital Lexis (DL) separately from the rest of the utterance, which offers the means to construct complex queries.

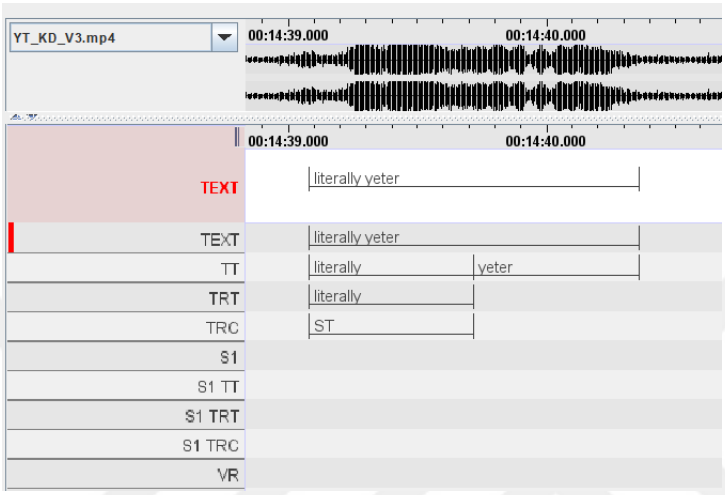


Figure 5 The screenshot of the segmentation mode in ELAN

Other functional modes for annotation, including the segmentation and interlinearization modes, are presented in Figures 5 and 6. In segmentation mode, one could design empty annotations by marking the being and end times of annotations and change or edit them. However, it does not provide the means to add text to the created annotations as in Annotation mode. Since annotations can be created based on the marking of *begin* and *end* times in this mode rather than a time selection, I preferred to work in annotation mode. For the interlinearization mode to function, the segmentation and transcription should be completed in the other modes[19].

[19] See https://www.mpi.nl/corpus/manuals/manual-elan.pdf, p. 338 and 341 for the detailed information about each mode, respectively.

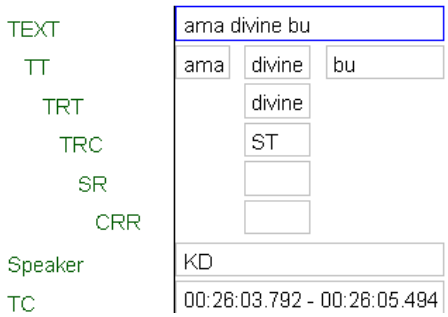


Figure 6 The screenshot of the interlinearization mode in ELAN

When working with text and visual materials in combination, which is the practice of this project, establishing a markup scheme is critical for identifying text and visual elements to assist corpus-based approaches and help and guide the analysis (Malamatidou, 2020). The annotation process is inherently the beginning of the analysis process in this study. The scheme relies on both linguistic and extralinguistic information, which includes defined parameters and flexible markup to capture the complexity of the linguistic phenomenon and visual materials. For vlogs, material elements and spatial arrangement of each location become relevant to encoding meaning and need to be analyzed in a way to be compatible with corpus methods. Hence, I consider not only the analysis of the single-word units but also the markup information on the annotation tiers and develop strategies to produce a process to realize a more comprehensive outlook of the phenomenon under investigation. The following section explains the construction of markup categories using the corpus and the analytic approach to genre-specific features and elements in vlogging.

3.8 Method of Analysis

This study combines a corpus-assisted approach with analyzing genre features and elements to identify the nature of communication and multimodality of vlogs and repertoires and translanguaging space prevalent in the digital forms of communication. This part of the chapter presents the approaches adopted to analyze the characteristics of the vlog genre and the data constructing the corpus.

3.8.1 Genre Specific Features and Elements

The vlogs that this study comprise show the qualities of CMC introducing asynchronous communication with multimodal elements as a part of spoken interaction (Frobenius, 2014b). The elements in vlog production vary from more conventional resources such as gaze, facial expression, and gestures to more genre-specific features. Foregrounding the affordances of a vlog as a CMC genre is essential for a better understanding of how the findings unfold in the following chapter. Hence, this part of the chapter offers the analytic frameworks that have the potential to explain what a vlog constitutes and how it is relevant in terms of social media-afforded language use.

Researching the vlog features and elements as a part of communication on YouTube requires an interdisciplinary reading of the function of vlogging in various contexts and the frameworks for systematically exploring language use in vlogs. To provide an outlook on the vlog genre, I consider the practices that are central to vlogging: (1) communication functions of vlogging through Torjesen's (2021) classification of genre repertoires in vlogs, (2) interactional elements that vlogs feature with Frobenius' (2011, 2014b) new genre approach in vlogs, (3) inherently digital elements integral to vlogging such as captions, subtitles, tags, hashtags, and emojis. The project does not aim to process reaction data (views, dis/likes, comments, subscriptions) which evidently have an interactional structure (Frobenius, 2011), in feedback and content generation practice mainly and are a part of community building practice (Gannon & Prothero, 2018). This project is limited due to its extensive concentration on the language practices of influencers as the subjects of inquiry and time constraints. Future research must consider the engagement between the vlogger and the audience in content generation and the theoretical insights into vlogging as a community of practice.

Footage information consists of the types of footage that describe certain traits of setting, location, and composition. In this part of the metadata entry, I have initially considered Torjesen's (2021) findings on genre repertoires of Norwegian beauty and lifestyle influencers on YouTube, a study based on a New Rhetoric perspective on genre theory. His analysis elaborated on three main types of footage- "sit-down

footage; slice-of-life (SOL) footage; and behind-the-scenes (BTS) footage" (p. 172). The footage is relevant information in terms of the location and setting of a vlog, which defines the rhythm and compositional framing of the space.

Vlog styles are information about the characteristics of genre repertoires. Torjesen's (2021) study revealed 18 different classifications, some of which apply to the vlog corpus of this study. For example, in an unboxing vlog, the influencer opens boxes and reviews the products to share their immediate thoughts and provide their first impressions on the appearance or impact of content. On the other hand, a tour vlog performs a different role, where influencers present a professional or personal space showcasing their engagement with this space. Other styles observed in vlogs are Q&As, how-to, routine, etc. also demonstrate recurrent characteristics of the use of genre repertoires. General commonalities with the vlog styles are observed in the production process, which is a part of the metadata archive in this study. Lastly, the functions of vlogs are assessed in terms of their communicative functions. Drawing on Torjesen (2021) about communicative functions of vlogs, I categorized vlogs relying on frequently used central and broad discourse functions: confessional, informational, and instructional. This information is essentially relevant in terms of documenting the content, the individual's interaction with this content and the language used.

On the one hand, the analysis of the communicative functions is stored in the metadata template as a support mechanism for linguistic resources/repertoires in the vlogs. On the other hand, such categorical metadata facilities the projection of the vlog genre and represents its compositional features for grounding purposes. However, this study does not aim to employ discourse functional or interactional linguistics methodologies. It is instead a review of linguistic practices prevalent in vlogs that assists the understanding the digital genre and its compositional resources.

The genre-specific features and elements are critical to introducing a thorough profile of vlogging practices to display the strategic use of genre elements in language practices and later provide a close-up view of the aggregation of prevailing genre elements, linguistic practices, and spatial repertoires. Consequently, this part of the analysis is initially descriptive in nature. It is an essential and integral part of the

analysis to gain a sufficient understanding and familiarity with the vlog data. It is also noteworthy that the findings of this analysis are stored in an ELAN-supported file format as metadata to view expanded information about vlogs in the course of annotations and analysis in ELAN as a whole.

3.8.2 Coding for Repertoires

The following part describes the process of constructing markup categories, inter-annotator reliability calculation, and the annotation scheme and procedure.

3.8.2.1 Constructing Markup Categories

This section presents a quantitative and qualitative analysis of the corpus. The markup on tiers included the translanguaging points and their types and contextual assemblages. The markup categories were created based on a cyclical process where five vlogs (16.6% of the total data) were initially marked to observe the locations and commonalities of the translanguaging points and construct an annotation scheme. The process took three weeks. Then, the scheme determined for the annotation were discussed in multiple supervision sessions.

To obtain further observations from expert linguists, I organized a data analysis session with the DIScourse and COrpus REsearch (DISCORE) Group, an interdisciplinary research group based in Middle East Technical University. The materials prepared based on the data of this project were presented to the group without detailed explanations of the research and the aims of the project to encourage an unmotivated exploration of the data extracts. The discussion points were noted and integrated in the process of theory-driven approach (translanguaging theory) this study adopts.

After the data-driven process of scheme creation was completed, one of these vlogs was randomly selected and saved as a new file by emptying the tiers to conduct inter-annotator reliability. Next, an expert linguist was consulted to calculate the reliability. The expert was provided with the .eaf file and the tentative categories. Through the function of inter-annotator reliability in ELAN, I calculated the ratio of overlap between the annotators. The agreement ratio was generated and exported per tier pair since each tier with its markup category needed to match the identified percentage of

overlap. The results showed 100% overlap with DL, SL, CRR, and SR while TL, ST, TI, TR, and VR tags were over 85%. The differences in the coding were examined and evaluated throughout 30 files, and the tags were revised when necessary.

Upon the pre-analysis and inter-annotator reliability, 30 videos were marked up with the constructed mark-up scheme as the first layer of coding. The following categories correspond to a set of observations in the corpus of the repertoires deployed in translanguaging space. The coding practice of translanguaging instances is a temporary methodological undertaking to explain what elements to factor in when discussing translanguaging space of the speakers of Turkish. Therefore, the individual tags are only a local manifestation of a whole language practice.

Table 5 The annotation scheme for translanguaging instances

Tag description	Tag Abbreviated
Translingual insertion	TI
Spontaneous translanguaging	ST
Digital lexis	DL
Phonetic transliterations	TL
Slang	SL
Translation resource	TR

Categorizing instances of translanguaging is not an easy task given that the theory argues for wholistic approaches to analyze speakers' performances. On the other hand, in order to understand what translanguaging entails and how the catalyzers of such practices manifest, I identified the elements based on the patterned occurrences that realized the phenomenon. The examples below were presented to illustrate the coding process in which only the tag being explained with the given example was included. By doing so, I aimed at a clearer presentation and explanation of the motives for each coding category.

TIs represent lexical items that occur frequently to present or refer to the named global entities (i.e., commodities, places) that are the resources of the vlogging practices and specific to the speech event in the vlogs. I consider these insertions different from other annotations since these occurrences are discrete entities systematically referred to in their original code as the named entity imposes. The example in (1) below shows two makeup products mentioned in a decluttering vlog where the influencer talks about the

products in her hand. *Groundwork*, *Color Tattoo,* and *Dusk Doll* are named entities that motivate the speaker to use proper nouns largely in English that circulate in its original form across the communication. The source of such insertions is distinctive and tagged as TI.

(1) mesela şunlar birbirine muadil
for example these are equivalent [products]
ee Groundwork <TI> ve Color Tattoolardan Dusk Doll <TI> (DO_V4)
uhm, Groundwork and Dusk Doll by Color Tattoo

Spontaneous translanguaging (ST) is the category that contained various language codes enacted spontaneously and discontinued. It covers a range of instances, including single token production in different languages (see 2 below) and longer expressions/turns (see 3 and 4 below) embedded in the context or co-text of Turkish which functioned as the dominant language in the SMIC. ST instances represent the occurrences of various languages with various length of speech production, which traversed language codes.

(2) bir adet tişört. thanks <ST> (DB_V5)
a tshirt. thanks

(3) şu an I am fucking starving <ST> (KD_V2)
right now I am fucking starving

(4) S1 senin ağzına malzeme veriyorum
I have put the words in your mouth
KD whatever <ST>
whatever
KD I will call you later <ST>
I will call you later
S1 fine <ST>
fine
S1 film zaten benim hayat boyu yapmak istediğim şeydi
the film was already what I wanted to do all my life

Digital lexis is easier to recognize since they are either born-digital lexical items or English vocabulary with extended meaning in the digital context. The reason for coding DL separately is to identify the impact of digital context or discourse on the language use. (5) shows an example of a digitally born lexical item used in the context

of digital content production. The use of such global items is regarded as a source for translingual practice and thus coded as DL.

(5) LA <u>vloglarımı</u> <DL> izlediyseniz burdan devamlı şapka aldığımı biliyorsunuzdur (EF_V2)
if you watched my Los Angeles <u>vlogs</u> you would know that I bought hats here.

Different from the translingual insertion category in which the speaker keeps the original code in their speech, phonetic transliterations (TL) represent words from one code that uses approximate phonetic or spelling equivalence of another code. For the markup of phonetic transliterations, I initially annotated the TL items and then retrieved the list of the tagged items to cross-check the items with two large Turkish corpora for usage status of the items. TS Corpus V2 (the Turkish Corpus) is a general-purpose corpus with 491.360.398 tokens. Turkish National Corpus is a 50-million-word general-purpose corpus for contemporary Turkish. The tag included both commonly used phonetic TLs that function as borrowing and idiosyncratic phonetic TLs that emerged in interaction. To give a sense of the coding process, the examples 6 and 7 below are presented.

(6) <u>kovitten</u> <TL> önce uzunca bir zaman evimiz yoktu (EL_V5)
we did not have a home for a long time before <u>covid</u>

(7) ee crispy coconut rolls aa kıtır <u>kokonat</u> <TL> ruloları (KD_V2)
uhm crispy coconut rolls uhm crispy <u>coconut</u> rolls

Slang words and expressions are observed to be a part of the speakers' linguistic repertoire and represents exclusive usage that relates to idiolects and idiosyncratic expressions. Although defining slang has been historically challenging, I refer to informal and non-standard usage that indicated a change in form, function, or meaning. In this study, slang is considered not from a code-switching perspective but a repertoire approach that illustrates different ways in which speakers use their linguistic repertoires freely that goes beyond the artificial boundaries of languages. The slang marked in the analysis tended to include new forms or meaning as illustrated in (8) and (9). *Popi* is a new construction with popular from the English language and *-i* as an adjective making suffix, which is an example case for the existence of the SL tag.

Similarly, *lubunya*, a Lubunca word, + *-lar*, Turkish plural marker appears to be far from monolingual construction and thus is annotated for its slang character. I differentiated these tokens from spontaneous translanguaging category on the basis of their creative and slang characters and regarded them as tokens that indexed speakers' linguistic repertoires.

(8) ya bence benim değil herkesin en beğendiği ve en popi <SL> serumu (DB_V2)
well, I think this is not just my favorite serum but everyone's favorite serum

(9) lubunyalar <SL> (KD_V5)

Translation as a resource for translanguaging (TR) indicates the co-occurrences of translation equivalents. This annotation was theoretically based on Baynham and Lee's (2019, p. 6) dynamic account of translation that manifests as activity and practice in translanguaging space. For this annotation, I identified translation activities that partake in the flow of translanguaging, especially the cases where translation occurs in the co-text of the source text, as shown in (10).

(10) işte mesela kajudan fermente böyle bir peynirimle yine **plant based** bitki temelli <TR> böyle bir İtalyan I am nut OK more daring than dairy diye bir peynirim var (EL_V2)
for example, I have this fermented cashew cheese and a plant-based Italian cheese called I am nut OK more daring than dairy

The second layer of coding entailed the markup for the existence of spatial repertoires contextualizing the identified translanguaging instance. The tagging required paying attention to the resources in digital space and visuals embedded in the segment of the instance. Below is an example illustrating what a particular translanguaging instance comprises (Figure 7). First, the translanguaging instance is identified on the TRT tier (Translanguaging Token) in its complete form. Next, the instance, *Majic Beauty*, is tagged for its category, a translingual insertion (TI) consisting of the name of the brand of the product on display. The genre elements include the image of the eyeshadow and the text providing the product's name on the VR tier (Vlogging Resources). These are online modes contextualized within video editing. The speaker is in contact with the product in its physical form, and the listener is provided with the visual form of the product while she verbally produces /ˈmæʒ.ık ˈbjuː.ţi/, a regenerated form of

/ˈmædʒ.ɪk/ in the English code. Since the object under inquiry, the eyeshadow, coappears with the verbalized form in the translanguaging space, it is considered a contextualizing element for this instance. Hence, the instance is annotated as Contextualized on the SP tier (Spatial Resource), and the resource is annotated as Object on the CRR tier (Contextually Relevant Resource).

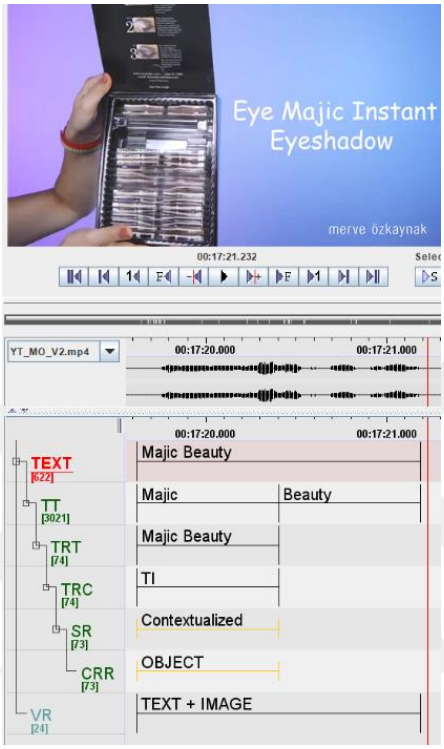


Figure 7 The screenshot of the coding of multimodal resources

Identifying the translanguaging instance and its assemblages was confined to the cases where verbal and other modes, especially semiotic and digital resources, appear conjointly. In other cases where the instance includes only verbal production was not tagged for the SR and CRR tiers and was left empty. Labeling the cases in which SR and CRR information were available was to showcase the power of semiotic resources and other spatially relevant elements in making translanguaging instances. This annotation is generated not to oversimplify the contextual configuration and text structure of the speech event but to notice the role of local assemblages of translanguaging space. The need for an ad hoc annotation practice rather than annotating agreed annotations schemes established in particular disciplines is due to the nature of the phenomenon under inquiry.

3.8.3 Corpus-Assisted Data Analysis

Through a corpus-assisted approach to language use in vlogs, I focused on the identification of linguistic and multimodal repertoires. l worked through the translanguaging instances in the text and considered available multimodal and semiotic resources through which translanguaging space is contextualized. It is essential to note that the linguistic resources of the English and Turkish languages (or other languages if applicable) will not be focused on their language categories but on their presence in realizing translanguaging instances. Ultimately, I aim to show that people's language practice is entwined with spatiality, spatial repertoires, and social activities. Spatial repertoires also entail another layer of content generation, which is the editing resources (i.e., subtitles, text animations, etc.) as another mode available to viewers. It is important to consider all resources of the YouTube content-generation process because content creators can *mobilize*, *recontextualize*, and *resemiotize* their messages/narratives in online social spaces (Leppänen et al., 2009) via technological affordances of platforms, which consequently dictates a multimodal investigation.

Upon the completion of annotating the data, I used ELAN to sort and analyze participants' contributions, tiers, and annotations. The ELAN search capacities facilitate detailed analyses listed below (not limited to the list). Working with media data using ELAN, I

1. searched for the number of occurrences of the selected search nodes or multi-word units,
2. listed frequency information of the search nodes,
3. read through concordances for the search nodes,
4. explored the number of annotations on a tier,
5. examined the visual annotation density plot of mark-up categories per video and participant, and
6. performed Multiple File Processing using the Statistics for Multiple Files feature to examine annotations across participants' files.

This analysis illustrated an overall picture of what the vlog data entail. However, I found ELAN's Multiple File Processing less clear in visualization compared to the

software used to create, append, and subset data frames. Therefore, I used R to work with a clear data frame and for data visualization. The segments, transcriptions, and annotations in ELAN were extracted with the feature "Export multiple files as" choosing "Tab-delimited text." Next, the files are transferred to and structured in a data frame in R. Every variable has its own column. The columns correspond to timestamp (begin-end time), transcription (text), annotations for the level and types of translanguaging instance and elements of contextualization, and file information, respectively. The data frame allows to rank by the selected column with as a click on the relating column or using the filter option to select a particular annotation. Although ELAN functions can process multiple files and provide statistics, initially run to examine preliminary quantitative analysis, the data frame stores the tabular data and simultaneously displays the collections of variables.

In order to achieve a detailed interpretation of the phenomenon, the data frame must show expanded texts of the sequences. Nevertheless, I had to turn back to the ELAN files when the visual modes or suprasegmental elements were needed to understand the translanguaging instance. It is also noteworthy that the generalizability and validity of these interpretations are heavily content-dependent. This snapshot corpus of vlog texts provides means, not ends, to interpret the contemporary uses of language and organization and management of other modes in digital spaces.

Lastly, I used traditional corpus methods in data analysis, including the frequency information, key-word-in-context for concordances, general wordlist, and collocation information working with Antconc (version 4.1.4). Different from frequency-based information, which are sufficiently straightforward to execute, collocations require to take into account statistical measures. They are "*co-occurrence patterns observed in corpus data*" (McEnery & Hardie, 2012, p. 123, emphasis in original). Collocations are important in corpus linguistics because they can reveal patterns of language use and help us understand how words are used in context. Identifying a collocation may vary based on the statistical measure used. For collocation measure, I used mutual information (MI). MI is a measure to determine the strength of the association between two words in a corpus. It calculates the probability of two words occurring together in the corpus and compares it to the expected frequency of occurrence based on the

frequency of each word alone. MI is a commonly used measure among CL since it considers the frequency and distribution of words. It is considered as a robust measure particularly for identifying significant collocations and word combinations which have special uses or meanings in a particular context or domain. These methods used show multifaceted analysis of language and replicability.

3.9 Ethical Considerations

With respective compiling online data corpora, since the Internet is no longer a text-based medium, Internet data becomes a challenge for ethical considerations of multimodality. Knight et al. (2009) argue that multimodal corpora development poses a multitude of ethical issues that require further attention. An anonymization protocol designed to conceal the traces of identities of speakers is more difficult to implement in multimodally rich datasets. The reason is that multimedia data is easy to identify with captions, hashtags, or other keywords traceable through search tools. Furthermore, modifying or omitting the information inextricably relevant to the analysis (i.e., studies of gestural interaction) may posit problems in the analysis across various disciplinary projects. It ultimately leads the researchers to reconsider the issues of privacy, confidentiality, and informed consent "in contrast to a more usual top-down approach that tries to provide a universal set of norms, principles, practices, and regulations" (Franzke et al., 2020, p. 4).

For this study, before obtaining the vlog contents that consist of the corpus of this project, I collected the contact information of the influencers on their profiles, where their personal contact emails or information about their agencies were shared with the viewers. I composed a text introducing myself, the purpose of my project, and the relevance of the project, highlighting my research purposes and ways of use of their vlog content and sent the text as an email to the agencies and the influencers' other social media inboxes (Instagram). I also informed them that my study did not entail any scrapping of their follower data or commercial purposes. The email was to inform the influencers and their agencies that I use their publicly available content for research purposes rather than to obtain their informed consent. These individuals are entitled to their generated content, yet the concept of ownership and granting license for end users operate within the service provider's terms of use, which is elaborately explained below. In addition, I believe that Bassett and O'Riordan's (2002, p. 236) argument

makes a valid case for interaction-seeking content such as vlogs, when they state, "[g]aining consent from all participants and evaluating risk and benefit, in the global and mass context of Independent Media would in our view be counter productive and impossible, except under the most well funded conditions."

Based on the recommendations from the Association of Internet Researchers (AoIR) ethics working committee and Charles Ess (2002, p. 5), I have checked several criteria concerning Internet research ethics and draw on the following questions/arguments which lead me to believe that using publicly accessible YouTube content is ethically acceptable: (a) Is there is a posted site policy that establishes specific expectations? and (b) Are there mechanisms that users may choose to employ to indicate that their exchanges should be regarded as private?

First, the website's "Terms and Conditions" and the "Agreement" between the user and the service need to be carefully read. As the AoIR suggests, I resorted to YouTube's terms of use. YouTube's terms of service[20] are clear about the use of the Service, referring to the platform and its affordances, and providing and using Content (the videos, audios, photos, texts, branding, etc. are collectively called Content). The Agreement allows the use of the content provided by adult users for non-commercial purposes. Next, I checked the video privacy settings, and the Service provides its users with an option to choose visibility; public, private, or unlisted. Public video means that any user or viewer without an account on YouTube can see the posted videos. The Agreement has the following statement about public videos; "They can also be shared with anyone using YouTube. They're posted on your channel when you upload them and show up in search results and related video lists". None of the videos in the corpus of this study were in private or unlisted mode. Moreover, they were public videos in which the influencers constantly requested further public view and encouraged more traffic among viewers (asking the viewers to subscribe, like, comment, and turn on subscription-based notification, see section 4.1.3.2 for further evidence). The AoIR (2002, p. 5) notes, "the greater the acknowledged publicity of the venue, the less obligation there may be to protect individual privacy, confidentiality, right to informed consent, etc.".

[20] https://www.youtube.com/static?template=terms, effective as of January 5, 2022

Frobenius (2011) also indicates that YouTube's terms of use explain "Any personal information or video content that you voluntarily disclose online (e.g., video comments, your profile page) may be collected and used by others" (p. 815). The Agreement allows the collection of content for personal and non-commercial use. It grants content distribution with the following statement: "Content may be provided to the Service and distributed by our users and YouTube is a provider of hosting services for such Content. Content is the responsibility of the person or entity that provides it to the Service". Under the 'Licence to Other Users' section, users are granted worldwide access to the uploaded content in the public mode by stating; "You also grant each other user of the Service a worldwide, non-exclusive, royalty-free licence to access your Content through the Service, and to use that Content (including to reproduce, distribute, modify, display, and perform it) only as enabled by a feature of the Service". This licence is valid until the content is removed by the user. Creators of the content investigated in this study keep the videos on their profile in the public mode. No exclusive restrictions are mentioned in any of the video pages for the use of the materials so far.

I thus rationalize that there is no ethically significant risk in discussing the influencers' linguistic practices in this project. There is only one video by an influencer about a sensitive topic where she shares her feelings about the loss of a beloved one; however, she voluntarily engages with the viewers to acknowledge emotional support from others and inform viewers about her current condition. Therefore, I believe it is hardly risky content in terms of harming her well-being or her current condition due to the time lag between the sad occasion and the publication of this project. Although the risk to the subject is clearly very low, I have not displayed any textual or visual extracts from that part of the discourse in the relevant vlog because the primary ethical obligation is to do no harm. As also suggested in the AoIR text, "if the content is relatively trivial, doesn't address sensitive topics, etc., then clearly the risk to the subject is low" (p. 8).

Another consideration was related to the age of the content providers. Users may use YouTube only if they are at least 13 years old. While all individuals reserve the right

to be protected, children's and minors' protection is a higher priority. However, the influencers studied in this project are between 27-35 years old and consciously and voluntarily provided content to the Service. They inhabit a less controversial ground due to their informed consent to publish in a publish sphere and exercise advertisement-oriented content dissemination for work-related purposes as self-employed adults. Referring to the AoIR text, where age is discussed with a focus on minority and consent, "the greater the vulnerability of the author/subject the greater the obligation of the researcher to protect the author/subject" (p. 5).

The text also notes that there will be less obligation to protect individual privacy for identification if the interaction is intended as a public performance and invites wider engagement and visibility (p. 7). Vlog is a promotional genre on YouTube, especially in the influencer market, with branding and business-promoting activities. Since influencers intend their work to be public, protecting autonomy, privacy, and confidentiality is less likely to be an obligation.

3.10 Research Quality

The current study has several strengths regarding its theoretical framework and methodology. It shows a robust ecological validity because the content of the corpus specially built for this study was produced for other purposes (e.g., socializing, advertising, marketing) than fulfilling the requirements of the current project. The spoken portion of the data is examined to determine a reliable transcription convention, which becomes a critical quality matter during the data analysis process. Creating a manual and providing clarifications of the decision-making process for the transcription conventions constructed make this corpus of this study reliable.

The reliability of annotation is an important matter that impacts the accuracy and validity of the findings obtained from corpus analyses. In this study, the second annotator was a linguist with a Ph.D. who worked with social media data and Turkish spoken corpora. Her training and experience in corpus studies indicate a good understanding of the language data and the task under investigation. When introducing her the corpus and the task, special attention was paid to avoid ambiguous and

complicated instructions. Two meetings were set prior to the annotation process in order to clarify what is expected of the task. Consequently, the two annotations were compared via ELAN inter-annotator reliability and the inter-annotator agreement for each tag showed high consistency as reported above. A final meeting was arranged to discuss and resolve differently annotated parts.

The size and representativeness of the corpus affect the reliability of the results. This study focuses on a special cohort of Turkish social media influencers' language and communication practices using approximate token contribution from each speaker, which indicates its representative power for the determined group's language practices. The corpus is small in size due to limited resources but since it has been constructed to study the characteristics of a particular communication means and a special phenomenon, a manageable size was important for detailed annotation. Doing so, I could focus on specific topics in a domain and present a comprehensive analysis of a linguistic phenomenon occurring in that domain (audiovisual communication in social media). The size of the corpus also allowed me to have a greater control over quality and accuracy of the data, especially in the qualitative analysis that cannot be automated. I could check and verify each individual annotation of the translanguaging incidents more easily, which helped ensure that the corpus was representative and reliable.

CHAPTER 4

FINDINGS AND DISCUSSIONS

4.0 Presentation

This chapter consists of three parts. The first part focuses on the communicative practices and resources that characterize vlogging and establish its genre value. To do so, (a) the setting and location of vlogs, (b) the communicative functions that social media influencers adopt, (c) interactional elements that construct patterns in asynchronous and mediated communication, and (d) vlogging resources that co-create meaning in superdiverse communication environments were examined and categorized. Next, I present the verbal and other modes conjointly constructing the speakers' translanguaging space relying on linguistic resources, including translingual insertions, spontaneous translanguaging, digital lexis, phonetic transliteration, slang, and translation as a translanguaging resource. Lastly, I illustrate how materiality (a variety of objects, tools, and technologies) relates to vlogging and translanguaging practices.

4.1 Linguistic and Multimodal Analysis of Vlog as a Genre

YouTube features a transnational space and vlog has become the emblematic user generated content on YouTube with "typified rhetorical actions" (Miller, 1984, p. 159) as a communicative enterprise. Vlog also features ubiquitous modes of interaction and demonstrates the mundanity of activities in this broadcasting genre. This part identifies the characteristics of vlog as a digital genre, addressing the question "What are the communicative practices and resources that characterize vlogging?".

The first research question aims to explain typical locations and settings of the vlogs that notably construct the visual aspects and characteristics of the genre in relation to

the regularized spaces and commodities. It also uncovers the prevalent functions of vlogs as a means of communication to achieve specific purposes and foregrounds the understanding of actions and how they are accomplished in vlogs. Then, I address the genre character of vlogs by illustrating the recurrent strategies and situations which has culminated in an analysis of recognizable beginnings and ends in vlogs. This part, where interactional elements are explored, relates to the canonical forms of content generation in vlogs. Next, the vlogging resources which exhibit the relationship between modes, language, and materials, which lays the groundwork for online speech and modes of interaction are presented.

Aligning with Pennycook and Otsuji's (2014) argument on the significance of activities stating "[w]e cannot usefully consider space without also looking at the activities that not only occur in particular places but also constitute such places" (p. 167), a close linguistic analysis of vlogs were initially presented to identify *the linguistics of the communicative activity*. Therefore, the setting, compositional elements, communicative functions of vlogs, distinctive elements of interaction, and vlogging resources were explained in detail at the beginning of the analysis since the repertoires and spatial resources intricately linked to speakers' linguistic practices in certain communicative activities. In other words, to analyze "the practices in place" (Pennycook & Otsuji, 2014, p. 168), the study initially focused on the actions that became patterns and were adopted and repeated by individuals in the *making* of vlogs.

4.1.1 The Setting and Locations of Vlogs in the SMIC

Based on Torjesen's (2021) framing of genre repertoires of vlogging, I examined the Turkish influencers' vlogs on YouTube by identifying the patterns in the structure of the vlog data. With regard to the setting and location in vlogs, three approaches to footage were addressed: (1) sit-down footage (SD), (2) slice-of-life footage (SOL), and (3) behind-the-scenes footage (BTS). The data was examined to see whether or not further categories of footage would emerge based on the setting and locations, yet Torjesen's framing was found entirely applicable. In addition to the information on footage, I identified the influencers' preferred shooting places to determine a/typical spaces in which the content was generated. These three footage types were identified

across a range of locations categorized as domestic, workplace, and third-party locations (see Figure 8).



Figure 8 Footage types and location in the SMIC Vlogs

The first approach was the *sit-down footage*, where vlogger sat in front of a stationary (vlog) camera and remained to be indoors within the camera frame throughout the content production. These vlogs typically contained opening boxes of products that the brands send the influencers for advertising and marketing purposes (called unboxing) or how-to videos that were more tutorial in nature where influencers were engaged in a make-up session or product review. Q&A was also a typical composition for sit-down footage. The content of a Q&A was based on the content shared in other social media platforms, typically Instagram. With Instagram's polling feature, influencers interacted with their followers/viewers to obtain content for their future vlog(s). In addition, influencers as content generators also communicated their related expertise in an interview or story-telling form that centered around documenting and recounting experiences from their lives. This form of experience sharing was a common content generation mode among the influencers through which they received a substantial amount of view counts and comments (millions of views and around 3K comments) featuring reaction and interaction.

Figure 8 illustrates that sit-down footage vlogs often took place in workplace locations. The influencers' studios were considered workplaces, as also referred to in the vlogs. As for the types of vlogs, *product review* (testing and reviewing products based on first impression), *haul* (describing and reviewing a collection of recently obtained products), and *unboxing* (opening boxes and reviewing the products sent by brands) videos were recorded in studios. Product review and unboxing vlogs were composed of a brief mention of many brand and product names, which is investigated in a later part of the thesis concerning lexical fields. On the other hand, vlogs that entailed story time, where influencers shared intimate or emotional stories from their personal lives, tended to be recorded at more domestic locations, which were invariably the influencers' homes.

In *slice-of-life footage*, the recording consisted of shots that were seemingly unscripted and unplanned, which supported Torjesen's findings (2021, p. 175), and the locations for this type of footage were often third-party locations, including mostly service areas (Figure 8). SOL was a frequently used footage in the SMIC. The locations in the SOL vlogs were quite various including gym, stores, shopping malls, car wash, streets, restaurants, beach, hotel, yoga camp, and nature. Each location had unique resources that the influencers presented to the audience by taking their camera to the places they went. This type of footage included narrations of mundane activities often monologic and informational in nature and occasionally promotional in content (i.e., a tour of a wellness center as a collaboration). These selected locations showed brand endorsement as much as high status or trendsetter status for the influencers.

Behind-the-scenes footage was found to be the least frequent in the SMIC. BTS presented the interior shots allowing the audience to observe the surroundings in which the vlog was recorded. It was prominent in the tour and declutter sub-genres (Torjesen, 2021). In BTS footage, the camera was rotated away from the influencer and focused on other frames in interior locations. One example in the SMIC was a decluttering video, which was a vlog in which the influencer sorted and described various products and provided personal experience and critique of them. It was rich in brand and product names and beauty-related tools and showed the abundance of commodities in the vlog. This vlog was recorded with the BTS footage but showed overlapping characteristics

with tour vlogs (presentation of personal or professional spaces) shot using the SOL footage. Owing to the digital genre resources, content generators embeded video slices into another video. It enabled the influencers in this study to stylize their vlogs through a mixture of footage and locations, which is addressed later in relation to genre elements and modality of the digital genre.

The setting, location, and types of the vlogs notably construct the visual aspects and characteristics of the genre in relation to the uses of spaces and commodities. Therefore, the spatial organization of vlogs and compositional elements framed within the shots are relevant aspects to emphasize before introducing the linguistics of communicative activities. This study challenges a mono-modal approach to meaning-making and highlights that communicative activities are organized indexically. By describing constructional elements of the vlogs, I will move on to the prevalent functions of the vlogs as means of communication to achieve specific purposes in the following part.

4.1.2 Communicative Functions of Vlogs in the SMIC

Situating genre character of vlogs by characterizing its communicative functions can enhance the understanding of actions and how they are accomplished. It is essential to position the context of vlogs by emphasizing recurrent strategies and situations but not presenting a too formulary method to approach the genre.

Drawing on Torjesen's (2021) categorization of communicative functions of vlogs, I analyzed three central communicative functions in the SMIC: (1) confessional, (2) informational, and (3) instructional. No new categories of vlog function were identified in addition to Torjesen (2021). However, the identified functions represented the dominant functions, whereas some vlogs incorporated more than one of these functions throughout the body of the vlogs. As such, Figure 9 presents overlaps of the use of functions in the vlogs in the SMIC.

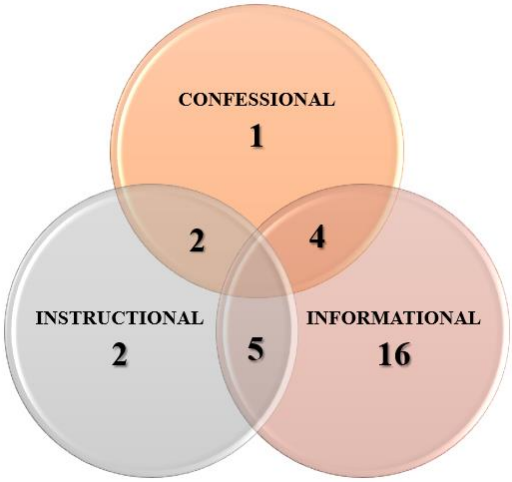


Figure 9 Communicative functions adopted in the SMIC vlogs

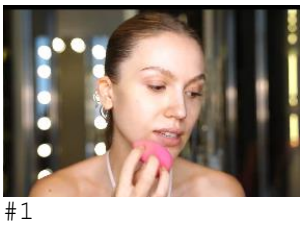
The confessional function included personal expression of emotions and experiences. It ultimately allowed for generating an intimate and personal feeling to appeal to the viewers. The findings showed that content generators harnessed authenticity and honesty as an investment in their connections with their followers, which could foster trustworthiness. Maintaining a trustworthy persona is essential for the influencers' credibility in brand endorsement, as also identified by Garcia-Rapp (2017) for beauty YouTubers and Marwick (2013) for fashion blogs. Providing honest opinions and reviews is expected "for a legitimized and authentic self" (Garcia-Rapp, 2017, p. 125). On the other hand, the point is not to check the truth value of the opinions or reviews but to demonstrate how the speakers achieve the sense of "real, private me" (Jerslev, 2016, p. 5240).

Authenticity has been researched with a focus on content generators' position in relation to audience engagement and market demands (Cunningham & Craig, 2017; Berryman & Kavka, 2017; García-Rapp, 2017b; Marôpo et al., 2020). The studies emphasized the product recommendations drawing on friendliness and solidarity and overly advertising the products to receive attention and recognition from the brands at the expense of the discourse of honesty. Different from these studies, I will first illustrate an example of mediated communication between an influencer and her audience, where she reinforces solidarity by revealing her real and private self in a Q&A vlog with no explicit brand endorsement. Then, I will discuss the realness and

authenticity matters within the vlogs undertaking a commercial activity. These two cases are representative of the confession function through which the speaker seems ordinary and relatable to the audience, as also argued by Torjesen (2021).

DO is a beauty and fashion influencer who has created 579 with 381,609,726 total views (as of October 2022) on YouTube and successfully sustained her online influencer and YouTuber image and popularity for ten years. She often uploads makeup tutorials, skincare, product reviews, best of/favorite videos, decluttering, pack with me, and 'get ready with me' vlogs together with more personal vlogs sharing her everyday life in Turkey. The vlog below in Excerpt 1 is entitled *Düğün Ne Zaman? - Makyajlı Soru Cevap* (*When is the wedding? – Q&A with makeup*). It is a sit-down footage vlog in which DO addresses her followers' questions about her life by talking directly to a stationary camera. She creates a novel format where she collects her engaged audiences' questions in an Instagram poll and selects some of them to answer in an asynchronous Q&A vlog on YouTube while she is putting on makeup. As mentioned in the previous chapter, these two platforms are predominantly used as gateways to each other for self-promotion.

Excerpt 1 DO_V1

	Spoken text	Images
1	bir yandan da başlıyorum ilk soruyla ***In the meantime, I will start with the first question.***	
2	(#1) üzüldüğünde yıprandığında kendini ne ile meşgul edersin ***(#1) What do you keep yourself busy with when you are sad or exhausted?***	 #1
3	bir şeyle meşgul etmem şart ***I have to be busy with something.***	
4	ya spora gidiyorum ***I either go to the gym***	
5	neyse ki benim en yakın iki arkadaşım dünyanın en komik ve en kafa dağıtıcı insanları olduğu için onlar bana çok iyi geliyor onlarla görüştüğüm anda ***Fortunately, my two closest friends are the funniest and most entertaining people in the world, so they make me feel good when I meet them.***	

6 tek başımaysam da böyle hani (#2) comfort zoneda hissettirecek böyle Friends gibi Harry Potter gibi bir şeyler izliyorum
If I am alone, I watch something like Friends and Harry Potter, which will put me in my comfort zone (#2).

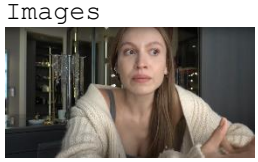

#2

In line 2, DO reads the first selected question from her phone[21]. Since she cannot respond directly to the viewers' comments in the polls, she complies by addressing her viewers' request to know her everyday persona through questions during her vlog. Her response to a follower's question in line 2 reveals her routine in times she feels emotionally challenged. She refers to going to the gym, meeting friends, and mentions pop cultural references of *Friends*, a popular American TV series of the 1990s that has also become mainstream outside the US, and of Harry Potter, which is again quite mainstream across the globe. What she does to put herself in her *comfort zone* (*konfor alanı*) depicts a sharing session of personal details of a relatively less serious matter. On the other hand, such activities reconstruct her celebrity status as an ordinary person who practices ordinary and mainstream activities. An asynchronous Q&A vlog is an efficient format to use for the confessional function in which the influencer still holds the authority to select the questions paying attention to how much she is willing to reveal. However, other formats, such as storytelling, in which influencers share intimate stories from their personal lives, also generate confessional context.

In another vlog of hers, in Excerpt 2, entitled *Sizinle İçten Bir Sohbet Etmek İstedim* (*I wanted to have a sincere chat with you*), she sits down in front of her vlog camera and talks to the viewers about her why she became an influencer. In lines 1 and 2, DO talks about her goal in life, referring to private details about her family in a self-exposing manner. Her confession, despite her celebrity status, seeks solidarity, as also implied in the title of the vlog in which she addresses the followers directly using a conversational style, which Tolson (2010) found to be a distinctive style of communication on YouTube. Such serious confessions capitalize on her condition of authenticity and relational practices through intimacy.

[21] DO makes a reference to her phone that is on the table although it does not appear on the screen.

Excerpt 2 DO_V3

	Spoken text	Images
1	(#1) benim bu işi yapmamdaki amaç hayat amacım benim anne ve babamı rahat ettirmekti ***(#1) my purpose in doing this job was to give my parents a comfortable life***	 #1
2	babamın borçlarını kapatmak işte onların evinde kendi evlerinde rahat bir şekilde yaşamaları ne masrafları olursa ne ne ihtiyaçları olursa her şeyi karşılayabilmek babamın altına bir araba verebilmek ve ben bunları yapabildiğim için çok şanslı hissediyorum kendimi ***to be able to pay my father's debts, get them to live comfortably in their own house, give them everything they need, cover all their expenses, and buy my father a car, and I feel very lucky that I can do these things***	

Secondly, commercial activities depend on industry affiliations and collaborations. Vlogging as a digital profession includes brand promotional activities and need to be identified as brand collaboration (#işbirliği) abiding by the Unlawful Commercial Advertisement law[22] in Turkey. The content consumers are informed about the brand endorsement factor when they are introduced to the promoted commodities in vlogs. Hence, the discourse of honesty and trust becomes more critical for the community of consumers. Cunningham and Craig (2017) emphasize being *really real* on YouTube in their study, where they discuss the authenticity–community–brand relationship (p. 79). The data of this study showed being 'real' was reflected in confessional function in which the influencers shared personal experiences and experience-specific expertise. In sustaining a relation of trust with the audience and engaging in brands and product reviews particularly, the influencers gave the impression of intimacy through honest reviews and critiques.

The SMIC showed that the influencers used several discourse markers very frequently to justify their discourse of honesty. The most frequent markers were found to be the

[22] https://tuketici.ticaret.gov.tr/duyurular/sosyal-medya-etkileyicileri-tarafindan-yapilan-ticari-reklam-ve-haksiz-ticari-uyg (Commercial Advertising and Unfair Commercial Practices Regulation for social media influencers) Amendment Regulation by the Ministry of Trade was published in Official Gazette (numbered 31384) dated February 3, 2021, which regulates unfair and deceptive commercial practices in social media, effective as of 1 April 2021. The Amendment enforces the content generators to use one of the listed expressions in the Gazette, including [brand] ile iş birliği/collaboration with [brand], #işbirliği/collaboration + [brand], and so on, in an open and visible way when they receive financial gain for brand endorsement. Based on the Unlawful Commercial Advertisement law, the influencers cannot promote products they have not tried or falsely create such an impression.

intensifiers *çok*[23] (*very*, Rf=1902, Rank=2) and *gerçekten* (*really*, Rf=357, Rank=31)[24]. In addition, *gerçekten* collocated with *çok* with a frequency of 133 (Rank=1, MI=0,974), and *gerçekten çok* (*really very*) was a 2-gram expression with 46 occurrences. These two adverbs were the most frequently used intensifiers, which according to Defour (2012), shared truth-assessing functions. Studies on intensifiers and truth-identifiers (Defour, 2012) showed that these emphatic markers predicated evidentiality and indicated a degree of (increased) subjectivity. Hence, it is not surprising that the influencers use these adverbs to mark truth-related meanings. Initial examples are *gerçekten çok güzel bu climax extra black* (*this climax extra black is really nice*, EF_V3) and *şunu söylemem lazım, gerçekten çok geç gönderiyorlar ürünleri online olarak* (*I have to say, they are really late sending the products online*, MO_V5).

1	açayım mı beş kilometre yürümüş şu an	**gerçekten çok**	acıktım sabah her zamanki gibi
2	olarak çok iyi geldiğini iddia ediyorum arkadaşlar	**gerçekten çok**	güzel soğuk ter atıyorsunuz cildiniz
3	niye yapamadıklarını şu dövme çok şeker dövme	**gerçekten çok**	tatlı burada ofisteki arkadaşımız da
4	böyle diyebildiğim için bana çok garip geliyor	**gerçekten çok**	çok mutluyum hayatımda şu an
5	güzeller hala var mı bilmiyorum ama hani	**gerçekten çok**	güzeller Urban Decay'in bu
6	bu kıza niye bunu yaptın diye içimde	**gerçekten çok**	büyük bir video çekme isteği
7	güzel şekilde gözeneklerinizi temizlemiş cildinizi arındırmış oluyorsunuz	**gerçekten çok**	severek kullandığım maskelerden bir tanesi
8	szechuan tofu salad yemiştim her gün szechuan	**gerçekten çok**	hoşuma gitmişti içindekileri okuyorum ıspanak
9	ve dudak çevresinde de kullanabiliyorsunuz göz çevresinde	**gerçekten çok**	etkili bulduğum çok severek kullandığım
10	detaylardan bir tanesi bu kahverengi cam şişeler	**gerçekten çok**	dekoratif duruyor bu arada Instagram'da

Figure 10 Sample concordance lines for *gerçekten çok* as a collocation in the SMIC

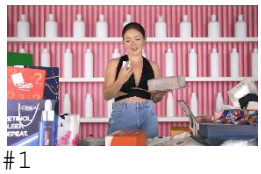
[23] *Çok* collocates with güzel (nice, Rank=1, Rf=306), seviyorum (I like, Rank=2, Rf=102), and iyi (good, Rank=3, Rf=70), which indicate personal judgments.
[24] These two intensifiers are the first two adverbs in the wordlist created with the SMIC in Antconc (version 4.1.4).

Figure 10 shows 10 random hits of *gerçekten çok.* While three occurrences (highlighted in blue) are not representative product promotion, seven of the 10 occurrences (which are highlighted in red in Figure 10) indicate intensified overt promotions of products and services in which *gerçekten çok* intensifies the truth level of their proposition and shows a high degree of subjective input (also visible in Excerpt 4 below).

Informational function mainly includes describing, commenting, reviewing, and critiquing practices by the influencers in their respective fields (i.e., make-up, healthy lifestyles, yoga, and fashion). It entails communicating accurate information and often includes detailed depictions of commodities in a review-oriented manner. Unboxing, hauling, product review, and decluttering vlogs feature displays of many commodities, which echoes Torjesen's (2021) findings. These vlogs are often rich in visuals of products such as brands, cosmetics, label tags on the video, or activity-related pieces of equipment such as *chubby brush* for makeup. There is extensive use of cosmetic brands and products such as *NYX*, *Urban Decay*, *Glam Glow*, and *Jawbreaker*. The influencers are engaged in a specific field which has also developed the dominant lexical field localized in a specific vlog. For example, in Excerpt 3, an unboxing video, DB opens the public relations (PR) packages as a promotional activity and introduces the products in the boxes throughout the vlog. DB has promised to send all the gifts to her viewers, so the vlog represents a professional practice of both promoting brands and building a connection between brand-consumer (market-oriented) and influencer-consumer (relational).

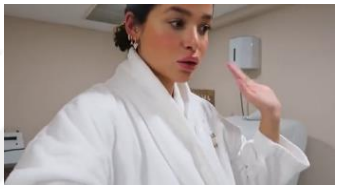
Line 1 includes DB's 'professional assessment' of the PR packages. Next, DB shows the products by taking them out of the box one by one and reading their labels to inform the viewers about what has come out of the box. The informational function is used in this vlog to feature commodities that are a part of the spatial repertoire of the unboxing video. DB has uttered the brand names and products that dominate her promotional discourse and showed her expertise in products to inform the viewers relying on her specialist repertoire in the field of cosmetics, as evidenced throughout Excerpt 3.

Excerpt 3 DB_V2

	Spoken text	Images
1	kutular inanılmaz ***the boxes are amazing***	
2	(#1) Estee Lauder'ın night repairi ***(#1) night repair by Estee Lauder***	 #1
3	göz şeysi ***the eye thing***	
4	(#2) take the day off ***(#2) take the day off***	 #2
5	bu da makyaj silme ***and this is the makeup remover***	
6	Bobbi Brown, Smashbox, Mac, Origins ve son olarak bir Mac maskara daha ***Bobbi Brown, Smashbox, Mac, Origins and finally another Mac mascara***	

Similar professional practice is evident in slice-of-life vlogs. EF visits a wellness hotel and stays there for a detox program while she records a vlog to inform the viewers about each step of the program. In Excerpt 4, EF utilizes informational function to communicate her opinion on the ozone sauna she has experienced in the wellness center she promotes. Similar to what Torjesen (2021) illustrated, the function is used to review a service by offering her viewers information in an experiential manner, which also facilitates her role as an expert. Her experiential review that includes words such as *çok iyi (very good), çok güzel (very nice), gerçekten (really),* or *iddia etmek (to claim)* are used as persuasion devices. To reinforce her credibility in her review, she also depicts herself as the recent beneficiary of the service by *stating ben terlemiş biri olarak* (*as a sweaty person)*. The use of informal and direct addressing such as *cildiniz (your skin)* and *arkadaşlar (friends)* augment persuasiveness (Huang et al., 2020). Persuasive talk is especially frequent in promotional practice which incorporates sharing detailed and accurate product information.

Excerpt 4 EF_V5

	Spoken text	Images
1	şimdi şu bahsettiğim ozon sauna var ya bugün programda olan ***now there is the ozone sauna I was talking about that is on the program today***	
2	önceden çekmemiştim galiba ***I guess I did not record it earlier***	 #1
3	(#1) böyle bir cihaz arkadaşlar [CUT] ***(#1) a device like this, friends [CUT]***	
4	şu an ben terlemiş biri olarak çok iyi geldiğini iddia ediyorum arkadaşlar ***right now, as a sweaty person, I claim that it feels very good, friends***	
5	gerçekten çok güzel (#2) soğuk ter atıyorsunuz ***you are really breaking (#2) a cold sweat***	 #2
6	cildiniz falan rahatlıyor ***your skin relaxes and all***	

The third and last category for the communicative functions of vlogs is the *instructional function*. Compared to the work on (online) identity performances on YouTube, as Bhatia (2018) argues, the content generators' discursive practices in claiming professional expertise received little attention (e.g., Dame, 2013). The dataset in the present study illustrated the "pedagogical monologue" (Tolson, 2010, p. 282), where the influencers construct an instructional discourse displaying an *expert* self. The instructional function represents a guided and sequential process of how to perform a particular activity. As such, this function was found to include advice-giving and persuasive tools (e.g., explanations, demonstrations), which however is used to create a sense of the achievability of a particular result presented in this function.

The makeup tutorials, as a prominent example of the instructional function, contain a discourse of lecture (Tolson, 2010, p. 283). The sit-down footage vlog in Excerpt 5 below is a make-up tutorial by EF.

Excerpt 5 EF_V3

	Spoken text	Images
1	zaten bu jumbo fırçalarda şunu bilin ***in any case, know this about these jumbo brushes***	
2	genelde dolgunluk üzerine ***they are generally about volume***	
3	biraz daha lastik uçlu fırçalar var ya böyle tek tek ***there are some brushes with a little more like rubber-tipped***	
4	onlar daha uzunluk veriyor ***they give more length***	 #1
5	eğer volume'e ihtiyacınız varsa daha böyle (#1) kalın chubby fırçalar seçin ***if what you need is volume choose chubby brushes like this*** (#1)	

Imperatives in lines 1 and 5 include conveying information about mascara brushes by describing different types of brushes addressing to her audience directly. Employing the informal you, *sen*, similar to the lecture style (Bhatia, 2018), she offers specific instruction and demonstration and takes on a teacher role. She defines activities through instructional features such as "single, extended teacher turn which uses explanations/or instructions" (Walsh, 2003, p. 3).

Similar to Bhatia (2018), the influencers in the makeup vlogs claim an expert status by using jargon and referring to relevant materials. In beauty-related vlogs, the beauty jargon includes items such as *highlighter, contour/kontür, concealer, lip balm, eyeliner, stick, buffing brush, palet/palette, kalem/pencil.* The observed fluency in their use of specific jargon indicates developing expertise using professional terminology (Gordon & Luke, 2012). In Excerpt 5, EF uses beauty-relevant terminology such as *jumbo fırça* (*jumbo brush*), *volume*, and *chubby brush* and provides an explanation about different types of brushes followed by some advice on how to choose a brush. EF offers an *expert tip* (Bhatia, 2018) directing the viewers' attention to the brush she is holding (see #1).

Excerpt 6 is another vlog that is different from the beauty content yet instructional in style. The vlog below is recorded in EL's temporary house in London and demonstrates her daily routines, including content about healthy living and diets. Her vlog content generally includes yoga, health, and food related topics. In this vlog

extract, EL offers a recipe for kale salad by initially explaining what kale is in lines 2 and 3. Kale is not a common ingredient in Turkish cuisine and has just entered the culinary market.

Excerpt 6 EL_V2

	Spoken text	Images
1	ve burada bulabiliyorsan kale salatası hazırlayacağız ***and if you can find it, we will prepare a kale salad here***	
2	kale aslında lahana familyasından kara lahananın biraz daha farklısı böyle biraz daha sert (#1) ve kıvırcık olanı ***kale is actually a little different from black cabbage from the cabbage family, one that is slightly harder (#1) and curly***	 #1
3	çok koyu yeşillerden olduğu için antioksidan oranı çok yüksek bir aslında lahana türü ***it is actually a type of cabbage with a very high antioxidant rate because it is very dark green***	
4	(#2) kale / kʰale/ diye yazılıyor keyıl /kerl/ diye okunuyor ***it is written as kale and pronounced as /kerl/***	 #2
5	Türkiye'de de bulunmaya başladı ***it can also be found in Turkey too***	
6	bunun nasıl hazırlandığını özellikle göstermek istiyorum ***I want to show you specifically how this is prepared***	
7	bunu tek başına salata gibi doğrarsanız çok sert ve acımsı bir tadı oluyor (#3) o yüzden tek tek ayırıp güzelce yıkadıktan sonra (#4) önce saplarını bu şekilde ayırıyorum ***if you chop it like a salad by itself, it tastes very hard and bitter, (#3) so after separating and nicely washing the kale, (#4) I first separate the stems like this***	 #3  #4
8	sonra ince ince kesip kale'a masaj yapıyoruz ***we then finely cut the kale and massage it***	
9	evet ***yes***	
10	bayağı kale'a masaj yapıyoruz ***we really massage the kale***	

11 bunun için de birazcık zeytin yağı (#5) üzerine biraz tuz ve iki üç dakika (#6) ellerimle kale'ı ovalıyorum
and to do so, a little olive oil (#5), a little salt on top and I rub the kale for two or three minutes (#6) with my hands


#5


#6

12 bıçakla ince ince de doğrayabilirsiniz
you can also finely chop it with a knife

Using food-related jargon, EL appropriates her choice of food for a healthy diet and promotes her credibility. Next, she introduces how to pronounce it bilingually (pronounced as /keıl/ in English and written as /k^{h}ale/ in Turkish) in line 4. The add-on text *kale* is placed on the vegetable spontaneously with EL's speech, which visually instructs the viewers offering its written form. Information such as these is provided through close-up shots. Upon describing the material, EL follows with the practice part, where she gives tips on how to use kale and continues to explain how she uses it to make a salad through visually mediated step-by-step instructions.

Similar to Excerpt 5, Excerpt 6 contains many uses of the pronouns *we*, *I*, and *you* indicating a lecturing style. Throughout the instruction-giving, the firstperson plural pronoun *we*, such as *kale salatası hazırlayacağız* (*we will prepare a kale salad*) and *bayağı kale'a masaj yapıyoruz* (*we really massage the kale*), strategically join the listener in the teaching activity (Gordon & Luke, 2012, p. 117). The transition between these pronouns indicates informal conversation in an instructional setting. Close-ups are important in offering explanations for the instructions for cleaning, cutting, and massaging the vegetable. Such instructional vlogging is typical of slice-of-life vlogs where the influencers alternate between providing an educational tutorial and socializing with their viewers through sharing their personal lives, knowledge, and practice.

4.1.3 Interactional Elements in Monological Settings

As with most market-oriented contexts, any content generation aims to appeal to an imagined audience. In the SMIC vlogs, we observe the traces of an assumed engagement with the audience, especially within the opening and closing sequences in

which the influencers notably personalized their vlog space and practiced self-branding, while still adhering to the conventions of vlog structure. The structure followed is Video title -> Opening sequences -> Body -> Closing sequences.

Vlogs that are in the asynchronous form represent mediated communication with recognizable beginnings and ends (Frobenius, 2014b). Livestream vlogs may have a different structure in relation to opening, body, and closing components since the audience's synchronous contribution may impact the flow of the interaction; however, since the current study covers asynchronous vlogs that have undergone a different production cycle than synchronous vlogs and editing phases, the work by Frobenius is still of use to analyze the vlogs in the SMIC.

This part shows regular patterns of opening and closing sections in vlogs that highlight their genre quality. I initially consider what I observe to be representative of vlogging in all 30 videos regardless of their type (haul, tour, Q&A, etc.) and assembled the opening and closing sequences of 30 vlogs to analyze them for common practice in vlogging and show the recurrent opening and closing structures. The opening and closing sequences are good candidates to negotiate the genre quality of vlogging from a linguistic perspective since each vlog consists of common characteristics or formulaic expressions, as illustrated below in Table 6 and Table 7.

4.1.3.1 Opening Elements of the Vlogs in the SMIC

In this part, I present the opening sequences and their identified functions in the vlog genre. To do so, I analyzed the openings of 30 videos and identified the structure of openings representing mediated, asynchronous spoken language. The opening section is often the first 10-20 seconds of a vlog, unless there is a branding clip at the very beginning, and consists of a composition of several opening sequences. As presented in Table 6, the slots of opening lines are realized by a range of opening components and compositions of several of the seven identified strategies.

Table 6 The opening strategies adopted in the SMIC vlogs

Opening Strategies	Examples
Branding <BRANDING>	short clips of person's cover pictures or music clips (10-18 seconds) recaps from the vlog (slightly under a minute)
Greetings + terms of address <GREET+TOA>	herkese merhaba (*hello everyone*) merhabalar sevgili herkes (*hello dear everyone*) o zaman hello (*hello then*) herkese yeniden merhaba (*hello again everyone*) herkese merhaba arkadaşlar (*hello everyone, friends*)
Self-identification <SELF-IDEN>	Ben …(*I am..) the name of the vlogger*.
Welcoming <WELCOME>	hepiniz kanalıma hoşgeldiniz tekrardan, (*Welcome back to my channel everyone)* Londra'daki evimize hoş geldiniz (*Welcome to our house in London*)
Expression of emotions <EMOTION>	çok heyecanlıyım ve yaşadığım her şeyi bütün şeffaflığıyla sizinle paylaşmak için sabırsızlanıyorum (*I am very excited and looking forward to sharing my experience with you in full transparency)* keşke burada olsaydınız (*I wish you were here)*
Setting the location and time <SETTING>	Hollywood'a geldik (*We have arrived in Hollywood*) o zaman yepyeni stüdyomdan hello (th*en hello from my brand-new studio*) bugün Miami'deyiz (*We are in Miami today)* Kırklareli'ne tatile gidiyoruz (*We are going on a vacation to Kırklareli*)
Introducing the vlog content <INTRODUCTION>	orada detoxa gidiyoruz arkadaşlar (*We are going there for detox retreat, friends)* biz de şu anda Peşimde'nin oluşumuyla alakalı bir story interviewı çekiyoruz arkadaşlar (W*e are now shooting a story interview about the production of Peşimde, friends*) bugün sizinle makyaj koleksiyonumu paylaşacağım (*Today, I will share my make-up collection with you)*

Consider Excerpt 7 below as an initial example to understand the structure and discourse in the opening sections. The vlog below is shot outdoors by a female influencer. Her opening begins with a greeting *merhaba* (hello) attached to a collective term of address *herkese* (everyone). The general analysis shows that influencers, except for one, use greetings and a collective reference to an imagined audience at the beginning. Frobenius (2014b, p. 51) suggests that "the concept of an imagined or constructed audience helps explain why vloggers greet and address their viewers". On the other hand, each vlogger has their own expression that reoccurs as an opening sequence of their vlog. Established openings and idiosyncratic phrases were found to be essential for vloggers to introduce their routines. Creating such personalized phrases can also be associated with self-branding practices in the influencer market.

Excerpt 7 MO_V4

Caption: YARI FİYATINA AMERİKA KOZMETİK ALIŞVERİŞİ 🇺🇸💄🛍️

Translation: *Cosmetics shopping for half-price in America* 🇺🇸💄🛍️

1	herkese merhaba ***hello everyone***	<GREET+TOA>
2	ben Merve Özkaynak ***I am Merve Özkaynak***	<SELF-IDEN>
3	kanalıma hoş geldiniz ***welcome to my channel***	<WELCOME>
4	yepyeni bir videoyla karşınızdayım ve gördüğünüz üzere size NewYork'tan sesleniyorum ***I am here with a brand-new video and as you can see I am talking to you from New York***	<SETTING>
5	bu videoda sizlerle beraber New York'taki Manhattan'daki en güzel ve en çok merak ettiğiniz kozmetik dükkanlara gireceğiz ve beraber alışveriş yapacağız ***in this video, we will enter the most beautiful cosmetic shops and the ones that you were most curious about in Manhattan, in New York with you, and we will shop together***	<INTRODUCTION>

In Excerpt 7, MO's marked sequence is formulated as address term + greeting + self-identification + welcoming the audience. This formula features an established vlog opening which is also marked in Frobenius' (2011) analysis of English-speaking vlogs. Self-identification invariably occurs in her vlogs and is absent in the rest of the influencers' openings. Compared to Frobenius' findings, self-identification is rare in the SMIC. It may be related to the notion of a local imagined audience, unlike the English-speaking vlogs. The absence of self-identification can be linked to (i) influencers' exercise of their celebrity status or (ii) assuming a default engagement with the profile information under the videos. Next is 'welcoming', a hospitable sequence, which is rather famous among YouTubers. The statement *kanalıma hoş geldiniz* (*welcome to my channel*, line 3 in Excerpt 7) has become a formulaic expression and a linguistic landmark that has well established its genre element status among YouTube users. Welcoming is essential for vloggers to attract viewers in the first few minutes of the video and retain the viewers' attention for them not to drop off from watching the content.

Some vloggers intensify their opening with further emotional expressions to give the impression of having already engaged with the viewers in other videos. In Excerpt 7,

line 4 corresponds to the vlogger's introduction of *a brand-new video* which assumes that the view has seen other videos from her and anticipates a different content or vlog format. Line 4 also sets the scene to express where the content is produced and gives an overall impression of the setting. Line 5 includes several engagement markers. Hyland (2010) identifies these *engagement* markers as metadiscursive elements. Markers such as "we," "you," "with you," and "together" confirm a perceived contact between the vlogger and her viewers. The phrase *en çok merak ettiğiniz* (the ones/things that you were most curious about) evidences an ongoing conversation and elicitation of response from viewers, which typically takes place in the comment section or other media (Instagram polls). Other markers include *sizlerle beraber* (with you), *gireceğiz* (we will enter), and *beraber alışveriş yapacağız* (we will shop together), which indicate an imagined audience interacting with the content. Informal use of pronouns suggests an interaction even in a monologic talk due to the adoption of a conversational form of speech. These engagement elements represent the vloggers' viewership and can be regarded as metadiscursive elements that address viewers by including them as participants in the video (Hyland, 2010).

The influencer brings the audience to an informed state by gradually introducing or summarizing the vlog content to reinforce the message. It is present in line 5 that the video content includes shopping for cosmetic products. This part of the introduction can be regarded as a *restatement* since the caption or title of the vlog has already established an anticipation of content and context as an immediate contact and descriptive element that initially appeals to viewers. As apparent from the caption of the video YARI FİYATINA AMERİKA KOZMETİK ALIŞVERİŞİ 🇺🇸💄🛍️[25] (Cosmetics shopping for half-price in America 🇺🇸💄🛍️), the content introductory statements in line 5, the title, and its emoji components co-create the context and are inextricably linked. Emojis also replicate the title position at the end of the line where 🇺🇸, 💄, and 🛍️ represent (i) America (the United States), (ii) New York as line 5 informs us, (iii) make-up and cosmetics in general, and shopping (bags) as an activity, respectively. The emojis, social media-afforded language forms (Ge & Gretzel, 2018),

[25] US flag emoji for lexical item *America*, lipstick emoji for *cosmetics*, and shopping bags emoji for *shopping.*

replicate the keywords in the title and in the introduction section, which seems to be a common practice among vloggers in this study. Following the syntax in Turkish, the sequence is identified as (1) YARI FİYATINA (half-price) as a rhetorical device to arouse more attention, (2) AMERİKA as the setting of the vlog, (3) KOZMETİK ALIŞVERİŞİ as the content of the vlog, and (4) emojis as visually rich and compact discourse markers that co-occur with keywords/phrases in the caption. The use of emojis in CMC, as stated by Manganari (2021), disambiguates the message and leads to higher arousal of positive emotions, consequently triggering higher attention to the message. This means emoji use structures user interactions (i.e., reaction, emotive function). The vlogger benefits from the effects of emoji viewing in captions for building up an audience in a marketing-oriented context (i.e., beauty vloggers).

The monological settings in vlogs can be further explored to understand the interactional elements. A prominent example that repeats in the opening section is the perceived participant status. In Excerpt 8, the influencer frames her greeting + term of address sequence with *herkese yeniden merhaba* (hello again everyone) in which she makes a reference to past vlogs, which is also marked in line 2 (bir başka bölümüyle/another episode). The interactional history between the vlogger and viewers is considered a resource for community building (Frobenius, 2014a). In addition, the participant status seems to be seen as a *regular viewer*, which creates a sense of shared knowledge and virtual community.

Excerpt 8 DO_V4 00:00-00:09

Caption: Makyaj Koleksiyonum ve En Sevdiğim Ürünler - Eski YouTuberlardan Kim Kaldı

Translation: My Makeup Collection and Favorite Products - Where are the old YouTubers?

1	herkese yeniden merhaba ***hello again everyone***	<GREET+TOA>
2	eski YouTuber'lardan kim kaldı serimizin bir başka bölümüyle karşınızdayım ***I am here with another episode of Where are the old YouTubers?.***	<SETTING>
3	bugün sizinle makyaj koleksiyonumu paylaşacağım ***today I will share with you my makeup collection***	<INTRODUCTION>

The influencer announces new video content for an established vlog series, *Eski YouTuberlardan Kim Kaldı* (Where are the old YouTubers?). The name of this vlog

series also appears in the caption. The caption informs the audience that the video content is her makeup collection and favorite products and marks the vlog as a part of the said vlog series. Immediately after the greeting, the same information reappears in the introduction of vlog content within the first 2-9 seconds (lines 2-3). This abstract proximity[26] of viewers' interaction with the caption and hearing lines 2-3 indicates the information capacity of spatio-temporal intertwining. In this example, the influencer does not delay the content introduction and complies with the expectations[27] that the caption set for the viewers. In line 3, she opens content introduction by using *bugün* (today), a deictic marker that underpins a temporal conjunction between the production time and viewing time by an audience. Later, she uses another engagement marker, *sizinle* (with you), when introducing that the vlog is going to focus on *sharing her makeup collection.* The speaker operationalizes personalization through direct addressing using *I* and *you*. She acknowledges the presence of viewers in her performance and adapts a conversational style that informal face-to-face interaction grants in addressing her audience.

Other combinations without greetings or self-identification also exist in the openings in SMIC. In Excerpt 9, the vlogger has been in London for a substantial amount of time to make a vlog to share her eating and shopping *routines*. The vlogger's opening sequences include setting the location and signaling the video content by asking a range of questions to the self to raise viewers' curiosity to keep the audience engaged (lines 2, 5, and 6). Instead of greetings or welcoming expressions, questions establish engagement and release the topic of the vlog simultaneously. It creates a sense of familiarity in terms of viewership and a reference to intertextual elements from earlier vlogs she set in London. Genre affordances such as *music* and *cuts* are elements of topic shift that mark the transition from the opening to the vlog body.

[26] The default setting in YouTube is to begin playing the video automatically as data upload begins unless the viewer clicks on the video to stop playing. This means that the viewer is exposed to the title caption (perhaps in a search engine or YouTube's search bar on the platform), chooses to click on the link, which automatically plays the video, and hears the content creator's talk on the same screen within a short timeframe.

[27] Given that the captions are probably the first thing viewers see, they set expectations about the content the audience is about to watch. It is considered best practice to represent content information in the caption unless misleading titles are created for humor, clickbait, deceptive advertising, and so on.

Excerpt 9 EL_V2

Caption: #birgündeneleryiyorum #whatieatinaday #vlog 1 Kilo Kiraz 366 TL ❗ Londra'da Bir Günde Neler Yiyorum ❓

Translation: **#birgündeneleryiyorum #whatieatinaday #vlog 1 kilogram cherry is 366 liras ❗ what I eat in a day in London❓**

1	artık neredeyse Londralı olduk sayılır ***we have almost become a Londoner now***	<SETTING>
2	peki Londra'da bir günde ne yiyoruz ne içiyoruz ***well then what do we eat and drink in a day in London***	<INTRODUCTION>
3	hem sevdiğimiz marketleri dolaşacağız ***we will both walk around our favorite supermarkets***	
4	birazcık buradaki fiyatları da sizinle paylaşmak istiyorum ***I want to share with you the prices here a little bit***	
5	evde ne hazırlıyoruz ***what do we prepare at home***	
6	dışarda ne yiyoruz ***what do we eat out***	
7	hepsi bu videoda olacak ***it will all be in this video***	
8	[MUSIC] [CUT]	

These opening strategies are evidence that captions and opening sequences often overlap to introduce vlog content where the influencer's talk meets the expectations set by the keywords in captions. The title of the vlog also introduces the vlog content through various modes. The hashtag is one mode that is a capsule of meaning. It is used bilingually *#birgündeneleryiyorum* and *#whatieatinaday* and accords with the second line of the opening. The setting and composition of the vlog include activities at supermarkets in London, which has a bearing on the imagined audience who would search for hashtags in two languages (Turkish and English) to reach her content. Hashtags appear to be the *spatial repertoires* of social media environments that entail multilingual discourse. *#vlog* is designed to designate the genre for search engines. The word *vlog* is a translingual term that captures the characteristics of a digital genre. Next, *1 Kilo Kiraz 366 TL* and ❗, an alerting exclamation emoji capturing her reaction about the price of a kilo of cherry in London in the Turkish currency (exchanged from sterling after the recent collapse of the Turkish lira), align with line 4 and disclose a part of the topic in the rest of the vlog. The final part of the title, *Londra'da Bir Günde Neler Yiyorum* ❓, repeats the first hashtag content and its English equivalence as well

as corresponds to the questions in lines 2, 5, and 6. It contains a question mark emoji coherent in style with the former emoji punctuation mark. As presented, the title is in harmony with the opening sequences and introduces a certain degree of familiarity before watching. This example in particular shows the adoption of not only various 'codes' but also different 'modes' that mark the speaker's translanguaging space.

Overall, I find that opening sequences achieve various functions and invite engagement with the audience. The compositions of making an engaging opening vary but the introduction to the vlog content is canonical to the opening, which also accords with the viewers' first interaction with the vlog, *the title caption.* Engagement markers are notable in the vlog openings, which are devices indicating conversationality, typical of face-to-face communication. Some opening expressions show a formulaic character such as *kanalıma hoş geldiniz* (*welcome to my channel*), which guides to identifying digital genre elements. Others such as *o zaman hello* indicate mixing code that functions as markers of self-branding. Similar to opening elements, closing sequences also display recognized leave-taking components identifying the key elements in digitally mediated communication.

4.1.3.2 Closing Elements of the Vlogs in the SMIC

In this part, I present the structure of closing sequences of the vlogs in the SMIC highlighting the vlog's asynchronous and monologic character. Very few studies paid attention to the structure of closing sections in monologues. Gold (1991) reported that the close of answering machine messages demonstrated conversational character. Frobenius (2014b) presented a descriptive analysis of the structure of vlog closing and argued that vloggers borrowed from other genres, and vlog was likened to answering machine messages due to its mediated, asynchronous, and featured monologic qualities. However, the data of this study, which also contain asynchronous vlogs, discusses additional closing categories compared to Frobenius (2014b) that did not replicate answering machine messages.

The closing sequences have various functions to achieve a proper closing. I analyzed 30 vlogs in the SMIC and identified the structure of closings representing mediated asynchronous spoken language. Table 7 displays the 10 categories identified in the

closing sections of the vlogs of this study. What becomes obvious in vlog closing is similarities in request for interaction and ratification, which predominantly characterizes social media engagement.

Table 7 The closing strategies adopted in the SMIC vlogs

Closing Strategies	Description	Examples
Preclosing <PRE-CLOSING>	*sequence for the initiation of the closing*	şarj bitiyor (***it is running out of battery***) kitap kulübünün sonuna geldik (***we have come to the end of the book club***) o zaman bu videoyu çok uzatmıyorum (***then I am not going to prolong this video***)
Commissive (promising) <COMMISSIVE>	*committing oneself to future action*	eğer bu makyaj videolarını sevdiyseniz yorum olarak detaylı bize şunu şunu göster diye bırakırsanız söz size hepsini çekeceğim ***(if you like these make-up videos and leave detailed comment as 'show us this and that', promise I will make them [videos] all.)***
Recapitulation <RECAP>	*summarizing the vlog content*	uzun zamandır aslında sizinle böyle bir okuduğum kitapları paylaşmak istiyordum (***I have been wanting to share with you the books I've read for a long time***)
Acknowledgments <ACKNOWLEDGE>	*addressing an imagined audience*	izlediğiniz için teşekkür ederim ***(thanks for watching)*** iyi ki varsınız (***so glad I have you***)
Request for interaction & ratification <INTERACT>	*invite the audience to actively engage online*	videomu beğenip likelayıp abone olmayı lütfen unutmayın (***please don't forget to like [like] my video and subscribe***) bu videoyu eğer beğendiyseniz lütfen like atmayı kanalıma abone olmayı ve fikirlerinizi benimle yorum bölümüne yazmayı unutmayın (***if you like this video, please don't forget to like, subscribe to my channel and write your ideas in the comment section***.)
Expression of emotions <EMOTION>	*expressing positive emotions*	umarım sevmişsinizdir (***I hope you like it***) ben çok keyif aldım (***I have enjoyed it very much***) hepinizi gerçekten çok seviyorum (***I really love you all***)
Well-wishing <WISH>	*well-wishing statements directed at the audience*	kendinize çok iyi bakın (***take really good care of yourselves***) sağlıklı kalın (***stay healthy***) umarım mutlu olursunuz (***I hope you to be happy***)
Terminating component <TERMINATE>	*achieving a closing*	hoşça kalın (***goodbye***), bye bye, bye, see you later or whatever, period, period by the way
Abrupt closing <ABRUPT>	*abandoning the closing*	inanılmaz, şimdi yiyeceğim (***unbelievable, I will eat now***) + CUT
Branding <BRANDING>	*edits, personal closings*	short clips of the influencer's cover pictures or music clips (10-18 seconds)

Of the vlog closing samples, Excerpt 10 below is a typical example. Line 1 signals an end to a Q&A vlog by DO's querying whether her interactant has further questions as the vlog comes to an end. It functions as a pre-closing. Pre-closings have been considered as a component of the closing sequences in this study since they are the

first indicators of leave-taking and initially arrange the ending time and space. Once the pre-closing is completed, DO realizes the request for interaction and ratification category, seeking content input through the commentary feature.

Excerpt 10 DO_V5

1	DO	var mı başka sorun ***do you have another question***	<PRE-CLOSING>
2	S2	şu an yok ***I do not now***	
3	DO	*<laughter>* şu an yok ***<laughter> you do not now***	
4	DO	eğer beğenirseniz ve bu videolardan yapmaya devam edersek böyle ***if you like [the video] and if we continue making this kind of videos***	<INTERACT>
5	DO	siz merak ettiğiniz bir şeyleri de burada yazabilirsiniz aşağıya ***you can also write the things you are curious about down there [comment section]***	
6	DO	ee umarım sevmişsinizdir ***well, I hope you have enjoyed it***	<EMOTION>
7	DO	ben çok keyif aldım ***I like it very much***	
8	DO	kanalıma hala abone değilseniz abone olmayı unutmayın lütfen ***if you have not subscribed to my channel yet, please remember to do so***	<INTERACT>
9	DO	artık yedi sekiz senede bunu öğrenmişsinizdir *<laughter>* diye düşünüyorum ***I think you must have learned that by now <laughter> in seven, eight years***	
10	DO	bu videoyu beğendiyseniz beğenin ***if you like the video, like it***	
11	DO	gerçekten bileyim ***I would know for real***	
12	DO	özellikle böyle yeni formatlarda ihtiyacımız oluyor bu bilgiye ***we need this information especially for new formats***	
13	DO	o zaman bir sonraki videoda görüşürüz ***see you in the next video then***	<TERMINATE>
14	DO	hoşça kalın <waving> ***goodbye <waving>***	

As Riboni's study on beauty YouTubers shows, the influencers in the SMIC continuously invite viewers' feedback. The request for interaction is often in the form of imperative constructions (lines 8 and 10). Line 6 is DO's expression of her positive feelings, including ummak (*to hope*), sevmek (*to like*), and keyif almak (*to enjoy*). This closing element can facilitate situational emotion transfer and shape emotions viewers experience online. It can function as a device to contribute to emotional contagion and

the spread of emotions over social media from vloggers to the audience (Rosenbusch et al., 2019).

From line 8 to line 13, the influencer seeks viewer engagement in the form of subscribership and like and feedback for her new format, which expands the closing element in lines 4 and 5. I find that the request for interaction and ratification category is a canonical closing because viewership and subscribership (Pixability, 2015) are keys to brand engagement. The closing component includes a statement that indicates an arrangement *o zaman bir sonraki videoda görüşürüz (see you in the next video then)* with the imagined audience to refer to future communication, which shows similarity to Frobenius' (2014b) findings on vlog closing. Ultimate leave-taking is realized with a recognized terminating component *hoşça kalın* (*goodbye*) and an embodied action *waving.* The vlog gets closed through this composition of closing sequences consisting of an informal discourse that validates conversational quality.

Another combination of closing elements is presented in Excerpt 11. It presents similar closing elements, including a request for interaction and ratification (lines 1, 2, and 5), expression of emotion (line 6), and terminating components (lines 8, 9, and 10). In this excerpt, the speaker inserts the <INTERACT> category, which is typically the space we observe social media related translanguaging where the influencers tend to use expressions such as *like at-* (to throw a like) and *likela-* (to like).

Line 3 is an example of the influencer's commitment to future communication by promising more content generation. In line 10, *see you later* indicates an arrangement attached to the terminating component. The terminating component in Excerpt 11 is distinct from other influencers' vlog closing. KD has a unique way of closing which contains formulaic expressions such as *see you later or whatever, period by the way, hoşça kalın or whatever (goodbye or whatever),* and *period.* The influencer's signature closing consists of a translanguaging instance, which relates to the deployment of one's idiolect (Otheguy, Garcia, & Reid, 2015), that is, one's linguistic repertoire (Li, 2018). KD's translanguaging is a device to mark KD's speech style and becomes a means to distinguish them from other influencers.

Excerpt 11 KD_V3

1	KD	eğer bu videoyu beğendiyseniz lütfen like atmayı çok önemli ve fikirlerinizi yorum yazmayı unutmayın ***if you like this video, please don't forget to like it, it's very important, and write your ideas in the commentary***	<PRE-CLOSESING + INTERACT>
2	KD	aynı zamanda kanalıma abone olup zili açarsanız her video attığımda haberiniz olacak ***also if you subscribe to my channel and turn on the bell, you will be notified every time I post a video***	<INTERACT>
3	KD	bundan sonra çok daha sık videolar gelecek gördüğünüz gibi ***there will be more videos coming from now on, as you can see***	<COMMISIVE>
4	KD	I mean as you can see ayh ***I mean as you can see ah***	
5	KD	e o yüzden kanalıma abone olmayı unutmayın ***well, so don't forget to subscribe to my channel***	<INTERACT>
6	KD	hepinizi çok seviyorum ***I love you all very much***	<EMOTION>
7	KD	kendinize çok iyi bakın ***take really good care of yourselves***	<WISH>
8	KD	bir sonraki videoda görüşmek üzere ***see you in the next video***	<TERMINATE>
9	KD	hoşça kalın or whatever ***goodbye or whatever***	
10	KD	see you later or whatever ***see you later or whatever***	
11	KD	<music + clip>	<BRANDING>

Editorial features such as branding a vlog or adding music provide vlog structuring devices, which is addressed in more detail in the following section on genre resources. 3 out of 6 influencers have branding video clips that are placed at the beginning and end of the vlogs. Different from Frobenius (2014b), I find no credits appearing at the end of the vlog as a form of edits, but music, similarly to her findings, functions as a non-verbal vlog closing sequence. Such examples of edited closings represent a mediated mode of closing, which borrows from the conventions of TV talk. As presented in 4.1.4.1, these edits contain phrases such as *lifestyle* for the influencer to establish themselves as lifestyle vloggers borrowing credibility from the global concept of lifestyle vlogging in which they document their lives. That is, the word is resemiotized to represent a global concept, particularly in marketing contexts. Thus, KD refers to a distinctive style of vlog within the contemporary consumer culture through self-identified affiliation with lifestyle vloggers.

This part of the dissertation has reported the structure of closing sections of the vlogs in the SMIC, emphasizing the conventions and phrases of this broadcasting genre. The analysis also presented stylized closing adopted by a particular influencer. What makes the closing section easy to recognize was found to be the category of request for interaction and ratification. All vlogs demonstrate this category, which lends itself to a canonical status for the vlogging genre. On the other hand, adopting a closing in itself is a typical element in the vlogs, which approximates the conventions of face-to-face conversation. This part elicited genre features centering around linguistic elements. The following part aims to illustrate non-linguistic elements, that is, other modes that make up the genre resources.

4.1.4 Vlogging Resources in the SMIC

Communication in social media consists of not only linguistic resources but also other semiotic and multimodal resources, as well as recontextualization of these mobile resources (i.e., textual forms, still or motion pictures, sound, and other modes of discourse, including emojis and hashtags). Studies have shown that the language of social media is intertwined with an array of semiotic and material resources (Blommaert & Rampton, 2011; Jacquemet, 2005; Kress & van Leeuwen, 1996; Leppänen et al., 2014) and other artefacts in superdiverse communication environments. In this part, I focus on the ubiquitous resources as modes to explain the significance of their role in mediated communication and how they co-create meaning rather than the literacies of the individuals who use them since the editor(s) of a vlog is less likely to be identified. Nevertheless, the aim is to identify genre elements and how they enrich and transcend meaning.

The VR (Vlog resource) tag in the SMIC represents a markup of each instance where a vlog contains a digitally mediated resource. As an illustration of the relevance and implications of these digital resources, I present vlogging resources that frequently occur in the SMIC and show how the speakers use them for recontextualization for specific social and communicative ends. First, however, I introduce and define the resources in Table 8 and then how they are deployed for the purposes of my broader

analysis of the ubiquitous resources, which legitimizes the practice of translanguaging in particular instances, as explained later in this chapter.

Table 8 Modalities in vlogging practice adopted in the SMIC vlogs

Resource	Description
Branding edits	a brief animated introduction that marks vloggers' brand at the beginning or closing of the vlog and animated profile information for audience engagement
Textual and visual elements	textual and visual components additive to the video (products, price tags, labels, advertised items, etc.)
Video insertion	video pieces from a different video shooting embedded in the flow of the vlog
Comment text	audience comments inserted on the video as an image
Subtitles	time-aligned translation text inserted by the vlog creator
Emojis & emoticons	emojis and emoticons within text and the video
Audio dubbing	soundtracks, music

4.1.4.1 Branding Edits

Branding openings and closings refer to a short video introduction that viewers watch before the video start. Some social media influencers invest in their vlog introduction by creating a logo and a brand message at each video's beginning and end. It is a feature that YouTube Studio allows content creators to customize their channel through the 'Branding' section. It is a webpage where YouTubers upload the intro content to create a URL for their content. The same short video is often inserted at the video's closing before the viewer takes a leave.

An animated introduction is a part of branding one's video content. It helps grow online branding and appeals to viewers with a professional outlook. The branding intro has a logo, color, imagery, or music and integrates audiovisual elements to personalize the core message. Relying on visual aesthetics in launching one's video makes it a suitable ecosystem for self-endorsement. For social media influencers, the intro can showcase their previous achievements that could boost their social media image. On the left of Figure 11, the influencer promotes a celebrity image demonstrating her image on the cover of a fashion magazine and projecting an award-winning expert influencer image with her INFLOW award (best influencer award in Turkey given in various

categories). The intros in the data of this study consist of a sequence of slice-of-life motion pictures that reflect her influencer image. On the right, the influencer's name in a stylized font and the cue for the content production category (i.e., lifestyle) are placed over a video clip of the influencer in several locations. This practice is complementary to creating a professional identity by self-promotion and attracting sizable audiences. It helps formulate visual storytelling of their role in influencer marketing for viewers.

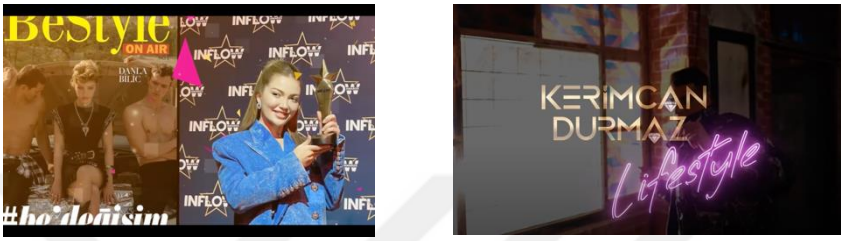
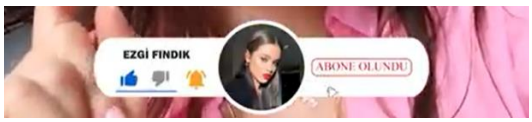


Figure 11 Branding intro/closing visuals

Another editorial element is the influencers' personal branding practice, where YouTube profile information appears on the video in an animated mode (Figure 12). The moving cursor clicks on the like and subscribe buttons and the notification bell to activate these features. Through the animated text + image and semiotic resources, the influencer makes a specific request for interaction and ratification. The influencers re(assign) participant roles as actively involved through this medium of audience engagement. These stylized devices appear early in the vlog and before the closing. The closing sections of vlogs have shown common phrases inviting viewers to comment, rate, and subscribe that occur frequently in my dataset (i.e., videomu beğenip likelayıp abone olmayı lütfen unutmayın/*please don't forget to like [like] my video and subscribe*).



(*Red button reads* "Subscribed")



(Do not forget to like it:)))

Figure 12 Branding profile for audience engagement

Similar to that involvement strategy, the semiotics of color change in the hand and bell symbols and subscription button, which also *textually* changed from *subscribe* to *subscribed,* from inactivated to activated reflects a desire for active participation by the audience. These modes, verbal, textual, and semiotics of digital communication, are essential for the co-construction of their message to engage their audiences.

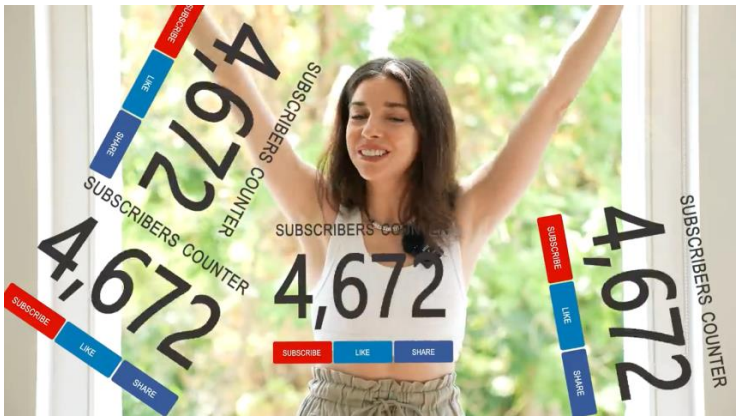
4.1.4.2 Modality with Textual and Visual Elements in the Vlogs

Born-digital elements have led to the considerations of adscititious meaning-making devices in digital communication. Textual and visual constituents of vlog making are not confined to localized space and time, and the *making* process expands beyond the language and body of the creator. Using the SMIC, I distinguished some edits conjunct to the linguistic practices on-site. Examples of such elements found in the SMIC are text, visual, text and visual modes combined that are organized on the video (texts, price tags, labels, still pictures of advertised items, etc.).

Excerpt 12 is an example of multimodal meaning-making with textual and visual modes. The digital element that makes up the meaning is the real-time YouTube subscriber counter displaying numbers counting up and English in texts; *subscribers counter, subscribe, like,* and *share.* What she realizes here using the global semiosis of the social media signifiers is that she borrows credibility from YouTube with the red colored button *subscribe*, Twitter with the light blue colored button *like,* and Facebook with the darker blue colored button *share*.

The semantic frame of this semiotic element of SM discourse exhibits intertextuality with the speech. Line 2, *…aboneler böyle artıyor da olabilir* (*the subscribers may also be snowballing like…*), concurs with the discourse encapsulated in the semiotic resource on the screen pertinent to social media practice. The counter is a ubiquitous device available to many and used here in English by default. The simultaneous appearance of the numbers increasing instantaneously on the screen and the utterance in line 2 creates a conjoint meaning. The concurrent mode makes the message louder and more intense. This example shows that the meaning is constructed by moving through codes and across modes, which underscores the premises of translanguaging theory.

Excerpt 12 EL_V1



1 şu an böyle
now it goes like
2 tak tak tak tak tak tak tak tak tak aboneler böyle artıyor da olabilir
the subscribers may also be snowballing like tak tak tak tak tak tak tak tak tak tak
3 umarım öyle olur
I hope it goes like that

4.1.4.3 Video Insertions

Video insertion is another element of vlog genre that cannot be overlooked due to their spatio-temporal enactment of different times and places. These insertions are video recordings of different communicative activities embedded in the main narrative of the vlog, mostly complementary to the main discussion. The inserted videos take two prominent forms: they either replace the ongoing scene for a short time or are displayed over the ongoing subject content, namely, video overlay in more technical terms. In design, this technique features the influencer's migration from one setting and location to another, changing the sequences of speech and embodied actions on display. In the data of this study, I have identified that this technique illustrates the synergy of different spaces composing communicative practice and its materiality. The following example not only denotes languaging practices as ad hoc moments of meaning-making, localized in time and space, but also mobilized and transcendent (Pennycook, 2012; Blommaert, 2010).

In Excerpt 13, MO records a product review vlog in her studio to provide her reactions and reviews of the products she purchased when she was in New York. The video on

the top right corner presents the product *Latte Art Milk Cacao Pore Pack* by *Tony Moly*, while the inserted video piece in the background displays a moment from a store in New York in a pastime than the recording in the studio.

Excerpt 13 MO_V4



ee bir tane ee Tony Moly'nin Latte Art Milk Cacao Pore Pack diye bir ee maskesini aldım
uhm I bought uhm Tony Moly's uhm mask called Latte Art Milk Cacao Pore Pack

MO's speech is fostered in modality by making a past moment a part of another communicative activity, which also incorporates non-linguistic materiality that co-creates the practices. The spatial repertoires of both screens correspond in the form of objects (the mask), the label and price tags, and verbal production of *Latte Art Milk Cacao Pore Pack* by *Tony Moly* and its written form on the label in the store. The bilingual price tags visually and textually diversify the modes of meaning-making and capture the intertextuality of the message. By recognizing that communication is an assemblage of modes and codes, moving across modes, as presented to the audience, offers a richer observation of meaning-making practices as they happen.

4.1.4.4 Comment Text

Comments are textual descriptions of viewers' experience with the content (Siersdorfer et al., 2010). They are multi-party discussions (Johansson, 2017). Commenting on YouTube videos constructs the interaction between the users and the content producer (one-to-many, many-to-one, and many-to-many as forms of communication). Hence, it caters to a networked audience and polylogues. Comment contents have come to attract academic attention, particularly pragmatic studies. Lange (2014) examines impoliteness in ranting with YouTube text comments. Bou-Franch and Garcés-Conejos Blitvich (2014) investigate how the conflict unfolds as a sequential phenomenon in multi-party interaction on YouTube. Boyd (2014) describes participation roles based on the comment's function in the interaction focusing on commentators' disruptive roles such as spammer and troll. Dynel (2014) also studies

the forms of interaction and levels of communication on YouTube and proposes a participatory framework. These studies provide valuable insights into interaction, recipients' roles, and posting and reading comments. Nevertheless, they have text-based approaches to YouTube comment discussions and do not engage in other forms of incorporating audience comments.

As asynchronous communication, comments on YouTube are a many-to-one interactional form where the content creator engages in audiences' needs and demands. Viewers' feedback expressed through comments is collected by the content creator. This interaction sometimes impels another production of demanded content. It means the audience can gain a collective power to guide content in alignment with their needs and desires. Excerpt 14 shows an explicit link between viewers' demands of a product review of a brand and its makeup products and the influencer's reception of many similar comments. As seen in Excerpt 14, MO not only gathers the comments on ABOUT FACE but produces a vlog (the present vlog) adopting the requested content. The viewers' contribution is evident on the screen as text + semiotic elements. MO integrates many examples of similar comments by her viewers successively, showing herself as a credible and influencer person thanks to the moderating role of audience comments as a resource in the influencer market (Reinikainen et al., 2020). By virtue of these comments, audience contribution can be explicitly traced back to previous contents. Although audience comments are the focus of text-based multiparticipant online interaction analysis, when comment text is inserted into the video as a non-verbal semiotic resource, it becomes a form of genre element.

Excerpt 14 MO_V5

<comment text> en iyi makyaj blogger sensin benim için çok samimi temiz kalpli ve saygılı bir insansın seni çok seviyorum Lütfen ABOUT FACE'i dener misin 🥺 <pleading face>
You are the best makeup blogger for me, you are a very sincere, kind-hearted and respectful person, I love you so much. Please try ABOUT FACE 🥺 *<pleading face>*



1 ve sonunda beklenen video beklenen başlık ve beklenen içerik <laughter>

and the much-awaited video, the much-awaited title, the much-awaited content <laughter>

2 beni yediniz bitirdiniz ya
you have kept on at me ah

3 beni yediniz bitirdiniz
you have kept on at me

4 bütün yorumları koyuyorum
I am adding all the comments

5 hepsini
all of them

Comments can have multimodal content such as emoticons, emojis, and hyperlinks. In Excerpt 14, the 'comment below' contains anonymized profile information, temporal reference (deixis), text + emoji and is embedded in the localized and interactional context. It draws on an intertextuality that ties contents together on the vlog. Lines 1-5 demonstrate a contemporary convergent space in which comments are recontextualized and resemiotized. The example underlines the collaborative characteristics of discourse on YouTube. It underlines the shared labor between the content generator and the audience. Abidin (2013) calls this relationship a *commercial intimacy* where vloggers invite the viewers to contribute to the curation of influencer content from comments or polls. The form in which vloggers include this interaction in their agenda shapes the perceived reciprocity and rapport, which are visually mediated through audience comment text.

4.1.4.5 Subtitles

Subtitles are non-verbal semiotic resources that contribute to the construction and conveyance of a message. They are people's "voice outside the filmed space" (Lee, 2021, p. 767) that are in synchrony with the corresponding segment of the spoken language. Traditional subtitles are often used to provide translations, though they can also be deployed, for instance, for an inaudible fragment of the spoken (intralingual subtitles) due to noise in the speech environment or to make accents and varieties of a language more accessible. They often appear at the bottom of the video in a visually distinctive way from the visual content and are imposed on the videos that cannot be turned off based on viewers' preference, unlike closed caption subtitle texts. In vlogs, subtitles are used as translation activity and allow content creators to circulate their videos among large audiences and viewers with hearing difficulties on a global scale.

In Excerpt 15 below, S1 is an invited speaker and the influencer's recent music director. As an indication of her language and expert background, S1 expresses that she studied in New York and has lived and worked in Los Angeles in the flow of the narration. The interviewee talks about her experience directing the influencer's music clip.

Excerpt 15 KD_V1

		Spoken text	Images
1	S1	dansçıların kendine özel makyaj sanatçısı var ***dancers have their own make-up artist***	
2		Taya Shawki who was ee Ariana Grande's best friend tour partner ***Taya Shawki who was uhm Ariana Grande's best friend tour partner*** ***<subtitle>*** Ariana Grande'nin en iyi arkadaşı ***Ariana Grande's best friend***	 #1
3	KD	by the way ***by the way***	
4	S1	(#2) alta yazarsın artık <laughter> ***you would write it at the bottom <laughter>*** ***<pointing index finger moves from right to left with her left hand>***	  #2
5	KD	<laughter>	
6	S1	ben başladım İngilizce'ye <laughter> ***I started speaking English <laughter>***	

This narrated work (video clip production) took place in an English-speaking environment in the US with recognized producers and film crews. She begins to talk about the backstage and refers to dancers' having their own make-up artists in line 1. Then, she mentions Taya Shawki and initiates a relative clause in the English code to indicate that Shawki is Ariana Grande's best friend and tour partner (overlaps with line 3). The video accommodates a subtitle for the viewers' time

aligned with S1's switch to English in line 2. This translated subtitle text is written in white fonts on a black background and differently positioned (on an embedded layer onto the video) compared to automatically generated closed captions on YouTube. The translation of the phrase *Taya Shawki who was uhm Ariana Grande's best friend* is deployed to connect with the viewers, presumably lacking linguistic proficiency to understand the message. By virtue of the subtitles, the viewers have simultaneous engagement with two languages and thus join the humorous event KD and S1 co-create, which integrates viewers and fulfills the intended entertainment purpose of the vlog.

Line 4 along with #2 illustrates the formation of a multimodal communicative situation in the video featuring two languages simultaneously. The translanguaging space entails her speech in two codes and the requested translated subtitle text as a digital resource and embodies an act of pointing to the bottom of the video where subtitles are traditionally located. It is noteworthy that line 4 represents an embodiment of the allocated time and space of the requested subtitle, *alta yazarsın artık.* Frobenius (2013) found that pointing gestures are common in vlogs, and such embodied actions constitute a temporal and spatial resource for directing the audience's attention and visual field to the referent. In Excerpt 15, her embodied action indicates a writing system featuring subtitle texts where she points her index finger from right to left. In line 6, she claims her translanguaging instance by stating *ben başladım İngilizce'ye* and legitimizes the potential need for subtitles for viewer engagement. Consequently, the time and space alignment of the subtitle, as explicitly requested by the speaker, is materialized, as seen in the first image. Overall, the juxtaposition of translated subtitles as a genre repertoire and the speech helps maintain the flow in the translanguaging space.

4.1.4.7 Emojis and Emoticons

Emoji emerged within modern discourse due to the proliferation of social media (Parkwell, 2019, p. 1). It is a resource to create meaning across linguistic boundaries and is referred to as a form of translanguaging (Li, 2016). Pavalanathan and Eisenstein (2015) suggest that emoji characters, among other orthographic features, provide additional contextual information, such as the speaker's intent or affective state, since

online writing lacks non-verbal cues. As the vlogs already present audio-visually rich content, the use of emojis has not been adopted frequently. However, I identified several examples where emoji usage has shifted from its conventional *form* of use, yet the *function* has remained to represent facial expressions and affective states. For example, in Excerpt 16, KD tries the American snack Jell-O and expresses their strong reaction by using *iğrenç* (*terrible*) and *çok kötü* (*very bad*) (lines 1 and 4).

Excerpt 16 KD_V2

	Spoken text	Images
1	iğrenç bir hissi var (#1) ***it tastes terrible (#1)***	 #1
2	böyle kivili gibi ***like with kiwi***	
3	limelı gibi ***like with lime***	 #2
4	(#2) çok kötü ***(#2) very bad***	

The linguistic and gestural (manifestations of disgust in #1) components have already composed the intended message of how the Jell-O made KD feel, but the nauseated face emoji 🤢 covering their face has conveyed extreme disgust after the consumption of a product and made the display of emotion louder and more intense. It is integrated into the modality of simultaneous expression of food-related negative emotional experience. The use of emoji as a visual attachment to the motion picture has accompanied the non-digital environment of the eating activity for an overemphasis of their subjective judgment. Unlike Vidal et al.'s (2016) report of emoji use in tweets conveying mostly positive emotional reactions to food products in certain eating situations (including snack), KD has had an extremely negative affective disposition toward the consumption of an unfamiliar snack, as also stressed through other modes of communication available owing to the audiovisual materials. The emoji denoting negative emotional reaction can be regarded as a non-verbal mode[28] communicating reactions that are shared among users and consumers of emojis.

[28] Hawkins (2018) considers transmodality by emphasizing the fluid integration of a repertoire of resources in the meaning-making process in a globalized and technologized world. Her work discusses the transmodal and transnational communications among global youth to critically query communications across time and space. She differentiates transmodality from (multi)modality on the

Emoticons (emotion icons) refer to graphic signs that include punctuation, numbers, or letters. They are nonverbal modalities in writing and speech that convey contextual information, including affective state and stance, enhancing, complementing, or clarifying a message (Dresner & Herring, 2010; Rodrigues et al., 2018; Thompson & Filik, 2016). Although Dresner and Herring (2010) identified emoticons as accompanying computer-mediated textual communication, I have observed their adoption in the SMIC vlogs was beyond the conventional form of use, as presented in Figure 13. Despite the rare usage, the example below demonstrates the use of emoticon in asynchronous CMC, which, as Derks et al. (2007) state, notably indicates informality and playfulness. In the Figure 13, presenting a vlog shot by EL, the modal components appear to include an emoticon (a smiley sign), a short text (translation: *the sound of sirens*), the sound effect of sirens following the sound of sirens on the street as background noise as her story of a past memory of calling an ambulance unfolds, and the closeup shots with the visual display of EL's bodily expression of smiling. Within such a coherent context as presented in this example, the emoticon emphasizes the information that has been expressed in words and sound, and other relevant modes, and reflects the ironic and humorous aspect of the incidental co-occurrence of the ambulance story and sound of sirens on the street.



Figure 13 Emoticon use in the SMIC vlogs (EL_V1)

basis that communication in the 21st-century era of globalization increasingly includes mediated forms of interaction and is not confined to physical space or 'real time' (p. 59). She states that multimodality scholarship has privileged language over various modes, though there has been a recent destabilization of "the centrality of language" by scholars of multimodality (p. 60). Hence, addressing the 'trans-' perspectives on language, including translanguaging, she suggests an expansion of what counts as modes to better account for the complexities of technology-mediated communication. The article provides a detailed argumentation about how to conceptualize transmodalities and opens a discussion of how "the simultaneous co-presence and co-reliance of language and other semiotic resources in meaning-making" afford equal weight (p. 64). On the other hand, the current study explores and identifies entanglements of visible multimodal artefacts and assemblages across place, space, and time, adopting multimodal and repertoire approaches and yet acknowledging the distinctive meanings of digital modes in and of themselves. However, it does not claim a perspective of transmodality in which Hawkins' 'equal weight' argument is attended.

4.1.4.8 Audio Dubbing

The influencers often deploy audio tracks added in the flow of the vlog, such as for transition points, display of the physical environment, and to create certain emotions in relation to the activity. Audio dubbing in the vlogs is an added auditory modality that contains sound effects and music. Sound effects are often pieces from royalty-free or paid sound effect packs that YouTubers use to tap a shared meaning and evoke attention to the imagery. The vlog sound edits include sounds like rewind, fail, claps, cheering, kick, sirens, and so on, which discursively create the moment with additional modes. The engagement between the imagery and the attributed meaning with sound indicates the spatial information function of the sound effects. The selection of sound effects varies which shows the exclusive use of effects in general. However, a particular sound effect called censor bleep was used by two influencers in five vlogs. The censor bleep is notably used in various media to bleep bad language. What was interesting in the use of the censor bleep was that the bad language in Turkish was censored, whereas no use of censor bleep was observed for bad words in English. Although the content is open to global viewing, the influencers seem to apply the bleep only on the profanity in Turkish on the grounds of the traditional censorship in old media. The influencers exercise self-censoring on their content, "because of prior intimidation or coercion, to alter the form or content of their creative work in order to avoid future sanction" (Solomon, 2015, p. 37). In the vlogs, we see word-level censor inevitably reveals the use of profanity because of its phraseology (Excerpt 17), while longer bleeps are harder to elicit (Excerpt 18). The examples are as follows.

Excerpt 17

kız paranın **<censor bleep>** koyarız lubunya (KD_V3)
girl, we would make <censor bleep> money, lubunya[29].

Korona yok ya hani böyle öf ya abi abartıyorlar grip bu falan dediğim bütün laflar **<censor bleep>** girdi (DB_V4)
Everything I said about coronavirus not being real, like you know, ugh, they are exaggerating, this is just the flu, bit me in the <censor bleep>.

[29] Lubunya is an address term in Lubunca, which will be addressed in detail in Section 4.2.5.

Excerpt 18

kasaya gidiyorum kasaya **<censor bleep>**
I am going to the checkout counter. <censor bleep>
hiçbir şey almıyorum (KD_V5)
I am not buying any of these.

On the other hand, *fuck* as a reaction word in KD's vlogs was left uncensored both in their use (Excerpt 19) and others' use to respond to their question (Excerpt 20).

Excerpt 19

ah what the fuck yani Ecem (KD_V2)
oh what the fuck, I mean Ecem
what the fuck yani hani (KD_V5)
what the fuck, I mean like

Excerpt 20

<KD> ***Should gay marriage be legal everywhere in the world?***
<Other> ***Fuck yeah!*** (KD_V4)

Music is another mode used by the influencers in vlog making. The implementation of music edits is seen to be incidental music, which means music playing during a video to create a particular mood and accompanying scenes. The music edits feature only a small part of the music and fill the intervals between scenes and actions. I identified the songs used in the vlogs in the SMIC. The findings have shown that the vlogs included contemporary music, mostly in English, in genres such as reggae (i.e., Loss of Love by Irie Jazzy), electronic music (i.e., American Gangster by Paul Velchev), and R&B and soul music (i.e., Oh No by Gold Babe) as stream songs released in 2022, whereas the vlogs were posted in 2020 and 2021. On the one hand, the use of songs sets a tone and aligns with the mood of the vlog content. On the other hand, by using these music pieces prior to their official release, the influencers assure their trendsetter role, introducing such music to the Turkish audience. These genres indicate the popular music modes in the vlogs and reflect the influencers' multimedia and multimodal resources. However, although the influencers' situated musical preferences and the contextual activities establish a coherent flow, I did not identify any strategic use of lyrics in various codes used for a particular impact or intertextuality.

4.2 Findings on Translanguaging Practice

Upon examining the context and dynamic construction of vlog communication, I draw attention to speakers' repertoires as they are active agents of changing linguistic and social practices, given the influencing power SMIs create and cultivate. As Leppänen et al. (2009, p. 1080) state, people in "late modern mediascapes" no longer organize their activities based merely on local or national identifications but practice identifications beyond the local and global. Therefore, this part of the analysis engages in the ways in which translanguaging is part of online social environments. The analysis is aligned with Li (2011) on 'repertoires and translanguaging space', which draws on the insights of the relationship between speakers and resources and Pennycook and Otsuji's notion of 'spatial repertoire', which incorporates the significance of materiality into their view of language. This perspective enables us to understand the language practices of participants whose social and professional lives merge in online spaces designed to be viewed by an imagined audience.

It is important to note that although this analysis adopts a degree of categorizing practices, modes, and media to show *languaging* and composing as a whole, "such distinctions should be treated as methodological scaffolding and inherently temporary" (Scheidler, 2020, p. 23). The quantification of the codes in Figure 14 is based on manual markup of the entire corpus for the identified translanguaging instances. These instances identified in the corpus were put into 6 categories. The raw frequencies of occurrences in each category distributed across the influencers and other speakers in the corpus are presented in Figure 14. The total segments annotated in the SMIC based on the utterance boundaries explained in the method section is 19,691. 3,304 instances in total were marked for translanguaging instances.

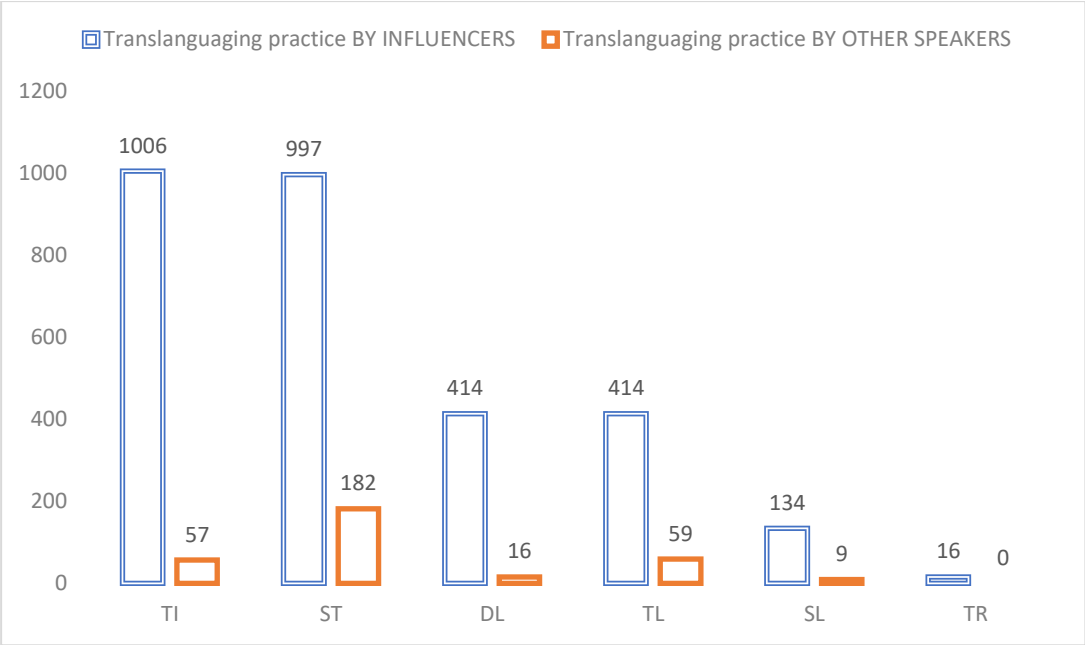


Figure 14 The raw frequencies of translanguaging instances by tag and speaker in the SMIC vlogs

TI= translingual insertion, ST= spontaneous translanguaging, DL= digital lexis, TL= phonetic transliteration, SL=slang, TR=translation resource

Influencers' contribution represents 90,22% of the translanguaging instances (n=2,981), and others' contribution constitutes 9,77% (n=323). The most frequent tags are ST (spontaneous translanguaging) and TI (translingual insertion) categories comprising 35,68%, and 32,17% of the total observations, respectively, representing most of what translanguaging space entails. TL (phonetic transliteration) covers 14,31% of all instances, DL (digital lexis) 13,01%, SL (slang) 4,3%, and lastly TR (translation resource) accounts to 0,48%. Each tag is extensively exploited for their characteristics in translanguaging instances drawing from total observations.

4.2.1 Lexical Fields of Translingual Insertions in the SMIC

Lexical fields of translingual insertions in the SMIC are extracted from vlog text tiers annotated as TI. *All* occurrences in this code were sorted alphabetically, and 1,063 instances were categorized based on their lexical field. The aim of this code is to find the instances in which translingual insertions of lexical items occur, such as cosmetic brand names or place names. On the one hand, the 7 categories extracted from the coding clearly indicate the aboutness of the vlog contents. The vlogs in the SMIC are

rich in brand names, locations abroad in slice-of-life vlogs, and other items that carry cultural significance or meaning in social contexts. One thing to remark about this category in relation to influencers' linguistic repertoire is that influencers' articulation of the names of the items they present to the viewers is fluent and accurate regardless of the length of the lexical item or the number of insertions. When we consider their linguistic performance on fluent use of items related to their expert area (i.e., fashion, beauty, lifestyle), we can see their life trajectories accord with their repertoires and their proficient use of translingual items. These items are interspersed across the talks, and their intensity depends on the setting and composition of the vlog. A tour of one's makeup room presents product-rich content while a tour of a bakery shop is rich in food-related lexical items. This means each location or composition of a vlog is composed of its spatial repertoires (Pennycook & Otsuji, 2014). It also reflects the current linguistic worlds of the popular vlog genre in which global and mobile commodities are a part of the mixed language use in urban landscapes.

Seven lexical field categories were elicited and listed based on the frequency of occurrences in the coded category, as seen in Table 9.

Table 9 Lexical fields of the vlogs in the SMIC

Category (frequency)	Examples
Cosmetic brand & product (774)	Touche Eclat, Chubby Stick, Lip Gloss, Eraser Eye, Nyx Sweet Cheeks, It Cosmetics Bye Bye Under Eye
Place (92)	Dreamer, CVS, Carbone, Design District, In-N-Out, Whole Foods
Technology & science (64)	Pfizer, Crypto, BionTech, bitcoin, Google, Netflix, Spotify, Cambly, Iphone, Grinder, Whorenet
Food brand & products (62)	parmigiana di melanzane, Mac & Cheese, guacamole, churros, Kerrygold
Reference to cultural resources (36)	Friends, Chandalier, Sex and the City, Harry Potter
Fashion brand & product (33)	InStyle, Benjamins, Bottega, Chakra, Boyner
Health/yoga (2)	ayuverdic, şavasana

The most frequently used lexical field (N= 774) appears to be cosmetic brands and product names, majorly derived from makeup tutorials and product review vlogs. Influencers' tour vlogs of their cosmetic products in informational vlogs and how-to videos for makeup content in instructional vlogs produce much of the words and

phrases in this category. Brand names tend to be mostly English words or phrases, followed by French words or phrases, and non-words or phrases that contain abbreviations. Product names are almost exclusively English words or phrases such as *Bye Bye Under Eye* or *Crush It.* The influencers who work to promote these brands or products with brand collaborations and those who provide product reviews and recommendations without brand engagement engage in spatial repertoires of the setting and composition of their vlogs. What is pertinent in the speakers' incorporation of such global lexical items is that they are often used without explanations or definitions following the information, which indicates that a degree of knowledge is assumed on the viewers' part (Bhatia, 2018). The activity that features brands and products centers around the talk about the object, which enculturates the audience into "the practices of disciplinary communities" through genre knowledge (Berkenkotter & Huckin, 2016, p. 11), the beauty guru community in this particular case. The instructional and informational functions discussed earlier support these findings regarding the insertion of the names of the commodities and how they are brought into the joint visual space in various modes.

Similarly, slice-of-life vlogs take viewers to locations to introduce the aspects of their lives that are exciting to broadcast. As seen in the example in Table 9, the place names mentioned in their vlogs are a mixture of ordinary and luxury locations in urban areas. The dominance of English lexical items represents predominantly English-speaking settings broadcasted by the influencers. Similarly, technology and science-related lexis are also constitutive elements of vlogging practice mobilized by the influencers. The context in which the lexis is produced displays crucial tools required to achieve specific activities. For example, a narration of vaccination in a vlog invites translingual insertions, such as Covid, Covid-19, Pfizer, or BioNTech, which allows sharing the information and influences the content of their vlogs.

With the occurrences of fashion-related terms, the influencers show to have appealed to various brands and fashion industry actors as a reference group in forming their status and attitudes as trendsetters and influencers. In doing so, they motivate consumers to aspire to their lifestyles. Examples presented in Table 9 above, such as Bottega (Veneta) or Chakra, display the luxury fashion goods available in their social

or work environments which become a part of the linguistic manifestations of their repertoire referring to the commodities.

The cultural references that the influencers use to index mainstream production in dominantly English-speaking arenas demonstrate the influencers' engagement with various forms of popular culture. They seem to show more interest in English music, movies, or TV serials incorporating an image of an individual diffused into the global culture, which is similarly stated in Dovchin et al. (2018) in reference to participants' continual consumption of such cultural texts.

In conclusion, with the take-up of these linguistic resources from various domains, the speakers engage in translingual practices, specifically in the content and context of the vlogs they generate. One important point to make here is that the intense materiality in the vlog practice marks language use and performing an *expert* identity through language.

4.2.2 Spontaneous Translanguaging in the SMIC

The coding revealed many linguistic observations where English and Turkish codes are used simultaneously (ST). However, it is essential to note for this study that although codes have been identifiable means of communication to mark translanguaging instances, the analysis will be more meaning oriented than code centered, relying on a repertoire approach and spontaneous translanguaging practice.

I have selected 2 excerpts for this part from over a thousand tagged cases (see Figure 14) to illustrate the simultaneous presence of multiple language resources in communication. One represents how speakers enculturate to the interlocutors and spatial repertoires of places in dialogues and multi-party interactions, while the other illustrates monologic talk where mixed code instances are examples of idiolects and driven by their function and indexing a particular *style* of speech.

Vlogs in SMIC exhibit popular metropolitan cities across the world. Urban spaces present "possibilities of borderless language crossing" (Otsuji & Pennycook, 2010, p. 248). Participants in such spaces perform fluid conversations with a mixture of

languages and semiotic resources. An example of a dynamic interaction that integrates physical location, virtual interaction, and asynchronous engagement with viewers is presented in Excerpt 21. Excerpt 21 is a good example to observe a multi-party and multimodal interaction. In this vlog, EL and S1 go to an Italian restaurant in London and order a parmigiana di melanzane, an Italian dish, while the owner of the restaurant (S2) approaches their table and initiates a small talk. S2's small talk results in a call to his mother (S3), who is said to be the owner of the original recipe of the dish, to introduce her to the customers.

There are four interactional scenes in Excerpt 21. First, EL and S2 have a chat in English (lines 1,2, and 3) which S1 then translates to Turkish in the background for the audience (line 4). Second, S1 and EL engage in a dialogue in Turkish (lines 5, 6, and 7). Third, there is an interaction among EL, S2, and S3 taking place in the restaurant with a facetime call where S2 takes a translator role since EL speaks English, and S2's mother evidently does not understand English. Lastly, there is an imagined audience as distant observers of all this interaction that EF and S1 constantly treat as a factor in their vlog making process.

Excerpt 21 EL_V2

		Spoken text	images
1	EL	is she still cooking	
		is she still cooking	
2	S2	of course	
		of course	
3	EL	really wow	
		really wow	
4	S1	kadın seksen iki yaşındaymış ve hala yemek yapıyor	
		she is eighty two and still cooks	
		…	
5	S1	açmıyor ama kadın	
		the woman will not pick up	
6	EL	ay	
		ah	
7	S1	açtı	
		she did	

8 S2 mama
mom
9 EL hello (#1)
hello
10 S2 ciao mama
hello mom
11 S1 <laughter>
12 EL ciao (#2)
hello

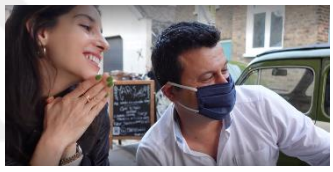

#1


#2

13 EL now we are having your the most delicious parmigiana melanzane
now we are having your most delicious parmigiana di melanzane
14 S3 ciao
hello
15 S2 parmigiana vedi sta mangiano la signora (#3)
see the lady is eating the parmigiana
<inaudible>
16 S3 thank you so much (#4)
17 EL ***thank you so much***
<laughter>
18 S2 grazie mille (#5)
19 EL ***thank you very much***
grazie mille
20 S1 ***thank you very much***
bene molto bene
21 S1 ***good very good***
brava mama
22 S2 ***bravo mom***
brava mama (#6)
23 EL ***bravo mom***


#3


#4


#5

24 S2 ciao mama ciao
bye mom bye
25 EL ciao
bye
26 S1 ciao
bye


#6

Excerpt 21 starts with EL and S2 discussing S3, the mother, in English as a lingua franca, while S1 positions himself as a translator. He simultaneously translates this short dialogue to Turkish (gist translation) for the viewers to follow the vlog, which takes place in the background. This language mediation activity shifts S1's role from interactant of the physical speech environment to a translator in which the flow of the vlog communication is sustained for the audience. In lines 5-7, S1 engages in a separate yet short dialogue with EL in Turkish about the phone call to S3. S1 chooses to speak Turkish in his turns in this short dialogue which can suggest managing potentially face-threatening situation of S2's mother not picking up the phone. His turn

is cut by EL's abrupt exclamation indicating that S3 has just connected, also evidenced by S1's verbal expression in line 7. Turkish was used strategically in this brief interaction.

S2 initiates a turn speaking Italian to his mother in line 8. Orienting her body towards S2's phone, EL initially greets the mother in English, but upon S2's utterance of *ciao mama* in line 10, she also inserts an Italian greeting in their trialogue. As the phone faces EL's physical space, she remarks the main purpose of the call by stating *now we are having your the most delicious parmigiana melanzane* (a translingual insertion as discussed in 4.2.1). The ill formed utterance in line 13 does not affect S2's comprehension, and the message to S3 is mediated by a translation in line 15 and other semiotic resources. Rincon-Mendoza and Canagarajah (2020) also demonstrate that ungrammatical utterances do not interfere with intelligibility when they are semiotically mediated. The dish becomes relevant in the visual space when the phone camera points to it as S2 gist-translates EL's utterance in English in line 13.

In lines 17 and 19, EL signals to terminate her interaction by thanking S3 (*thank you so much, grazie mille*). Aligning with EL, S1 also chooses Italian to communicate his gratification (*grazie mille*) and ratification (*bene molto bene*) as a mere voice without appearing on the visual space. S2 affiliates with S1's evaluation and continues in Italian. Now all speakers participate in the interaction in Italian, though with varying weight, on the account of S3. The subsequent turns reveal similar utterances on EL's account where she mimics S2 both verbally and shows gestural alignment (upward pointing cone in #6, a culturally prominent Italian hand gesture for *delicious*). Consequently, EL's ability to engage in Italian is articulated through her echoing S2 and the use of gestural strategies. Although her use of Italian is limited to basic interactional elements (greeting, thanking), it ultimately assists her to interact with Italian speakers briefly, which allows her to keep her face toward the cook of the dish she has ordered and the restaurant owner for she avails herself from his business.

In Excerpt 21, we see the co-occurrence of multiple resources such as linguistic repertoires together with objects, gestures, role taking in interaction to make meaning (Canagarajah, 2018). It demonstrates the intricate relationship between activity (dining

out, vlogging), linguistic resources (multiple codes), artefacts (the dish, vlog camera), and space (restaurant, S3's distant location). The temporary and spontaneous appearance of S2 and his phone brings in a variety of languages and modes of interaction. S2's phone represents the material which made her language choice a juggle among Turkish, English, and Italian as her interactants change. Regardless of language proficiency, the speakers prioritize the dynamics of meaning making based on their interlocutors and integrate the embedded spatial repertoires of the context. This excerpt illustrates that "languages are emergent from contexts of interaction rather than languages as systems" (Otsuji & Pennycook, 2010, p. 246). Hence, a mono-modal or code-oriented language view would fall short in explaining spontaneity and pre-mediated moments of this multi-party interaction.

A distinct example of spontaneous translanguaging is presented in Figure 15 where the speaker's engagement with languages, speakers, and space is different from Excerpt 21. Figure 15 shows one of the influencers' uses of *literally* (Rf=19). *Literally* is unique to this particular influencer (KD) and indicates a signature term (idiosyncratic expression) of use across the vlog texts. KD has an Americanized pronunciation of literally /ˈlɪDəɹəli/, which can link to KD's social and business relations with Los Angeles, as exhibited and articulated across the vlogs by KD. Four of the vlogs take place in Los Angeles showcasing mundane activities from KD's life (e.g., car wash, grocery shopping) in Los Angeles at the time and the 5th vlog has the narrative account of KD's very first music video produced in California. In this regard, the vlog contents are the materials that inform us about KD's speech environment owing to their confessional function and self-promotional aspect.

A close look into the co-text of the node shows how translanguaging instance occurs spontaneously. The speaker seems to keep the word in its ordinary form of use in English, while the position of use appears less organized (mid-clause, free-standing, etc.). In terms of its function, in statements such as *it is literally so small*, the node functions as an intensifier, while in other uses, it presents a vague sense of expression. This irregularity of occurrence indicates its spontaneous quality.

1	tiksinerek iğrençti bu arada hah hah like	literally	Ecem be bir de şu aynayı
2	musun yarın açıyoruz bu arada hani like	literally	ya ayh ay baba kayıyor yerler
3	de yani bitebilir mi artık <incomprehensible> like	literally	literally crash o zaman bir dondurmaya
4	it is really hard for me like	literally	ya ay inanılmaz aa ah ay
5	zamanda buna kaç veriyorum on üzerinden iki	literally	aa ee yeşil çay çayı sıcak
6	o yüzden allah iğrenç insanların sahte insanların	literally	belasını versin gerçekten hani gerçekten nefret
7	anladım hah hah iyi şanslar it is	literally	so small aa keskin bir çikolatası
8	I love your hair though or whatever	literally	bu arada insanlar bizi reddedecek hah
9	güneşinin kime vurduğuna bak güzele e yani	literally	by the way akşam güneşi vuruyor
10	arada beni ara FaceTime kusacağım alışveriş yapmaktan	literally	yani a aa bunlar ne ya

Figure 15 Sample concordance lines for *literally* in the SMIC

In the examples in Figure 15, *literally* is a part of KD's speech repertoire or idiolect. The primary use of the word does not mean 'in a literal sense' or 'word for word.' KD uses literally as a *stance adverbial*. Biber et al. (1999) state that speakers use literally as a stance adverbial "to convey their judgements and attitudes, to claim the factual nature of what they are saying, and to mark exactly how they mean their utterances to be understood" (pp. 766–767). This subjective and attitudinal usage is argued to be a natural semantic extension (Israel, 2002; Kostadinova, 2015, 2018). *Literally* was identified for its "intensifying and rhetorically emphatic function" (Claridge, 2011, p. 110). KD's use of *literally* has distinctively shown the said function. With the non-literal meaning, these examples in Figure 15 indicate a *stylistic* use of *literally* and show creative and productive uses. Kostadinova (2018) extracted the occurrences of *literary* in COHA and COCA and suggested the interpretation of some cases to be pragmatically conditioned, and therefore ambiguous. Similar to Kostadinova's (2018) findings, KD's use of *literally* shows such instances that indicate a rhetorical dimension and consequently provide emphasis and simultaneously function as an intensifier.

This particular case of *literally* shows creative hyperboles that KD resorts to as a means for indexing a particular *style* of speech. The emphatic use of *literally* in KD's

case shows a deployment of a non-prescriptive use. It is, in fact, ineluctably a part of KD's translanguaging practice engendered as a rhetorical emphasis in cases in which KD experiences strong emotions. For example, as presented in Figure 15, KD shows an elevated emotion of hatred, screaming,

Excerpt 22 KD_V5

o yüzden allah iğrenç insanların sahte insanların literally belasını versin gerçekten hani gerçekten nefret ediyorum
so god literally damn these disgusting and fake people, like really, I hate it

As also seen in Dovchin's (2017) research, mixed language practices seem ordinary and fulfill specific functions. In KD's case where they dwell on its expressive power, the functional property of *literally* marks their speech style and idiolect. These examples instantiate the combination of multiple linguistic resources to point to certain rhetorical features.

Among many instances of spontaneous translanguaging in the SMIC, these two different examples illustrate the ordinariness of the practice and its distinct emergence and functions with respect to the speakers and their contexts. While in Excerpt 21, mixed codes and semiotic resources are interactant and space bounded, in Figure 15, a speaker's idiolect plays a role in presenting a stylized monologic speech. Dovchin et al. (2017) state that the simultaneous use of multiple language resources is now the norm in communication. I argue that Turkish influencers' translanguaging practices reinforce the concept of translanguaging concerning its "mundanity" (or ordinariness) (Tankosić et al., 2022). Given that vlogs are means for individuals to share mundane activities that represent their lived experiences and interpersonal dynamics of everyday cultural practices (Lange, 2019; Torjesen, 2021), they are valuable sources to disclose speakers' repertoires and translanguaging space through virtual communication.

4.2.3 Translanguaging with Digital Lexis

Content in the digital media sphere represents more than one language or cultural and semiotic modes and resources and is not bound to homoglossic practices (Dovchin, 2015). Speakers' behaviors of practicing online translanguaging align with "language

choice, language variation, and language style in their digital interactions" (Ng & Lee, 2019, p. 111). Few studies explored the links established among the multimodal resources, the speakers, and their linguistic repertoires (Dovchin, 2020; Kim, 2018; Ng & Lee, 2019) in online spheres.

Dovchin's (2020) work on language and social media, drawing on a dataset from Facebook, highlights the presence of English on social media and regards it as a translingual practice since it entails "multiple recombinations of resources, genres, modes, styles, and repertories" as well as "direct connections with a broader sociocultural, historical, and ideological meaning" (p. vii). In the case of the digital lexis, where genres, concepts, or communicate resources or practices emerge from English-speaking countries, speakers may unconsciously align themselves with the global digital lexicology to establish meaning. The linguistic link between technological developments and the Anglicization of digital terms has been discussed early on (Androutsopoulos, 2011). Several generic integration systems have existed, including morphosyntactic integration or loan translation. In terms of net neologisms, "words that have arisen directly as a result of the Internet" (Crystal, 2011, p. 58), it may be more challenging to trace the lexical innovations emerging in CMC methodologically and account for the trajectories of innovations. Net neologism can be prevalent in some popular platforms, and emergent lexical fields and creativity can be examined in these platforms (such as the term *vlog*), while in other cases, one needs data to account for which innovations really occur in CMC. As a methodological example of how to determine the paths of lexical innovations, Smyk-Bhattacharjee (2006) compared blog data with the Webster online dictionary and the British National Corpus and was able to identify which coinages occurred in the context of blog (i.e., *blogaholic*).

We also need to consider other negotiations of neologism where the digital lexical field integrates new meanings or meaning expansions. Androutsopoulos (2011) considers expressions such as *facebook stalking* and *befriending* in terms of lexicalizing people's social practices in digital space. She explains that while the former expression is not entirely new but recontextualized, the latter term as an old term gains a chance for revival in a different context.

In the following part, I am fundamentally engaged in the spread of digital lexis in a digital genre-related context (netspeak features) and the organic nature of the diffusion of lexical innovations of contemporary times. The emphasis on the 'contemporary times' here is due to the cautious approach to the lifespan of these lexical creations. As Crystal (2011) states in his book *Internet Linguistics*, most netspeak is "likely to have a short linguistic life" (p. 59). Hence, drawing on the complexity of contemporary linguistic experiences of speakers who establish a social media identity or engage in branding practices, I argue that influencers claim a different type of linguistic authenticity in their context by translanguaging through genre-related digital lexis rather than according to the "language ideologies such as linguistic purity and linguistic dystopia" (Dovchin, 2020, p. vii). The findings below present how digital lexis discursively create a coherent message with the presence of genre-related linguistic repertoires.

4.2.3.1 Findings on Digital Lexis in the SMIC

Digital lexis (DL) is extracted from vlog text tiers annotated as DL and sorted alphabetically to overview *all* occurrences and their raw frequencies. The frequency information represents the token, type, and the texts that include the token. For example, post* that occurs 6 times (token) include post (1), *postlara* (1), *postlarına* (1), *postumuzu* (1), *postlanmamış* (1), and *posttan* (1) (types) used in 5 different texts. Table 10 below presents digitally born lexis and lexis that designate semantic change due to digital recontextualization[30]. The raw frequency of identified tokens (RF) and type information (TF) are presented in descending order of frequency (first 30 words). The information about the text (T) is also presented to illustrate the extent each token is used in a vlog text.

The token *link* is among the most frequently occurring words in the SMIC (Rf=142, Tf=37). The occurrences of all nodes were examined to capture the semantic representation of *link* in digitalized context, which illustrated that all occurrences referred to the digital word sense in various word forms. *Link** and its morphological

[30] Type and token frequencies and text distribution were extracted through Antconc (version 4.0.0) using .txt files of the videos.

derivations with case markers and possessive morphemes (i.e., *linkte*/in the link, *linkim*/my link) show a range of usage that adapts to Turkish morphology in terms of suffixing and word formation. *Linklemek* (to link) is used as a verb to depict the activity of preparing and providing a link to the audience with a selection of products/brands. *Link-çi-lik*, with two noun-making suffixes, marks a neologism meaning *linkism*, where influencers suggest that the concept has been a practice of the influencer community. Expressions such as *affiliate link* is a recurrent word pair (Rf=11, MI=81.994) that gains a new meaning and thus presents a market-related word sense.

Table 10 Digital lexis with frequencies and text plot in the SMIC

Rank	Digital lexis*	Gloss	Token	Type	Texts/30
1	link	hyperlink	142	37	8
2	story	short video post	48	14	12
3	vlog	video blog	31	13	11
4	influencer	social media influencer	30	11	5
5	fav	favorite	17	7	9
6	like	to like a post	13	4	10
7	affiliate	affiliate link	11	1	1
8	reel	reel	10	6	6
9	YouTuber	YouTuber	9	4	7
10	kod	coupon code	8	3	3
11	DM	direct message	7	5	3
12	emoji	emoji	7	3	2
13	mail	e-mail	7	2	2
14	post	shared content	6	6	5
15	bot	robot (Internet bot)	6	2	1
16	profil	online profile	5	5	4
17	blog	blog	5	5	3
18	online	online	5	1	5
19	unfollow	to unfollow on SM	3	1	1
20	web	website	3	1	2
21	edit	video edit	3	3	2
22	tweet	tweet post	2	1	1
23	feed	stream of content	1	1	1
24	follow	to follow a profile	1	1	1
25	platform	SM platform	1	1	1
26	unfriend	to unfriend on FB	1	1	1
27	chat	online chat	1	1	1
28	comment	online comment	1	1	1
29	clickbait	misleading links	1	1	1
30	facetime	video call	1	1	1

Following *link*, the most frequently occurring digital lexis is *story* (Rf=48, Tf=14) used by more than half of the speakers (n=4 of 6 speakers) in the corpus. The token also occurs in the highest number of texts (T=12). Like in the case of *link*, all occurrences denote the digital word sense. The prevalent word form is noun + case markers and

possessive morphemes as well as plural morpheme -*ler* (*storyler*). *Story* presents a form of noun + auxiliary verb *at*-, which expresses the action of posting a story '*story atmak'* (to throw a story). It is also interesting to note that the word *story* has been translated to Turkish as *hikaye* which introduces a slight semantic expansion in the meaning of story. Nevertheless, *hikaye* occurs only once in the corpus. It is evidenced from the usage frequency that Turkish influencers adhere to the "transidiomaticity" of social media (Jacquement, 2005, 2013).

Since the corpus entails influencer content and vlog data, it is not unexpected to encounter the tokens *vlog* (Rf=31, Tf=13) and *influencer* (Rf=30, Tf=11) at the top of the digital lexis list. These words are not translated into the Turkish language, and they are contextualized in the sphere of digital media. Hence, the influencers' speech repertoire is influenced by the context in which they are talking.

The node *like* presents a different case when its context is examined. *Like** gets 52 hits, but only 13 instances (*TF=4)* correspond to the digital word sense. Due to the translanguaging practice where the English codes occur in phrases or utterances, especially among temporary interactants[31], the search for *like* recalls token frequency that requires context engagement to identify its syntactic and semantic categories. Figure 16 illustrates occurrences where *like* is an English code in the form of a verb and particle (lines in blue, *I like it, like literally*). On the other hand, closing sequences in 4, 5, 6, and 8 invite audience engagement generated by clicks using the word *like*. In 4, 5, and 6, *like atmak* (to throw a like) and *likelamak* (to like) appear to be variants of verb forms used by the influencers. These are new creations of a verb out of the English "*like"* transformed into verb + suffixation or verb + auxiliary verb structure. In creating such usages, the speakers demonstrate their fluency in netspeak in their repertoires, English and Turkish (lines in red). The new verb, like the other examples above, synthesizes resources from two languages. It does not really push the phonology of Turkish, though, in spelling, it looks like a violation of vowel harmony, the vowel harmony is still sustained in the pronunciation of /laıklamak/, which shows

[31] I refer to speakers that briefly participate in the speech environment in the vlog as temporary interactants. They often contribute very little to the dialogue.

effortless incorporation of the morphological and indeed phonological structure of both languages.

1	çatal bıçakla çok kibarsın ıhm ıhm I	like	it çok sevdim bu arada ya
2	veriyorum tiksinerek iğrençti bu arada hah hah	like	literally Ecem be bir de şu
3	what I am talking about dedim sana	like	literally olay I love this on
4	çok merci bu videoyu eğer beğendiyseniz lütfen	like	atmayı kanalıma abone olmayı ve fikirlerinizi
5	şu an ölebilirim eğer videoyu beğendiyseniz lütfen	like	atmayı kanalıma abone olmayı ve fikirlerinizi
6	burada kapatıyorum eğer bu videoyu beğendiyseniz lütfen	like	atmayı çok önemli ve fikirlerinizi yorum
7	gibi vereceksin basmışşın botu oraya alıyorsun düzenli	like'	ı mal işte mal mal höst
8	aslında bence çok güzel oldu videomu beğenip	likelayıp	abone olmayı lütfen unutmayın izleyip sadece
9	ediyorum eline ne geçti bu videonun izlenme	like	beğeni yani neyini arttıracak benim ayakta
10	bir şey yapmanıza gerek öyle onu gidin	likelayın	buna gidin yorum yazın gibi şeyler

Figure 16 Sample concordance lines for *like* in the SMIC

Lines 8 and 9 show a special case where *like* and its equivalence in the Turkish code coexist in the immediate co-text of the node; *beğen**ip** likela**yıp*** with subordinating suffix -(y)İp and *like beğeni* in noun form used successively. This practice is common beyond single token instances and expands to phrases and utterances where two different codes occur in the company of each other and sequentially. Such examples are not uncommon and will be covered in the further parts as self-translation practices that make the speakers' multilingual repertoires evident.

Within semantic expansion in words such as *feed*, *follow*, and *unfriend*, which involves digital recontextualization, the uses of these words in the code in which they originated attract attention. In addition, the token *fav*, which could be a truncated form of either *favori*, an anglicism of the word *favorite*, or *favorite* in the English code, appears to have developed to a more informal idiomatic form as a digital lexis. Other words, such as *direct message*, circulate in the abbreviated form, *DM*. These examples characterize the occurrences of translanguaging as the deployment of digital lexis.

Some lexis tends to gain a formulaic quality with respect to their linguistic form. The examples shown below are extracted from dialogue and monologue, respectively. In Excerpt 23, the influencer talks to her cameraperson about the large new studio they have moved into and suggests that they record reels in their new workplace. She uses double plural markers *-s* and *-lar* (vowel harmony applied based on English pronunciation) following the rules of English and Turkish plural suffixation. Her word choice and usage with *reelslar* show that the primary concern is the meaning of the message rather than its form. On the other hand, Excerpt 24 presents a meta-awareness of incorporating morphemes from two different codes with the same function: plural marker (*-s* and *-lar*).

Excerpt 23 DB_V4

1 reelslar /rɪəlslar/mı çekmeyiz
will we not shoot reels

Excerpt 24 DO_V4

1 ben böyle reelslarda /rɪəlslarda/
I am like …in the reels
2 reelslarda /rɪəlslarda/ <mockery tone>
in the reels <mockery tone>
3 reellarda /rɪəllarda/ böyle şuralarıma falan sürüyorum bunu
I wear this on here and there in the reels

Besides, the top three words indicate what platforms are addressed more frequently than others. *Story* is a mode of content share practiced in Instagram while *vlog* is a practice of YouTube. For a word such as *unfriend* that is emblematic of Facebook, its ranking as presented in the table indicates less frequent engagement with the platform. It is also evident when we look at the raw frequencies of the platform names referred to in the SMIC; YouTube (52), Instagram (50), Pinterest (5), Twitch (4), Tiktok (4), Twitter (3), and Facebook (1). Hence, the everyday use of these platforms seems to assimilate digital terms into the morphological shape of Turkish and might give rise to established lexical constructions.

4.2.4 Phonetic Transliterations as Repertoires

Transliterations represent words from one code that uses approximate phonetic or spelling equivalence of another code. This linguistic practice is often examined

regarding languages with different alphabets such as Chinese (Li et al., 2020) and Greek (Androutsopoulos, 2012). Recent studies on such languages as Chinese and Korean have shown that transliteration practices can be undertaken for various functions including borrowing, language play and creativity (e.g., Li & Zhu, 2019), mockery (e.g., Hongqiang Zhu, 2020), and translanguaging (e.g., Lee & García, 2021). Transliteration often bears on approximate phonetic equivalence and transparency with semantics. In addition, as Wong (2020) illustrated through the controversies surrounding the Chinese–English transliteration, the transliteration process can also dwell on semiotic repertoires. However, considering languages with majorly similar alphabets such as Turkish using the Latin alphabet with additional sounds/letters, phonetic transliteration becomes prominent. For Turkish, transliteration entails phonetic approximations with semantic transparency, as presented in this part via the SMIC.

In the SMIC, what we observe is that the speakers have dynamic linguistic repertoires that contain many phonetic transliterations (TL). In this part, I explain three representative cases to give a sense of the speakers' linguistic choices examining the context of the emergence of transliterations. The first example is an idiosyncratic transliteration example where the speakers' linguistic choices influence each other's usage. The second example describes an abstract concept phonetically transliterated from another code which also has an equivalence in circulation. Third, I present a contemporary example of transliteration that illustrates the impact of global phenomena as intense external forces on transliteration processes.

An example of idiosyncratic transliteration is presented in Excerpt 25 where S1 and KD make a vlog about trying and reviewing American snacks.

Excerpt 25 KD_V2

		Spoken text	Images
1	S1	bir paletini mi temizlesen ***would you cleanse your palate?***	
2	S1	bir su içsen ***maybe drink some water***	
3	KD	evet temizliyorum ***yes I am cleansing***	

4 KD paletimi (#1) temizliyorum
<laughter>
cleansing my palate (#1)
<laughter>


#1

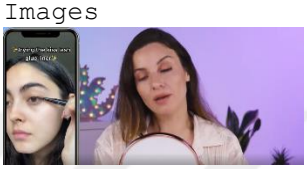
As KD has eaten various types of food in a short time, S1 suggests that they could cleanse their palate with a sip of water. As seen in line 1, S1 transliterates *palate* /ˈpælət/ reducing the diphthong to /a/ and replacing the schwa with /e/ as *palet* /palet/. This word is not in circulation for use and is created in relation to S1's knowledge of a word in a different code (English, as she lives in New York, see Excerpt 15), which exerts an influence on KD's choice of word in line 4. The linguistic choice here is an interesting case in which the speaker prefers to make meaning by phonetically transliterating the word and producing the inflectional morphemes (possessive marker and case marker in Turkish) rather than using the word in its original code. Although *palet* represents a 'play' with sound systems, what S1 means by *palet* appears to be clear to KD, despite the fact that *palet* is also a loanword that means *palette* and is frequently used in cosmetics and makeup-related contexts (including the SMIC). In line 4, KD, holding a glass of water, uses *palet* by pointing to their throat which are semiotic means of sense- and meaning-making, potentially for the audience as well given the novelty of the expression. The laughter relates to KD's judgment of S1's creative use of *palet* as humorous, which has emerged, been comprehended, and became a shared linguistic item instantaneously within their interactional setting, which needs consideration for an accurate interpretation.

This example underscores multilinguals' creativity and, as Li (2018) and Li and Zhu (2019) point out, their ability to push and break and flout norms of linguistic behavior to make meaning and make meaning through a playful manipulation of rules. This type of transliteration is not very frequent in the corpus but such an example as in Excerpt 25 gives us an impression of how speakers allow converging or fusing structural representations among the components of their linguistic repertoires. This process can lift the burden of having to maintain a separation of linguistic systems or structures in various settings of interaction. It also indicates a moment of free flow where the

speakers do not frame a mental demarcation line dividing their repertoire of linguistic structures.

Excerpt 26 is an example of phonetic transliteration that concerns the speakers' linguistic choice within a given context. In one of her product review vlogs, MO tries a lash glue liner and provides her first impressions to her viewers. The vlog is shot in her studio using sit-down footage where she talks directly to her imagined audience.

Excerpt 26 MO_V2

	Spoken text	Images
1	(#1) inanılmaz güzel oldu ya ***(#1)it looks amazing*** <text on the phone: ✨trying the kiss lash glue liner✨>	 #1
2	aa ben şok ***wow I am shocked***	
3	bu bir yani inovasyondur (#2) arkadaşlar ***I mean this is an innovation guys***	 #2

In this vlog excerpt, MO communicates detailed information regarding a specific product, which depends on the informational function. Her reactions are verbalized in lines 1 and 2 as strongly positive with emotive expressions, which leads to her subjective assessment of the item as an innovation. *Inovasyon* /inovasjọn/ is transliterated from the French word *innovation* /inɔvasjõ/. To evaluate the usage status of the item, it is best to resort to large corpora which could guide our impression of the item and its equivalence(s) in circulation as relevant to this case, unlike the example of *palet*. The search of *inovasyon* in the Turkish Corpus v2[32] (TSC) returned 514 occurrences (Nf=1.05 instances per million words) and Turkish National Corpus (TNC)[33] showed 701 occurrences (Nf=13.83 instances per million words). The

[32] https://tscorpus.com/ TS Corpus V2 (the Turkish Corpus) is a general-purpose corpus with 491.360.398 tokens based on CWB/CQP structure.

[33] https://v3.tnc.org.tr Turkish National Corpus is a 50-million-word general-purpose corpus for contemporary Turkish. It consists of textual data across a wide variety of genres covering a period of 24 years (1990-2013), and transcriptions from spoken data constitute 2% of the TNC database. It is a free online resource for non-commercial use.

potential equivalence[34] *yenilik** occurred 22.484 times (Nf=45.76) in the TS and 4.715 times (Nf=93.04), which is an item with more productivity regarding derivational aspects. We may therefore assume that the word *inovasyon* is one of the emerging usages that do not derive from a *need* of the 'donor' language (borrowing is not to fill lexical voids, Myers-Scotton, 1993) but the speakers' likelihood to add new words to their repertoire and use them without watchful attention to their inherent code.

Figure 17 presents a different transliteration process that resonates in the global context. We are aware that some terms seem transidiomatic due to their mobile nature and transcending character such as the term *coronavirus* /kəˈrəʊnəˌvairəs/. As it appears, it is a globally experienced phenomenon with shared semantics yet there may be variations in the transliteration process. For Turkish, the consonant /k/ in *corona* is transliterated as /*k*ʰ/ hence the term *korona*. The term is transliterated by using the phonemic system of Turkish with a one-to-one mapping of sounds to letters. The word *korona* /kʰorona/ (coronavirus) is the most frequent phonetic transliteration tagged in the SMIC. Given the period of the vlog posts, the term inevitably appeared in the influencers' narrations of their daily lives or experiences during the pandemic. The concordances in Figure 17 show the ease of adaptability of the term for inflectional forms in Turkish. Individuals' inclusion of the transliterated form of this term is an example of an intense external force due to the global status of the phenomenon.

The examples in lines 2, 3, and 6 show the syntactic extension of the item while 8, 9, and 10 indicate the flexibility of the item conjugating with the inflectional morphemes. It needs to be mentioned that these types of examples show us how the "purity" notions counter the realities of a globalized world with mobile people and texts present in transnational contexts. Transliterated variants of Corona(virus) represent the *unmarked* lexical item(s) with semantic transparency.

[34] https://sozluk.gov.tr/ The Dictionaries of the Turkish Language Association have a general Turkish dictionary and a dictionary of foreign word equivalences, both of which were checked for the example of *inovasyon*. The dictionary presents the word *yenileşim* for *inovasyon*, which is not a word in circulation (3 occurrences in the TNC and 2 occurrences in the TSC) but the use of *yenilik* occurred in both corpora quite frequently. To see whether the token *yenilik* matched the semantic equivalency with *inovasyon*, the occurrences in both corpora were checked through a horizontal reading of concordances for the first 100 occurrences before deciding on the token *yenilik*.

1	nasıl negatif çıktık ulan hani Tulum'da gerçekten	korona	yok demek ki falan arkadaşlar ne maske
2	almadın ay sokacaksın yani beni karıların içine	koronayız	ay yeter gidin ama artık çok yoruldum
3	oldu benim üzerimde yani biz ee MK	koronayken	biz evdeyken bile karantinaya girmiştim onunla çünkü
4	harikaydı şu gıdı toparlama şeyini maske gibi	korona	maskesi olan gıdı toparlama şeyini mutlaka kullanacağım
5	biz diyorum ya Tulum'dan şey gittik yani	korona	diye bir şey yok yok öyle bir
6	koronayla ilgili de bir kısıtlama yok yani	koronaysanız	eğer sizi kontrol eden kimse yok alnınızda
7	derdim onun da ekmeğini yerdim <laugther> koronayım	korona	günlüklerim bugün işte şöyle oldu böyle oldu
8	farkı var saat kısıtlaması yok onun dışında	koronayla	ilgili de bir kısıtlama yok yani
9	friends ama çok insan var burası biraz	koronadan	korkunç bir yer maskelerimizi çıkartmıyoruz EZ aşılı
10	insanların içine çıkıp bir video çekmiyordum çünkü	koronadan	korkuyorum uzaklaştığım için de maskemi çıkardım normalde

Figure 17 Sample concordance lines for *korona** in the SMIC

Among the methods and types of transliteration (e.g., Chen, 2013), the SMIC showed phonetic transliterations which are either shared among communities or idiosyncratic and thus unique to the interaction with a potential to be adopted by other individuals. Turkish has a long history of borrowing through transliteration which is not well documented. The SMIC's contribution by analyzing individuals' repertoires is that since repertoires are dynamic and thus evolving, especially through the social impact of social media technologies, we can get an accurate sense of how speakers semanticize transliterations in their contemporary contexts.

4.2.5 Slang

Creative language users coin new words or expressions that spread based on the speakers' linguistic skills and social status (Brookes, 2014, p. 356). One way of creating linguistic resources to make meaning that has a leading association with time and space is slang. Slang can be a new coinage or an old word with a new meaning. Although the concept is difficult to pin down, slang is associated with a relatively local group of speakers or indicates a confined age range for usage (Tagliamonte, 2016). That is, some slang expressions distinguish age while others identify group identity and membership or affiliation.

Table 11 The frequency of slang words

Term (*) (Frequency)	Gloss	Term (*) (Frequency)	Gloss
lubunya (26), lubuş (1), lubtiri (1), lub (1)	*Lub. gay, queer, fairy Lub. variants of lubunya*	trib* (3)	*to lay a trip on (someone)*
madi* (26) gullüm* (12)	*Lub. bad, messed-up, bullshit*	alıkma (1)	*Lub. a part of light verb constructions, inferred from context*
fuck (12)	*Lub. fun, a fun gathering fuck*	bro (1)	*brother*
prim* (6)	*to make a splash bluster*	itele (1)	*to fob off*
zart* zurt* (5)	*Lub. woman*	koli (1)	*Lub. sex*
gacı* (4)	*whoa!*	popi (1)	*popular*
hoşt (4)	(my) love	habbe (1)	*Lub. meal, food*
aşko (3)	*Lub. good-looking/muscular top*	allahını yapmak (1)	*to make the best of (something)*
laço* (3)			

Lub.= Lubunca gloss taken from Kontovas' (2012) work on Lubunca

* *frequency representing the search with the wildcard asterisk*

In the SMIC, slang usage is extracted from the SL tag on vlog text tiers and sorted alphabetically to overview *all* occurrences and their raw frequencies. Table 11 illustrates slang words and their frequency of use in the SMIC. The most frequent word is *lubunya* (*gay, queer, fairy*) (26) and its variants *lubuş* (1), *lubtiri* (1), and *lub* (1). Lubunya is used as an address term derived from a slang called *Lubunca*. Lubunca is a type of slang primarily used among (some segments of) gay male and trans-female populations in Turkey (Kontovas, 2012). Kontovas' study indicates that Lubunca is now used among trans female sex workers in Istanbul, and the root of the word Lubunca is "the word *lubun*, a shortened form of the word lubunya 'gay, queer, fairy', which seems to be derived from the Romani word lubni 'female prostitute'" (p. 1). Lubunya in its contemporary form is used 26 times by one influencer across the vlogs as a term of address. The variant *lubuş* is also an address term formed with Lubunca's productive morpheme *-uş,* a variant of the suffix *-oş*. *Lubtiri* and *lub* are also variants of *lubunya,* which are new forms of derivations. All of these terms are used by KD to address the interactants (chiefly the cameraperson and friend) or refer to people whose social behavior KD associates with in-group values. It shows how language is one of the primary means of marking in/out-groupness. It is also a showcase of a skilled speaker drawing on slang words associated with a particular social identity.

In addition, KD uses the word *madi* (*bad/negative, messed-up, bullshit,* used to describe all negativity, Karabacak, 2022) and its morphological derivations and

inflectional forms with case and tense markers. *Madilik*[35] (eng. to throw shade, the concept of 'reading' in queer drag communication) is derived as a noun from the suffix *-lik* and *madileşmek* as a verb is formed with the suffix *-leşmek,* and *madilenmek* as a verb is formed with the suffix *-lenmek.* In Excerpt 27, KD and S1 shop for groceries in an American shopping mall. In line 3, S1 uses the expression *madiliğe madilik* (*return bad for bad*) and KD inquiries S1's use of the expression for the occasion. In line 5, KD challenges S1 for the level of *madilik* and states *madi tarafım madidir* (*my bad side is bad*) as playful uses and creative reappropriations of linguistic sources.

Excerpt 27 KD_V5

1	KD	normalde bütün her şeyi arabaya S1 koyuyor
		normally it is S1 who puts everything in the car
2		ben arabayı sürüyorum ama şu an her şeyi ben yapıyorum o yüzden birazcık yorucu ama
		I drive but now I am doing it all so it is a bit tiring but
3	S1	madiliğe madilik
		return bad for bad
4	KD	aşkım madiliğe madilik derken
		love what do you mean return bad for bad
5		sana madiliğin allahını yaparım
		I would do the best of the bad
6		bilirsin beni
		you know me
7		madi tarafım madidir
		my bad side is bad
8		öyle diğer madi insanlara benzemem
		I am not like other bad people

Other slang units from Lubunca, *gullüm*[36]*, laço, gacı, koli, alıkma,* and *habbe* are usages that index linguistic characteristics of one's repertoire in relation to life trajectories. The use of Lubunca indicates how the speaker use linguistic resources as a basis for identity construction. In other words, their linguistic choices enact a part of their identity with the deployment of Lubunca, which is a symbolic carrier of social identity and group membership.

Aşkım is used as a vocative to indicate endearment. In the SMIC, *aşkım* and its variant *aşko* are used 30 times in total. *Aşko* appears with *aşk* (love) and a diminutive suffix. Efeoğlu-Özcan's (2022) Corpus of Turkish Youth Language (CoTY) shows that *aşko*

[35] [35] See Karabacak (2022) for a more general, metapragmatic account of *madilik, madikoli* and *gullüm* in Turkish queer communication.

is an emerging vocative in youth talk. As for the new forms of verbs, *prim yapmak* (*to make a splash*, N+auxiliary verb) and *itelemek* (*fob off*, itele+verb making suffix *-mek* sustaining vowel harmony) are contemporary uses of established verbs with meaning shifts. *Bro*, the short form of brother, is a particular example borrowed from the English slang. Efeoğlu-Özcan (2022) examines the organizational (turn and topic management) and interpersonal functions of two semantically related vocatives *bro* and *kardeş* and reports that the most frequently used function of *bro* is topic management, and that *bro* is gender-inclusive. In the SMIC, *bro* is a hapax and used in a compound noun *bro muhabbeti* (*bro talk)* as presented in Excerpt 28.

Excerpt 28 DB_V4

1	hatta geçen yaz böyle aynı arkadaş grubunun içindeki iki insandık ve gerçekten çok yakın arkadaş olduk yani ***In fact, we were two people in the same group of friends last summer and I mean, we became really close friends.***
2	şey olur ya bro muhabbeti falan böyle ***it is like the thing, bro talk or something like that***

DB is engaged in a narration of her friendship with a person last summer who is now her boyfriend. She depicts her relationship with the person as a close friendship which indexes relational talk associated with the fictive and non-romantic bonds. What is noteworthy here is that these types of slang (i.e., *popi*) operates as one's translanguaging space. Lee and Jang (2022) have illustrated that Korean speakers transcend the boundaries of expected language use by adapting, adjusting, and employing slang expressions for solidarity and mood-elevation. Similar to their findings where they address the register of slang as the speakers' translanguaging practice, the influencers' slang repertoire brings out a flexibility to shift mode of speech and constructs slang as a translanguaging practice.

Slang was a part of the speakers' linguistic repertoire that they did not renounce using in their self-presentation in the vlogs. As Dovchin (2017) indicates, examining the uses of contemporary linguistic resources within youth linguascapes is "important in capturing the rising complexity of youth mixed language practices fundamentally produced by the amalgamation of transnational linguistic resources" (p. 144). The examples above are valuable to capture the speakers' full range of linguistic

performances of combinations of structures and systems. In these moments, the speakers drew on a variety of slang words and phrases, which showed mostly idiolectal use of slang with the manipulation of Lubunca (queer argot), Turkish, and English.

4.2.6 Translation and Repertoire Approach

Translanguaging takes many forms since it can accommodate the use of various linguistic codes, semiotic resources, and modes of communicating a message. Language users make full use of these resources by crossing the boundaries of the named languages and other semiotic and modal resources (García & Li, 2014). They can opt for such border-crossing practices in various forms that create a translanguaging space. Tracing the occurrences of these practices help understand the extent of multilingual language users' repertoires and "creative construction and flexible manipulation of signifying resources" (Baynham & Lee, 2019, p. 3). Translation, as Baynham and Lee (2019) view it, can be regarded as one of the resources apparent in translanguaging space. It is a phenomenon that people engage in trying to bridge the language gap and marks an epistemic stance.

Drawing attention to the tensions and synergies between translanguaging and translation, Baynham and Lee (2019) propose that the lens of translanguaging and repertoire as a construct help to develop "a dynamic account of translation as activity and practice" (p. 6). Theoretically and indeed conventionally, these two concepts are distinct language practices; however, they argue that translanguaging can be a good way to understand the moment-to-moment deployment of one's multilingual repertoire in the event of translating. It is important to note that they advocate not a translanguaging approach to translation but translation as a repertoire. In addition, rather than treating translation as an institutionalized practice, a preceptive of translat*ing* can foreground it as a dynamic activity, which better corresponds to the repertoire approach.

I this view, translanguaging dwells on the present and has different aspirations with respect to a destination than translation. Translation often lends itself to a directionality where one source of meaning is destined to settle in another code or mode. On the directionality argument, Baynham and Lee (2019, 39-40) state,

> although translation and translanguaging are both language-contact phenomena, translation has an innate drive towards a terminus, a will-to-materiality, without which it cannot be considered finished. Translanguaging, by contrast, cannot theoretically be "finished", as its dynamic potentiality necessitates an incessant unravelling unto-itself. It represents a contingent flux wherein ingredients from different languages, language varieties, registers, discourses, or modalities interface and interact to produce creative and/or critical outcomes that are not (yet) absorbed into normative Language.

When we overview the processes of translanguaging and translation, we see translanguaging space implicates the processes where repertoires converge, whereas translation tends to have an execution point where an outcome is expected. However, what is processual in translation is a series of intercultural moments in time (Baynham & Lee, 2019, p. 40). In moving toward the outcome, translation creates new architectures for the translation equivalent, which is not simply one-to-one correspondence, but a transfer of cultural instants bounded in time and space. In such a regard, translation can become a part of one's translanguaging space and thus reinforces the synergy.

Translanguaging occurs in a diverse range of levels, including morphology, lexis, discourse as well as semiotics. Semiotic environments encompass artefacts that partake in the process of translanguaging. This aspect of the phenomenon relates to the multimodal domain that is largely based on Kress and van Leeuwen's (1996) social semiotics work. It is a common scholarly perspective that materiality and affordances of the visual and spatial communicate a better understanding of visual-verbal contact in the communication repertoire (Adami, 2017). With the emphasis on materiality, social semiotics has shaped in part the work on multimodality, outlining a selection of modes as communicative resources. Everyday lives incorporate many such resources that can be embedded in translanguaging space. Hence, translanguaging is not considered solely based on language but resides in the spatial organization of semiotic resources and the semiotic organization of space (Pennycook & Otsuji, 2014). It involves available semiotic resources that attend to an individual's repertoire and spatial orientation in relation to semiotic resources.

Each material or artefact has its part to co-construct the communication environment. The argument on the situatedness of the visual and textual can take translanguaging

beyond showing partiality toward language and incorporating semiotic modes, which is what Baynham and Lee (2019) call intersemiotic translanguaging. This perspective aspires to the dynamism of translanguaging space where the visual, verbal, and body orchestrate. Translation can become a part of the activity as a resource that facilitates this said cohesion and repairs any dissonance that may occur in the flow. Given the importance of the interactional context, it is a constant pull and push practice to adapt to the interactional environment not only in the form of standard linguistic resources but also other resources that are naturally a part of the spatial organization. Therefore, translation can be reconceptualized to capacitate translanguaging, where multilinguals leverage their repertoires in meaning-making practices. This is a potentially resourceful area of interaction where translanguaging and translation can be closely intertwined (Baynham & Lee, 2019; Choi & Liu, 2021), and framing the present study with this conception helps understand how translation is enacted and operated in speakers' translanguaging moment.

4.2.6.1 Findings on Translation as Translanguaging Practice

Translations that occur in the company and, more specifically, in the immediate co-text of the utterances, phrases, or single-word units are regarded as a part of repertoires and extracted from the vlog text tiers annotated as RT. Translation activity shows a moment-by-moment unfolding and how the speaker's repertoire at each of these moments is at play. The following analyses aim to instantiate translations operating at the lexical, phrasal, and utterance level, the spatial arrangement (discourse level, in the co-text), the unfolding of translation and its convergence with the genre elements, the directionality of translation, and (collaborative) translational operations in relation to translanguaging. The examples illustrate the converged space where utterance and translation operate in tandem. In-situ translation demonstrates the deployment of resources within one's multilingual repertoire. That is, translation in relation to translanguaging makes the multilingual speakers' repertoires visible (Baynham & Lee, 2019, p. 4)

Excerpt 29 is the EL's vlog titled AŞILARIMIZ TAM💉 Londra'da 2 doz aşı nasıl olduk? Yan etkileri oldu mu? *We are fully vaccinated. How did we get to have 2 doses of the vaccine in London? Did we have any side-effects?*. It mostly entails a narrative

form with slice-of-life footage. EL and her husband moved to London during the COVID-19 pandemic for a while. When the video was recorded, it had been two months, and she recorded this vlog to share/inform her viewers about her experiences with traveling during the pandemic, the COVID-19 tests, quarantine time, and obtaining vaccine for her and her husband in London.

Excerpt 29 EL_V1

[05:30-05:41]
1 burada mass vaccination centerlar **(1)** var toplu aşılama alanları **(2)**
there are mass vaciation centers here toplu aşılama alanları.
2 ee şu anda bazı özel sağlık merkezlerinde eczanelerde de yapılıyor ama hani o dönemde biz o toplu aşılama alanları **(3)** nerelerde var bize en yakın hangisi
well, there are now private health centers that administer vaccines too but at the time we …where are the mass vaciation centers located, which one is near us

[06:24-06:29]
1 dedik ki ee ya şu şeye doğru gidelim mi toplu aşılama alanına **(4)** doğru gidelim mi
we said, well, should we walk toward the thing, the mass vaciation center

[14:16-14:19]
1 arkadaşlar şöyle bir durum var
here is the thing, friends
2 üçüncü mass vaccination centera geldik **(5)**
we have arrived at the third mass vaccination center

EL explains that she was seeking a way to get a vaccine in a mass vaccination center near her and introduces the phrase *mass vaccination center*lar (*mass vaccination centers).* The Turkish plural marker *-lar* rather than *-ler* is attached to the grammatical system of English based on the Turkish pronunciation to sustain vowel harmony. This form occurs commonly when a group of nouns or noun phrases are uttered in the English code blended with the Turkish plural morpheme.

What is evident here is that the English noun phrase inhabits its Turkish equivalent in its immediate content. In Turkey, there were no sites like mass vaccination centers to administer vaccines at the time. It was not a term that would immediately resonate with Turkish viewers. Hence, when she translates *mass vaccination centers*, social contexts (i.e., London and Turkey) trigger an opportunity for her to recreate a scenario that makes more sense to her and enables her to find the equivalent words that emerge

from these contexts. In her self-translation, she chooses the word *alanlar* (areas) rather than *merkezler* (centers). The difference between these two words is that *alan* corresponds to a flat, open, wide area (TDK[37]=düz, açık ve geniş yer, meydan, saha) whereas *merkez* refers to a point from which an activity or process is managed. She promotes this particular word over the one-to-one correspondence to wire a sense of the physical arrangement of the vaccination sites as wide and open spaces. In other words, the translation not only suggests a case where the speaker immediately translates a medical term in a different culture to familiarize viewers but also recreates the phrase in a way that would semantically lead Turkish speakers' cognitive map. The translation is loyal to the visual representations of the mental model of these centers rather than lexical correspondence. The speaker uses translation as a resource to facilitate her meaning-making process.

The English code comes first in her speech; thus, the following equivalent expression is bounded in time and space by the former expression and occurs in its co-text. Its occurrence fills the linguistic gap between the imagined audience and the speaker and creates an intercultural moment via translation. The narrative presents the two expressions in a time and space bounded manner. Of the five times the expression is used (indicated in bold red), (2) is bounded with the structure of (1), (3) occurs in the flow of the narration in the context of (1) and (2) once the hearer is introduced to the Turkish expression. (4) shows up in a line later in the narration when the expression is normalized and merged into the narration as the narration unfolds. However, (5) is produced in a different setting where the speaker is physically present in front of a mass vaccination center. It is a short video clip recorded when she had been to the center, and the clip from a different time and space is placed within the ongoing narration of the vlog. It is evident that *mass vaccination centera* in (5), suffixed with -a, the Turkish dative case marker (again the suffixation does not diverge from vowel harmony), emerges spontaneously yet in a spatially relevant manner and is detached from the normalized occurrences in the continuous narrative. As mentioned earlier, each material has its role, and this non-linearity is an affordance of digital spaces. Within the volatile nature of translanguaging (Baynham & Lee, 2019), the code change is reinforced via a genre element, the embedded video piece, and thus translanguaging

[37] Türk Dil Kurumu Sözlüğü/the Dictionary of the Turkish Language Association.

space remains dynamic and spontaneous. This text demonstrates the convergent and mutually embedded nature of translanguaging and translation (further a discussion of translanguaging-in-translation and translation-in-translanguaging see Baynham & Lee, 2019), and it can be a way to understand the moment-to-moment deployment of speaker's repertoire in the activity of translation.

In translation activities, speakers sometimes explore 'untranslatability' and intercultural transmission. In Excerpt 28, the speaker introduces a practice she has experienced in London, *walk-in,* used as a noun meaning *someone who goes to a place without an appointment (an arrangement made in advance)* (Cambridge Dictionary) in the health care context.

Excerpt 30 EL_V1

1 ondan sonra ee walk-in diye bir şey var yani randevun olmadan dümdüz yürüyerek gidebiliyorsun
and then, well, there is a thing called walk-in. I mean, you can go straight in by walking without an appointment

The interactional discourse marker *yani* (Altıparmak, 2022) is positioned as utterance-initial to signal an expansion of what the speaker has just said and make the meaning clearer for the listener. The translation in the form of expansion depicts the procedural aspects of what *walk-in* as a single unit semantically encapsulates. The concept of *walk-in* has a certain degree of untranslatability, yet the speaker resorts to her experience of the procedure in a private clinic in the UK and manages to construct a homogeneous epistemic status by aligning her knowledge with her listeners.

In a different vlog titled Spor Rutinim (*My Exercise Routine*), the speaker talks about her yoga routine. The talk is a monologue where she talks while sitting in front of a camera. Excerpt 31 illustrates a lexical-level translation activity that corresponds to the register of sports. *Stretching* is a term of exercise that she contextualizes in yoga and meditation. Similar to the EL's alignment strategy in Excerpt 30, DO's epistemic

alignment also succeeds the expansion marker *yani*[38]. The speaker offers a one-to-one correspondence for the term, which is *esneme* because the term prevalent in the discourse of sports/workout has a translation equivalent.

Excerpt 31 DO_V2

1 orada matımı alıp kulaklıklarımı takıp meditasyon yaparken bazen stretching yani esneme yapıyorum
When I take my yoga mat, put my earbuds on, and meditate there, I sometimes do some stretching, I mean, esneme

Below is an excerpt from KD's vlog titled ABUR CUBUR TIME! AMERİKA'DAKİ ABUR CUBURLARI DENEDİM! *Snack time! I tried the American Snacks!* It is a reaction vlog in which he tastes and rates a variety of American snacks. In Excerpt 32, the translation activity is at the utterance level, which has a different directionality than previous examples in terms of which code comes first. The speaker explains how to increase the flavor of a snack by adding two other ingredients and shows an emotional reaction by stating *onu düşünemiyorum* (*I cannot imagine*, but the literal translation would be I cannot *think*) twice in a row. The iterative expression of the reaction occurs in two different codes, including Turkish (lines 2-3) and English (line 4). The order of the codes is reversed compared to the previous examples. What this means is that translation spontaneously emerges as an expression of emotions rather than functioning as an epistemic alignment.

Excerpt 32 KD_V2

1 bir de bunun içine ben iki üç kaşık fıstık ezmesi biraz fındık falan atıp
and I put two three spoons of peanut butter in this and a little hazelnut and what not
2 onu düşünemiyorum
I cannot imagine it
3 düşünemiyorum
I cannot imagine
4 I cannot imagine eh
I cannot imagine *eh*

[38] Altıparmak's (2022) study has shown that the function of *yani* as a marker of expansion is the most commonly used function among the five identified functions. Özbek (2000) defines the function of the marker of expansion as "to expand what the speaker just said, usually to support his/her point of view or to make the point clearer to the listener" (p. 395).

Translation can also be used as a resource for leveraging repertoires in multiparty vlog interaction. The vlog Excerpt 33 is titled #Botox #EzgiFındık 5 Gün Detox Hotelinde Kaldim! (#Botox #EzgiFındık *I stayed in a Detox Hotel for 5 days*!) in which the speaker explains her diet, exercise, and other wellness activities in a step-by-step fashion. In the excerpt, S1 is the Indian diet consultant who is also an L2 speaker of Turkish and S2 is a crew member behind the camera.

Excerpt 33 EF_V5

1	S1	şimdi burada hafif bir ee zerdeçal zencefil olarak
		now here there are a light, uhm, turmeric, ginger
2		ee root vegetableslar var
		uhm, as root vegetables
3	EF	root vegetables
		root vegetables
4	S1	ee root vegetableslar var
		uhm, there are root vegetables
5	S2	kök sebze
		root vegetable
6	EF	kök kök sebzelerinden oluşan bir köri
		a curry with root vegetables

In the dialogue above, we observe a phrasal-level translation that emerges in an interaction. The diet consultant (S1) introduces the meal in EF's diet for the day, listing turmeric and ginger as root vegetables. Turkish is a foreign language to S1, yet he practices the typical case assignment with the Turkish plural marker, where *root vegetable-s-lar* has double plural markers in two established language codes. This is a noteworthy case as S1, an Indian-origin individual speaking Turkish as a foreign language, is engaged in the same morphological construction of double plural marker as a Turkish speaker. This can certainly be further evidence for the repertoire approach. In line 2, *ee* functions as a word search, followed by the phrase *root vegetableslar*. In line 2, EF repeats the phrase, which also functions as a word search for the translation equivalence to clarify the meaning. While S1 repeats his exact utterance, we see a speaker change when S2 behind the camera provides a translation equivalent *kök sebze*. EF adopts S2's input into her talk by managing to take the turn and complete the collaborative translation activity. This interaction manifests a dynamic and contingent way of leveraging repertoires relying on collaborative meaning-making among speakers with diverse repertoires (including diverse language backgrounds)

having gathered in a wellness context. As shown, the interlocutors leverage diverse linguistic resources to facilitate a "collaborative learning space" (Choi & Liu, 2021, p. 1).

I also consider translation in a visual-textual frame that engenders semiotic congruity. The vlog below is titled LONDRA'DAKİ EVİMİZ 🏠 Beklenen Geçici Ev Turu (*Our House in London* 🏠 *Much wanted tour of the temporary hou*se). Excerpt 34 is a tour vlog in which she describes the parts of the furnished house she booked for the season. In line 1, she faces the shelf where the house and garden magazines are piled. The magazine spines have House and Garden written at the top and The Best in International Design and Decoration at the bottom. The speaker reaches and introduces the magazines stating, *dizayn* proceeding *house and garden* and immediately self-translates the phrase to *ev ve bahçe*, a word-by-word equivalence. The camera angle then turns to the mentioned magazines, which thematizes the semiosis of the content. Line 2 follows with the expansion marker *yani*. The marker *yani* is not located in between the source and translation, unlike Excerpts 30 and 31, but it is uttered between two translational activities and still functions as an expansion marker that sustains the translanguaging practice. Then she reaches to the magazine on the top shelf and reads *the best in international design and decoration* and engages in a translation process (A to B), *uluslararası ıı* <short thinking time> *dizayn ve dekorasyondaki en iyiler*. It is viably implicit in the video that she sustains eye contact with the material during the reading and translational process. The translation consists of *dizayn* and *dekorasyon*, which are transliterations.

Excerpt 36 EL_V5

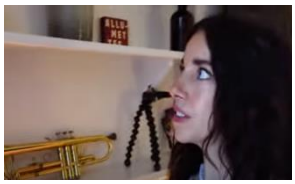
		Spoken text	Images
1	EL	(#1) burada mesela hep böyle dizayn house and garden ev ve bahçe dergileri var (#2) ***(#1) for example here are all these design house and garden ev ve bahçe magazines (#2)*** <points to and introduces the magazines, shoots the magazines>	 #1 

#2

2 (#3) yani the best in international design and decoration uluslararası ıı (#4) dizayn ve dekorasyondaki en iyiler dergilerinin tüm serisi var falan o yüzden çalışılmış bir ev ve aslında bizim gibi içerik üreticileri için de çok iyi



#3



#4

(#3) I mean there are like all the issues of the best in international design and decoration and the magazines of ıı (#4) dizayn ve dekorasyondaki en iyiler so it looks like a designed house and actually this is very good for content generators like us

<reaches the magazines on the shelf, keeps eye contact with the material during the translation process>

-Moving from language to materiality and bodily orientations and camera angles that organize the speech environment for the viewer takes translanguaging to the multimodal domain. The multimodal approach is valuable to understanding the social world, moving beyond the mere focus on language. It might be argued at this point that translanguaging research requires as many resources that assemble the translanguaging space as one can illustrate the intricate relations among the resources. As Baynham and Lee (2019) argue, materiality in the communicated event is a significant aspect of the relationship between translation and translanguaging. It allows the verbal and nonverbal modalities to become a part of the decision-making process. In that sense, we can see translation either as a product or process, but it is definitely a dynamic element in the translanguaging instance. In the Excerpt 34, the translation shows to be a constituent to translanguaging and should be interpreted with its part in discursive processes. For example, translation can be just moments within longer or messy conversations and discontinue. The translation may not be coherently there from beginning to end but can wave into a discursive practice and be a repertoire for the translanguaging moment. As such, my analysis is concerned with the speaker

and affordances of the communication, which is the connection to the repertoire and modalities. This perspective on the translation makes an argument against its sole purpose being a bridge-closing transfer or rehabilitation of meaning.

The limitation of this study is that it did not particularly annotate embodied acts; however, since *trans*languaging means going beyond the language, I have aimed with this particular example to point out the significance of material space by paying attention to the visuals. Due to the capacities of corpus tools that host text and the visuals in the same environment during analysis, even unannotated features can be exploited for multimodal resources creating meaning in tandem.

4.3 Materiality on Screen and Linguistic Practices

In the third section, I highlight the materiality in relation to translanguaging events in vlogs. Mondada (2019) states, "the materialities that bodies encounter, manipulate, utilize, and transform in the course of their activities have been crucial for prompting new multimodal analyses of social interaction" (p. 50). Based on the SMIC, the materiality I address in this part consists of objects, tools and technologies that are not static materials isolated from the context but mobilized elements pertinent to the moment in the course of an action (Goodwin, 2010). Given the findings so far that exhibited the existence of significant volume of objects in the vlogs, I argue that a close look into the materiality in this study can facilitate an understanding of the role of 'objects' in human activity.

The tags SR (spatial repertoires) and CRR (contextually relevant resources) as SMIC elements were further investigated to present excerpts that explain the 'language to language', 'speaker to language', and 'speaker to material' interaction. These tiers in the SMIC foregrounded an additional multimodal analysis, dealing with visual cues along with talk in daily activities. Three extended excerpts are presented below. The excerpts are detailed including the description of the activity and place, the speakers' position in relation to the object(s) that is germane to the talk, and language practices. These analyses shed light on the translanguaging moments in relation to the materials within the joint visual space in the vlogs. The first and second excerpts are taken from

vlogs shot in service areas, a bakery and a restaurant in the U.S., while the third vlog is a decluttering video recorded in a domestic space.

Excerpt 35 is a slice-of-life footage that features a service area, a *bakery*. It is a monologue in which EF takes the viewers to Magnolia Bakery in New York and introduces to them the interior and the objects (cakes) by talking to an imagined audience in an informal and direct manner. As the video caption suggests, she aims for her followers to see New York through her eyes as she enacts the role of an expert. She puts forward a multimodal performance of introducing a popular destination in New York for an imagined audience with noticeable components of conversational character. The interjection *bakar mısınız* in line 5 and the imperative form *baksanıza* in line 9 attempt to take the audience's attention to the referent content element relying on her perspective, which is declaration of surprise or adoration.

Excerpt 35 EF_V2

Caption: #Newyork #EzgiFındık #Vlog Amerika'yı Benimle Gezin | Newyork Part 2

Translation: #NewYork #EzgiFındık #Vlog **See** America with Me | New York Part 2

		Spoken text	Images
1	EF	(#1) ve bir klasiktir ***(#1) and a classic*** <shoots the cake label and the cakes>	 #1
2		Magnolia Bakery'e geldim ***I came to Magnolia Bakery***	
3		(#2) burada en güzel cupcakeler var ***(#2) here are the best cupcakes*** <zooms in the cupcakes>	 #2
4		kekler ve farklı farklı şeyler var ***there are cakes and various things***	
5		bakar mısınız ***will you look at these***	
6		çeşitler inanılmaz ***unbelievable kinds***	
7		ve Türkiye'ye yakında açılıyor bu arada ***and they also open in Turkey soon by the way***	
8		çok güzel ***very nice***	

9 baksanıza
look
10 (#3) red velvet cupcake
(#3) red velvet cupcake
<shoots the red velvet cupcakes and the tag>


#3

11 (#4) chocolate
(#4) chocolate
<shoots the chocolate cupcake with chocolate buttercream and the tag>


#4

12 butter creamli
with buttercream
13 farklı farklı carrot cakeler
various carrot cakes
<shoots a variety of cakes>
14 (#5) bananalar
(#5) bananas
<shoots the banana cakes and the tag>


#5

15 çok tatlış
very sweet
16 (#6) renkli renkli şeyler de var
(#6) there are colorful things too
<shoots the confetti cupcakes>


#6

This vlog is set as the second part of her trip in the US following her Miami vlog, as described in the translingual and multimodal caption with a hashtag, Turkish, English, and the two emojis used in the Miami vlog as a reference to a vlog series, which calls for an attempt to build viewership. EF displays expert knowledge by offering the audience the information that the bakery is *a classic* in lines 1 and 2 and sharing information about a future event, *ve Türkiye'ye yakında açılıyor bu arada,* in line 7. Next, EF delivers an overall image of the context its spatial repertoires by visually emphasizing the signs of *cakes* and *cupcakes* in Magnolia Bakery, shown in #1. Her insertion of the place name in English is facilitated by the visual content that co-constructs the meaning for the viewers who might lack the knowledge of what the word *bakery* means. With the visual field EF constructs for the viewers, the meaning of *bakery* is immediately clear to the audience owing to the visually mediated informational function of vlogging.

EF uses intensifiers in offering her subjective judgment, stating *burada en güzel cupcakeler var (the best cupcakes are here)* in line 3, *çeşitler inanılmaz (the types are*

unbelieveable) in line 6, *çok güzel (very nice)* in line 8, and *çok tatlış (very sweet)* in line 15, featuring *çok (very)*, the frequent choice of intensifier in the SMIC (see Section 4.1.2). Simultaneously with multimodal assistance via a close-up shot of the cupcakes, we observe a translingual insertion of the lexical item *cupcake* and the plural marker -*ler* with respect to vowel harmony in Turkish, which has been the case across all occurrences of such insertions. The multimodality in this particular case, where meaning is visually and auditorily constructed for the viewers, explains the translanguaging space in which spatial repertoires become devices to emphasize the interrelationship across codes and modes. Through moving in and out of the visual field of the viewers, the items, including the cupcakes with different flavors and the tags, in the close-ups facilitate the unfolding of her linguistic performance, as shown in lines 10 to 14. By utilizing the informational function in a visual and auditive manner, the influencer informs the viewers about the linguistic and visual aspects of the items: *red velvet cupcake, chocolate, butter creamli, farklı farklı carrot cakeler*, and *bananalar*, whilst also centering the frame on the tags which read as *red velvet cupcake* in #3, *chocolate cupcakes with chocolate buttercream* in #4, and *banana cupcakes* in #5. I argue that auditory, visual, and material forms combined index her translanguaging space through her interaction with materials in a monologue. The presence of noticeable static entities, such as bakery goods, and dynamic entities, including close-up shots as Torjesen's (2021) study also illustrates, are distinguished elements in the translanguaging instance in Excerpt 35.

One noteworthy occurrence is how *kekler* /kʰeklɛɾ/ in line 4 and *cakeler* /keɪklɛɾ/ in line 13 are represented in the extract. An important point relevant to this case is that *kek* is an English load word with a Turkified pronunciation whereas no equivalent word exists in Turkish for cupcake, but often pronounced as /ˈkʌp. kʰek/. In Excerpt 35, although the item *cupcake* is pronounced as /ˈkʌp.keɪk/ across the text, the articulation of *cake* differs. In the former line, EF initiates the talk of cakes using the Turkish code, whereas, throughout the introduction of the cupcakes in the monologue, she might be acclimatized to pronouncing /keɪk/ in /ˈkʌp.keɪk/, which could result in the latter usage /keɪklɛɾ/. Regardless of the *why* aspect of these variants, the excerpt illustrates how materiality in a localized space and time plays an essential role in the speakers' linguistic performance.

Unlike Excerpt 35, Excerpt 36 features a dialogue set in California, between the influencer KD and KD's friend and cameraperson who is a native speaker of Turkish. Y is also a slice-of-life footage vlog that takes place in a service area, a *restaurant.* This longer excerpt begins with KD's sitting at the table and removing the mask. The vlog was shot on November 21, 2020, when public health precautions for the COVID-19 pandemic were implicated across the globe[39]. Hence, the interaction features a collection of COVID-19 indicators, such as the mask and the sign that informs the customers about the sanitization of tables. In line 2, KD turns their head to the right side, as the viewers are displayed in the footage, and begins to read a sign in English, *this table has been sanitized*, and responds with an English linguistic marker *okay*, which is one of the most frequently used English marker in the SMIC (Rf=103), and *great* to present their reaction. The frequent use of OKAY appears in various forms throughout the interaction, such as *okayim* (line 16) and *sarımsak kokmaya okay misin* (line 20) by S1, meaning *-to be OKAY with X*, which overlooks the phrasal rules but acknowledges the vowel harmony in Turkish.

Excerpt 36 KD_V4

Caption: BOYNUMA YILAN DOLADIM! HOLLYWOOD'DA RÖPORTAJ YAPTIM

Translation: I PUT A SNAKE AROUND MY NECK! I MADE INTERVIEWS IN HOLLYWOOD

		Spoken text	Images
1	KD	(#1) ah çok sıcak ***(#1) oh it is very hot***	 #1
2		(#2) this table has been sanitized ***(#2) this table has been sanitized*** <reads a sign>	 #2
3		okay ***okay***	
4		great ***great***	
5		(#3) ne yiyelim ***(#3) what should we eat?*** <looks down at the phone>	

[39] https://www.who.int/docs/default-source/coronaviruse/situation-reports/20201110-weekly-epi-update-13.pdf COVID-19 Weekly Epidemiological Update by the WHO in November 2020 reporting that the United States was ranked first for the COVID-19 pandemic.

			#3
6	S1	ne var ***what do they have?***	
7	KD	olay şeyler var ***there are sensational things***	
8		(#4) domates çorbası bir kere kesinlikle içtik ***(#4) we will definitely have the tomato soup*** <looks at the friend>	 #4
9		inanılmaz bir domates çorbaları vardı ***they had an amazing tomato soup***	
10		ben öyle hatırlıyorum ***that is how I remember it***	
11		(#5) ve kesinlikle pizza yedik bence ***(#5) and we definitely have the pizza I think*** <looks at the phone>	 #5
12		lettuce wraps diye bir şey var ve içinde tavuklar var hani ***there is something called lettuce wraps and there is chicken in it, you know***	
13		honeyli (#6) ***with honey (#6)*** <humorous tone>	 #6
14		bir tane makarna bir tane pizza alalım ***let's order a pasta and a pizza***	
15		share edelim ***let's share them***	
16	S1	okayim ***I am okay with it***	
17	KD	bir tane şey alalım ***let's take the thing***	
18		(#7) garlic cream fettuccini with chicken and mushroom ***(#7) garlic cream fettuccini with chicken and mushroom*** <reads from the phone>	 #7
19	KD	ee ***uhm***	
20	S1	sarımsak kokmaya okay misin ***are you OKAY to have a garlicy breath?***	
21	KD	ağzımda maske olacak ***I will have a mask covering my mouth***	

From line 5 to 21, they negotiate what to order. KD looks at their phone and utter some names of dishes served at the restaurant, which presumably signifies an online menu. During the pandemic, QR-coded menus displayed in the immediate environment of

the tables have been a common practice for sanitary purposes. Similar to Excerpt 35, KD indicates their lived experience in lines 9 and 10, addressing their memory of *an amazing tomato soup* at the restaurant where they recorded the vlog. In lines 12 and 18, KD verbalizes the names of dishes in English looking at their smartphone. They use a reading tone whilst looking directly at the phone, uttering *garlic cream fettuccini with chicken and mushroom*. The digital environment designed to display a menu serves as a useful informational resource that is embedded in a different material. The material that is mobile and central to this conversation is a mundane object; a smartphone. It is instrumental in the unfolding of the talk, where the speaker resorts to the material repertoires to frame the communicative speech event of ordering. This example illustrates how the material presence of mundane objects inspires the kind of language uses which occur here and completes the speech processes.

We observe a translanguaging instance with *honeyli* meaning 'made with honey' in line 13. KD adopts the last unit of line 12 *hani* (/hani/), meaning *you know* in colloquial speech, and its homophone in the English language with *honey* /ˈhʌn.i/ and attach the suffix *-li,* the Turkish derivational morpheme that turns nouns to adjectives following vowel harmony. The suffix is a particle that means *having, of,* or *with,* depending on the morphological structure of the emerging phrase in English. In the context of discussing food order, KD turns a non-food-related item into a food-related attribute through a phonological and morphological rule-bending, which functions as humor in interaction.

Share edelim in line 15 indexes another interesting case where the expression contains the verb-making practices of two languages. As a structural analysis, we observe that KD chooses *-to share* to convey the semantics of the activity. Next, they take *-etmek*, the Turkish auxiliary verb that is semantically neutral, to index the first-person plural pronoun as the subject of the verb *share*. With the auxiliary verb, KD exercises inflectional morphology to communicate grammatical information. *Share edelim* illustrates how the speaker deploys their linguistic repertoire and distributes roles to the units to create the intended meaning without losing necessary information.

KD's distinctive deployment of their linguistic repertoire also displays non-standard inflectional morphology that denotes temporal information. The temporal marker in -*içtik* (line 8, literal translation; we drunk[40]) and -*yedik* (line 11, literal translation; we ate) are forms that indicate past actions with the suffixes -*tik* and -*dik*[41]. However, KD shifts the temporal aspect of past tense markers to indicate future actions in which they bend the rule of temporal marking in Turkish. Such uses by KD create a meaning that KD's proposition is indisputable and denotes the signs of a future event to be realized unquestionably. Line 16 shows that despite the temporal shift in the meaning, S1 construes the meaning of KD's proposition by communicating their shared opinion. This example signifies KD's stylized speech, which also has an idiolectic character where the speaker does not confine to language rules and creates new meanings with 'old' forms. As can be interpreted from this example, examining languages as systems alone disregards the creative strategies used by language users. In other words, a language-oriented approach is premised on languages and representational thinking, whereas a language-user-oriented approach can account for performativity and deployment of linguistic repertoires (Baynham & Lee, 2019).

Excerpt 37, a declutter vlog, is a materially rich video that features a monologue by the influencer presenting her makeup collections and favorite products, as also indicated by the video title. It takes behind-the-scenes footage and has an informational function where she presents a collection of materials to an imagined audience. The abundance of brand and product names marks the lexical field of the translingual insertions in the monologue, as illustrated in 4.2.1. DO's act of showcasing her expert knowledge dominates the discourse in the vlog content constructing her role as a beauty guru. The key means to performing her *expert influencer self* seems to be through materiality, which is present in the visual field of the audience similarly to Bhatia's (2020) study of vlogging that illustrates the discursive construction of the role of expert. This excerpt demonstrates the material component of the situation.

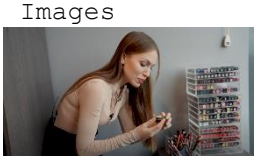
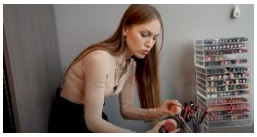
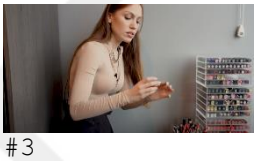
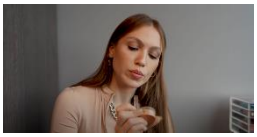
[40] Turkish speakers use -*to drink* for having soup; çorba *içmek* (e.g., Turkish National Corpus). Therefore, the English translation in the excerpt differed from the explanation of the form in the text for linguistic purposes.

[41] In Turkish, the suffixes -*dik* and -*tik* (temporal marker + first person plural pronoun *biz/we*) are the same temporal markers. The initial voiced (*d*) and voiceless (*t*) consonants depend on the final sound of the stem following the consonant harmony.

Excerpt 37 DO_V4

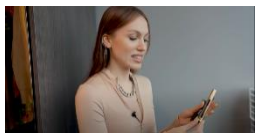
Caption: Makyaj Koleksiyonum ve En Sevdiğim Ürünler - Eski YouTuberlardan Kim Kaldı

Translation: My Makeup Collection and Favorite Products - Where are the old YouTubers?

		Spoken text	Images
1	DO	(#1) Nars Complete Concealer Soft Matte mesela çok kapatıcı çok güzel bir concealerdır ***(#1) for example Nars Complete Concealer Soft Matte works really well and is a very nice concealer*** <reads the info on the product>	 #1
2		(#2) Benefit'in bu kavanozları da güzel ***(#2) these jars by Benefit are also nice*** <shows the product to the camera>	 #2
3		biraz daha pembemsi renkleri ***slightly more pinkish colors***	
4		(#3) Becca'nın ***(#3) Becca's*** <looks at the product>	 #3
5		ay Becca gidiyor ***ah Becca is leaving***	
6		ne yapacağım ben ***I do not know what to do***	
7		ama ben bunu çok seviyorum ***but I love this***	
8		(#4) Andrer Brightening Concealer ***(#4) Andrer Brightening Concealer*** <reads the info on the product>	 #4
9		böyle bir correctorı var baya pespembe ***it has a corrector like this, very pink***	
10		çok sevilen bir ürün bu ***it is a favorable product***	
11		burada da biraz daha böyle highlighter gibi ***here are the highlighters***	
12		şimdi bütün örneklerini elimde toplayarak göstereceğim size ***now I am going to show you all the samples by collecting them in my hand***	

13 böyle
like these

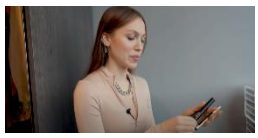
14 fırçalı olanlar var
there are the ones with a brush



15 (#5) Yves Saint Laurent'in Touche Éclat
(#5) Touche Éclat by Yves Saint Laurent

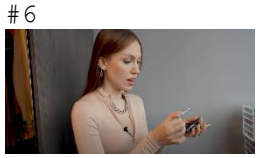
#5

16 (#6) işte Mac Prep and Prime
(#6) Mac Prep and Prime



#6

17 Loreal'in True Match (#7) eye cream and concealerı
True Match by Loreal (#7) eye cream and concealer
<reads the info on the product>



#7

The excerpt shows that DO's primary form of communication, where she provides information and explanations, is Turkish, and English is used to integrate the objects in her presentation of expert opinion. The introduction of makeup terms such as *concealer, corrector,* and *highlighter* are incorporated into the mainstream beauty discourse, which is what Bhatia (2020) refers to as beauty jargon. These terms are common across the beauty vlogs in their English forms, with Turkish inflectional morphemes. While we can regard these instances as brief moments that cohabitate English, Turkish, and French (i.e., Touche Éclat/Radient Touch), given the material composing the multimodal form of communication, the products in the vlog become crucial tools to achieve the vlogging activity and need to be analyzed as resources for their spatial relevance (e.g., makeup products displayed in a declutter) and situated organization of action (e.g., holding a product and reading its label for the audience).

Lines 1, 2, 8, 11, 15, 16, and 17 illustrate the co-occurrence of verbal forms and materials creating interactional spaces. For example, *Nars Complete Concealer Soft Matte* is an essential tool for achieving information-giving activity organized for viewers and constitutes the visual evidence on which the demonstration activity is based. Thanks to the multimodal transcript, we can follow the speaker's actions when she reads the information presented on the products. The excerpt effectively demonstrates the multiple expressive resources in which the speaker engages when introducing a 'new' object to their audience. As discussed in De Stefani's (2015, p. 271) investigation of supermarket products within the domain of shopping, the speaker

uses objects as “landmarks” to organize their activity and engage in topic talk, where beauty products and brand names create a space that includes various codes.

This part has reviewed the role of ‘objects’ in human activity. The analysis has shown how mundane activities in routine places such as restaurant or bakery can be treated as exemplary contexts in which to consider how objects are mobilized in daily activities and, as Mondada (2019, p. 58) states, can be treated as an epistemic object and a product. Mundane practices such as explaining or describing can establish the object’s epistemic quality (Excerpts 35 and 37) through verbal resources. Objects in interaction can be interactionally managed in various actions encouraging us to think about materiality in relation with talk. They can be functional, visual, or make other sensorial qualities relevant such as touching or pointing (i.e., labels as referent objects). More specifically, through orienting to a shared visual display, speakers contribute to the linguistic and material interaction organizing the activity intersubjectively and sequentially (i.e., Excerpt 35). Materials offer a ground to discuss linguistic choices, which has shown crucial aspects for the understanding of the speakers’ translanguaging practices. These practices illustrate how they are locally arranged integrating various language codes and objects that performs a specific function.

In the findings section thus far, the structure of vlogs, digital elements that make up of the multimodal character of vlogs, translanguaging instances, and materiality in translanguaging instances were presented. In the following chapter, a summary of the construction of the specialized corpus of vlog material and a summary of the main finding will be provided. The chapter ends with the suggestions for future directions.

CHAPTER 5

CONCLUSION

5.0 Presentation

This chapter summarizes the specialized corpus of vlog material and major findings about linguistic and multimodal analysis of vlogging and the speakers' strategies in translanguaging practice and spatial repertoires as translanguaging resources through corpus-assisted data analysis. The implications and directions for future social media and corpus-assisted sociolinguistic studies are also discussed.

5.1 Summary of Findings

The research presented in this dissertation is timely, especially for the Turkish context and in terms of its focus on digital means of communication which enables individuals to participate in a diverse set of multimodal sociolinguistic ecosystems that can host usual and unusual combinations of linguistic choices. On a theoretical level, the analysis in this research contributes to the *trans-* movement that has conceptualized language and modalities from a dynamic perspective and the understanding of the destabilization of language boundaries. On a methodological level, building a snapshot corpus to better theorize a sociolinguistic concept help to integrate an emic perspective into the language use of the contemporary social, digital spaces.

The specialized corpus, the Social Media Influencer Corpus (SMIC), was built by compiling asynchronous vlog content on YouTube posted by six Turkish macro influencers between 2020 and 2021. As a spoken corpus compiled and constructed to

demonstrate the contemporary communication practices of a cohort of people with celebrity status and perceived influential power, the SMIC comprises 120,928 tokens of 17,781word types. The corpus data has 12 hours and 37 minutes of 30 vlogs (footage length ranging from 13 to 42 minutes), including 5 videos of each influencer. Each video file was processed in ELAN software (Versions 6.2) and comprised the metadata, transcribed speech, annotations, and markups. The metadata of a social media corpus is different from a corpus of face-to-face speech data. The type of information collected as metadata is shaped by the digital medium, which can include automatically generated, semi-automatically generated, and self-generated metadata (Schmidt & Marx, 2019). The SMIC includes descriptive information collected from YouTube as well as analytic information.

The corpus compilation processes showed the feasibility of using audiovisual social media data and the decisions made regarding transcribing talk that entails translanguaging instances, including representations of morphologic or morpho-phonetic details. It also revealed the advantage of transcribing audiovisual rather than audio files due to the visual cues that facilitate the optimal practice of transcribing multilingual speech data, especially in the market-oriented speech context which features abundant commodities named in various languages or creative linguistic forms. The pre-transcription process also proved that YouTube's auto-captioning system that provided subtitles for the audio of the video lacked precision regarding lexical, morphological, and organizational units in Turkish and failed to identify multilingual speech points. Auto-generation of subtitles also had a poor ability to separate speaker turns, which makes manual work inevitable for spoken corpus building (Love, 2020).

Apart from speech, the corpus of vlogs introduces semiotic and multimodal elements central to mediated communication in social media. These elements were identified and tagged on the corpus to illustrate the compositional framing of vlog as a multimodal communication. Through vlogging practices, content generators produce digital texts about their lives or personal objects, which often draw on digital semiotic practices such as displaying newly purchased items in haul videos (e.g., Zappavigna, 2019) or depicting the properties of products in unboxing videos (e.g., Torjesen, 2021).

These semiotic practices and resources were considered genre-specific features and elements critical to the vlogging practice and annotated for their relevance to the speakers' communication. Besides the visual objects represented in the video data, the aspect of visual framing that entangles edits and mode-mixing mediated by the technology also contributed to the exploration of multimodal deixis in the spoken corpus.

Identification of characteristics of vlogging as a communicative activity initially related to the regularized spaces and commodities. Regarding the setting and location in vlogs, three approaches to footage are addressed: (1) sit-down footage, (2) slice-of-life footage, and (3) behind-the-scenes footage. The influencers' preferred shooting places were categorized as domestic, workplace, and third-party locations. These locations showed how places and objects were organized in relation to the activities being described in the vlog content. The sit-down footage is typically shot in workplaces (n=11) to create makeup tutorials, haul, and unboxing videos whose compositions were found to be rich in brand and product names and beauty-related tools. The slice-of-life footage was preferred mostly in third-party locations (n=12), such as service areas where the influencers narrated mundane activities, which were often monologic and informational in nature and promotional in content. Behind-the-scenes footage was less frequently employed (n=2) and featured tour and decluttering videos, which also demonstrated the significance of the material space the vlogs created. The locations and compositions explained the spatial organization of activities and constructional elements of the vlog content. We observe the effect of this practice across language production, where the material space and spatial repertoires come into play in verbal communication.

To meaningfully interpret the communicative context, the communicative functions of vlogs were analyzed by drawing on Torjesen's (2021) categorization, which was necessarily qualitative and involved close manual analysis. Three central functions are identified: confessional, informational, and instructional, which have shown overlapping qualities and are interrelated. For example, the confessional function can be strategically adopted to create a perceived bond with the imagined audience using a conversational style and capitalize on authenticity and relational practices, in which

case the promotional activities in the informational function or an exercise of professional expertise in the instructional function seem credible.

Informational function mainly includes describing, commenting, reviewing, and critiquing practices. It features a range of commodities that are a part of the spatial repertoire of the vlog setting and composition (i.e., PR packages in unboxing). It is mainly used to indicate a professional practice to promote brands and build a connection between brand-consumer (market-oriented) and influencer-consumer (relational). The influencers dominantly engaged in introducing products such as cosmetics displayed an expert role using the jargon and specialist repertoire to indicate their position in the influencer market. Especially the beauty-related content in vlogs shows the importance of material objects (Bhatia 2018; Zappavigna, 2019) and produces a large volume of brand and product names (i.e., Urban Decay, Glam Glow, Jawbreaker), which often feature as translingual insertions, since it contains the displays of many commodities.

Overlapping with the informational function, the instructional function often features "pedagogical monologue" (Tolson, 2010, p. 282). That is, it has a distinctive didactic style where the speaker provides explanations and visually mediated step-by-step instructions. Sit-down footage makeup vlogs and slice-of-life footage lifestyle vlogs typically use this function to display an expert self in their related area. The instructions feature specific jargon and activity-related linguistic repertoires such as *concealer, corrector, highlighting, buffing, yoga flow*, *foam*, *scrambled egg*, or *intermittent fast,* almost exclusively used in the original code which have transcended across the globe for these resources or practices. Using "professional terminology" (Gordon & Luke, 2012, p. 120), the speakers position themselves as globally resourceful experts, which credits their 'influencer' identity.

As with the confessional function, the discourse of honesty and trust becomes more critical for the community of consumers. The influencers resort to confessional functions in vlogs, such as SD footage Q&As, to self-expose and earn the status of a trustworthy persona in return (Garcia-Rapp, 2017). I showed how solidarity and realness were staged through the demonstration of a private self (Jersley, 2016) and by

means of truth-identifiers, including emphatic markers such as *çok* (*very*, Rf=1902, 1st adverb in the wordlist), *gerçekten* (*really*, Rf=357, 2nd adverb in the wordlist), and *gerçekten çok* (*really very*) as collocation with a frequency of 133 (Rank=1, MI=0,974) and a 2-gram expression with 46 occurrences. It showcases the perceived experience-specific expertise that promotional discourse requires. These intensifiers marked truth-related meanings and indicated a high level of subjectivity.

As with most market-oriented contexts, content generation aims to appeal to an imagined audience. The traces of an assumed engagement with the audience were detected, especially within the opening and closing sequences, which showed the structure of the asynchronous vlogs. The regularized elements organizing the sequences, formulaic expressions, and idiosyncratic expressions made the openings and closings compositions distinctive. Seven strategies were identified in the opening section: *branding, greetings and terms of address, self-identification, welcoming, expression of emotions, setting the location and time,* and *introducing the vlog content.* The opening sequences appear to feature a monologic talk with a conversational form of speech evidenced by extensive use of engagement markers such as *we*, *you*, *with you*, *our*, *together*, which indicates a perceived contact between the vloggers and their audience. It was also prevalent that video titles often appealed as rhetorical devices that overlapped with the opening section, *introducing the vlog content* in particular. The video titles can contain social media-mediated forms of meaning-making with hashtags, translingual search terms for search engines such as *vlog*, and emojis in addition to languages.

For the closing section, 10 categories were identified: *preclosing, commissives, recapitulation, acknowledgments, request for interaction and ratification, expression of emotions, well-wishing, terminating component, abrupt closing,* and *branding.* One of the prevalent closing sequences was the interaction category. It is a canonical closing because viewership and subscribership (Pixability, 2015) are keys to brand engagement. The influencers invite the audience to actively engage in their profile by requesting interaction and ratifying their influencer status through likes, subscriptions, or notifications. Expressions such as *likelamak* (to like) or *like atmak* (to throw a like) and *commentler* (comments) are spontaneously used along with *beğenmek* (to like)

and *abone olmak* (to subscribe) as a part of the closing section. Such digital jargon indicates localized usage of globalized or translingual elements.

While audience engagement was aimed within the macro conventions of the vlog structure as expressed so far, the influencers also personalize their vlog space and practice self-branding through idiosyncratic expression, some of which have been identified as translanguaging instances. For example, one influencer greets the audience with *o zaman hello* (hello then) in the opening sequence, which indicates a stylized manner of greeting. In a variant of this greeting, *o zaman yeni stüdyomdan hello* (hello from my new studio then), *which* functions as *greeting + setting the location*, represents a catchphrase the influencer created to distinguish herself from other influencers. Similarly, the terminating component in the closing sequences strikes as a place where recognizable expressions are produced to mark one's style. We observe leave-taking by KD with idiosyncratic expressions such as *hoşça kalın or whatever* (goodbye or whatever)*, kendinize iyi bakın or whatever* (take good care of yourselves or whatever), and *period by the way*. The celebrated personalization is not limited to rhetoric but extends beyond it through digital semiotic resources. The edits in the branding edits that personalize openings or closings construct and place branding from a semiotic perspective. For example, the glowing sign *lifestyle* in the branding edits, a resemiotized word to indicate the global concept of lifestyle vlogging, visually communicates the influencer's self-affiliation with lifestyle vloggers in which they borrow credibility from a popular vlog style across the world.

Given such editorial modes, the multimodal features adopted in vlogs were tagged and detailed in relation to their meaning-making potential. Since SM communication consists of semiotic and multimodal resources, as well as a recontextualization of these mobile resources (Blommaert & Rampton, 2011; Leppänen et al., 2014), I exhibited what types of modalities are adopted in the SMIC vlogs that mediate or co-construct meaning. The markup revealed that common semiotic resources were branding edits, text-image relations, video insertions, comment text, subtitles, emojis and emoticons, and audio dubbing. Brand edits are stylized semiotic devices placed at the beginning or end of the vlogs and aim at audience engagement. For example, the branding profile (image + animation) served as a semiotic communication device for the request for

audience engagement. Textual and visual constituents were born-digital elements that ranged from text and image to text and visuals combined, such as tags, labels, and still or motion pictures. These ubiquitous devices were employed at times to translanguage through social media discourse. Video insertions were intertextual materials that tended to assemble various modes and codes. They led to creating synergy among texts, digital semiotics, and materials. This practice designated languaging practices as ad hoc moments of meaning-making, localized in time and space as well as mobilized and transcendent (Pennycook, 2010, 2012; Blommaert, 2010).

Given the asynchronous nature of the communication in SMIC vlogs, the comments become the interaction among the content generators, commentators, and audiences. On the other hand, how these comments were integrated into the vlog-making was not singular. The findings showed that text-based YouTube interaction by the audience provided input for the content generator which was represented as text + semiotic elements. Comment text insertion in the vlog becomes a non-verbal semiotic resource that includes emoticons, emojis, and hyperlinks. Including curated commentaries or poll content in the vlogs, the influencers drew on the intertextuality of the comment text and resemiotization of the multimodal content.

Subtitles are another form of semiotic resource that includes a "voice outside the filmed space" (Lee, 2021, p. 767). In the SMIC vlogs, the speakers pointed to the potential need for interlingual subtitles for viewer engagement, which materialized with the editing process. Subtitles were significant for both maintaining the speakers' flow of the translanguaging practice and accommodating a translation activity for the imagined audience.

Another resource that was unconventionally used was emojis and emoticons. These non-verbal elements functioned as facial expressions and indicated the affective state or stance of the speaker. They were used as visual attachments to the video to provide additional contextual information (i.e., humor, irony), intensify the emotional disposition, and complement the subjective judgment. The vloggers' semiotic choices and how they combine speech, text, and these modes in non-digital and digital environments stretch the discursive space by replicating speech or embodied actions.

Audio dubbing was an added auditory modality that consisted of sound effects and music. Apart from generic sound effects, such as rewind or claps, censor bleep was noteworthy. Word-level and sentence-level censor bleeps were placed over the profanity in Turkish whereas bad language in English was not censored. Music edits were another strategically used mode that accompanied the scenes by creating a particular mood for the viewers. The findings showed that the influencers integrated contemporary world music, mostly in English, even before the official release of the songs which situated them as trendsetters. Overall, the vlogging resources exhibited the relationship between speakers, language, modes, and materials, which laid the groundwork for online speech and modes of interaction.

Next, the analysis focused on the speakers' linguistic choices in relation to the premises of translanguaging practices that occurred frequently. With a focus on how translanguaging is a mundane and spontaneous activity for the influencers, I aimed to show the contributing factors and linguistic choices rather than seeking to explicate all contributing factors in detail. The first observation was the lexical field of translingual insertions. Among the seven categories identified, frequent mention of cosmetic brands and product-related lexis showed the aboutness of the vlogs and their promotional character. The fluent use of global commodities indicated a degree of professional expertise at the contextual level and morpho-phonetic performance at the linguistic level (i.e., Urban Decay'in Nakedler, Shiseido'nun Ultima). Similarly, place names were often in English and brought into the joint visual space for the audience since the vlog settings were often third-party places with Anglophone names (i.e., *full In-N-Out burası*, *Ball Harbour shopsların oraya geldik*). Other manifestations of the influencers' work-related repertoires were categorized into technology and science, food brand and products, cultural resources, fashion, and health and yoga. I showed that each location or composition of a vlog is composed of its spatial repertoire (Pennycook & Otsuji, 2014). It also reflects the current linguistic worlds of the popular vlog genre in which global and mobile commodities are a part of the mixed language use in urban landscapes.

The study also discussed the mundanity of translanguaging with examples from the SMIC. The findings showed that the speakers used English frequently, which indicated how ordinary translanguaging practices are for these influencers regardless of their actual proficiency in the languages they deploy to enhance their urban personalities. The examples from the SMIC demonstrated an intricate relationship among the linguistic landscape, linguistic resources, activities, materials, and other spatial elements including spontaneous interaction with speakers of other languages. On the other hand, monological talks also showed spontaneity in relation to using idiolects in the translanguaging space. This practice in particular fulfills marking one's style of speech and thus functions as self-promotional rhetoric.

The dominant status of English is also prevalent in digital lexis, especially with net neologism. This part of the study illustrated the digital lexis and netspeak features and the organic nature of the diffusion of lexical innovations of contemporary times. These terms may have a short linguistic life or fall out of fashion (i.e., unfriending on Facebook) as social media platforms are less frequently used. The data showed that Instagram was mentioned most frequently, followed by YouTube, while *story* and *vlog* are used most frequently in parallel. The examples indicated that these speakers used genre-related digital lexis which expanded the meaning of some words or expressions such as *linklemek*, *story atmak*, *likeamak* or *unfollow etmek.* These words/expressions took up digital meanings whereas words/expressions like *vlog* were born digital. We know that translanguaging transforms form, function, and meaning, and with these examples in the SMIC, I observed new meanings (i.e., story as material on Instagram) and mixed coded forms, which seem to be common with netspeak. This showed how vlogs as a genre had their own translingual terms swarming across the influencers' vlogs. With a take-up of viral communicative elements in circulation, the speakers negotiated a digitally mediated language expansion.

Transliteration, within the broad conceptualization of translanguaging, must be understood with its various forms (i.e., phonetic, semiotic) and functions (i.e., borrowing, humor). The SMIC showed transliterations that were mostly spoken and realized phonetically, which indicated a process of borrowing concepts and represented the speakers' idiosyncratic expressions. Both types illustrated the

transparency of the socially constructed boundaries of languages. Therefore, transliteration needs to be discussed in relation to the notions of linguistic purity (Wong, 2020). Such examples as *korona*, an externally enforced transliteration, evidence the contemporary usage and the tendencies of semantic transparency through transliteration and challenge the notions of languages as discrete entities with boundaries that must be constantly maintained. Transliteration is also a critical aspect of borrowing, and the literature on borrowing is intricately connected to transliteration processes, which takes a more separatist perspective to languages. However, transliteration is not solely for borrowing purposes, and its functions that relate to translanguaging practices (i.e., Lee & García, 2021) need to be examined critically. The findings of this study showed that speakers are more prone to use the phonetic transliterations such as *inovasyon* (/inovasjọn/ → /inɔvasjɔ̃/) without metalinguistic awareness of code demarcation and form novel expressions such as *palet* (palate /ˈpælət/ → *palet* /palet/) through a creative manipulation of rules, which also presents a critical point in terms of speakers not having to maintaining a separation of linguistic systems or structures. Overall, transliteration can be conceived as a social, critical, and creative process to capture the dynamic nature of communicative practices.

When we consider translanguaging practice, slang may not immediately manifest as a conversational resource, but it is an integral part of the speech mode. Slang usage is an indication of style, and non-monolingual structures/resources in slang forms are a part of speech repertoires in which case it becomes a part of the speaker's translanguaging space. The findings of this study showed that an influencer in particular often uses segments from Lubunca (queer argot) in their interactions, including colloquial vocatives and lexical items with morphological blends. Besides, I have also seen the uses of slang derived from Anglophone structures such as *popi* from *popular* or *bro muhabbeti* from brother in short. Similar to Efeoğlu-Özcan's (2022) findings in the CoTY, vocative expressions such as *aşko* or new expressions with the verbs *itelemek* and *tribe bağlamak* have shown critical lexical and morphological evolution/expansion that remodels communicative functions such as mockery, affiliation, face, or sarcasm. Thus, examining slang as a component of one's linguistic repertoire captures the speakers' full range of linguistic performances of

combinations of novel or informal structures and systems that do not immediately (if ever) register in written language.

Translation becomes a notable resource in the translanguaging space. Baynham and Lee (2019) discuss what constitutes translanguaging, concluding that translation can be taken as translating, which is a discursive process. Hence, they talk about translational moments, which can function as gist translation, elaboration, or transliteration. The examples in the SMIC showed evidence especially related to self-translation. These examples are moments of translation within longer or messy conversations and then translat*ing* discontinues. The examples showed that translation may not be coherently there from beginning to end but can wave into a discursive practice and be a repertoire for the translanguaging moment. On the other hand, Baynham and Lee (2019) argued that materiality in the communicated event was a significant aspect of the relationship between translation and translanguaging. The findings showed that semiotic environments encompassed artefacts that partook in the process of translanguaging, and the translation instances in a visual-textual frame engendered semiotic congruity. As such, my analysis of the speakers' language use and the affordances of the communicative event were connected to the repertoire and modalities. In that sense, I demonstrated that translation, either as a product or process, was a dynamic element in the translanguaging instance.

Moving from language to materiality and bodily orientations and camera angles that organize the speech environment for the viewer takes translanguaging to a multimodal domain. The multimodal approach is valuable to understanding the social world, moving beyond the mere focus on language. A close look into the material space facilitates an understanding of the role of 'objects' in human activity (Pennycook & Otsuji, 2014). Materiality includes a variety of objects, artefacts, tools, technologies, and documents. They are not approached per se, as static materials in isolation, but as they are mobilized moment by moment in relevant and timed ways within a course of action (Goodwin, 2010). With the empirical data, I aimed to explain the language-language, speaker-to-language, and speaker-to-material interaction.

This study is a snapshot of an SMI talk online, which provided us with insights into a spectrum of translanguaging repertoires and practices. The influencers use English codes *spontaneously* at the lexicon and phrasal levels in their monologues and brief interaction. They used English, hashtags, emoticons, subtitles, and spatial resources, which represented their translanguaging capacity. Thanks to a multimodal approach to translanguaging, I incorporated the objects and showed the added value of spatiality to translanguaging. The sample analyses show the situated co-occurrence of objects in speech environments and translanguaging instances, which is a major consideration theoretically and methodologically. The analysis in this research went beyond the firmly structural approaches to language and provided us with a better understanding of the dynamics of 21st-century spaces, activities, repertoires, and strategies that makeup up our communication.

5.2 Future Directions

Due to the nature of social media data, a multimodal analysis has been highly vital to understand the speakers' linguistic repertoires in relation to the semiotic resources and digital modalities. This study undertook an analysis that encoded digital semiotics and spatial elements within a speech genre. On the other hand, the annotation schemes for embodied actions can be implemented as another mode of interaction to further bridge the video and language gap.

Vlogs are an intriguing arena of language use to consider and rethink interaction. Digital interaction studies have gained momentum not only for obtaining large datasets but also surfacing new insights on the way individuals participating in such global arenas interact. This study has only scratched the surface in terms of interactional elements in monologues. Future studies can revisit the interactional dynamics of polylogues among SM users in the field of Turkish linguistics.

This study was concerned with the content generators' video materials to illustrate their communication practices. Since this communication is mediated and mostly asynchronous, future studies can contain commentaries as engagement data for the investigation of interaction and develop measures to observe *impact*. So far, studies on

impact focused on influencers' impact on consumer purchase behavior and brand endorsement as instrumental in affecting consumers' beliefs, attitudes, opinions, and behaviors (i.e., Lim et al., 2017; Weismueller et al., 2020). I argue that in the context of SMIs, 'influence' is easier to foster and materialize compared to what was considered influence before social media. Defining groups of people as 'community' in social media and exercising 'influence' on these virtual communities have manifested differently than how these two phenomena historically occurred. Today given that content generators' data contribute to the mass of information, an awareness of the impact of such input on the audience becomes relevant to linguistics. Therefore, the nature of the social interaction among communities in social media can be analyzed by addressing the essential relations between SM culture and language (e.g., authentic language, recurrent lexical expressions, linguistic styles, and politeness markers). In other words, we may begin to consider the evolving aspects of online language and engagement with social network tools as tokens of language change or growth and implement methodologies to survey and evaluate the manifestations of the evolution of language and communication in and beyond online environments.

The content generation practice provides the data, the most valuable token of the internet era, to build social media corpora to analyze language choice and show evidence for incipient language shift to English for Turkish users on social media. More Turkish spoken corpora are needed to inform the studies of language usage evolution because national dictionaries are inherently less dynamic to incorporate new usage. Besides, given the participatory culture on YouTube, user-generator content contributes to the collection of huge volumes of data which feed in algorithms, and corpus approaches to SM can inform the Turkish language databases.

This study argues the value of acknowledging the realities of computer-mediated communication and language usage in the Turkish context based on the insights the translanguaging scholarship has provided. The ways translanguaging scholars talk about languages do not mean to eradicate the concept of named languages but acknowledge the non-static reality of languages on the basis of usage. Traditional models that have a mere focus on fundamental rules of labeled languages are doomed to fail to factor in linguistic repertoires that relate inextricably to life trajectories.

Therefore, studies in the Turkish context need to pay attention to usage and change from an emic perspective rather than overvaluing language policing practices. Corpora in this regard are the efficient tools to survey both diachronic and synchronic to trace change. Given the abundance of content on the web, we can contribute to the (applied) linguistics of the Turkish language by building corpora using state-of-art tools and techniques.

In addition, my *ad hoc* categories can guide the researchers working with (SM) corpora to investigate multilingual speakers' usage and communication practices since messy datasets such as multimodal and multilingual communication can be quite challenging in terms of determining where to begin. Therefore, my categories should be regarded as temporary highlights of a macro phenomenon, and never as a rigid framework or taxonomy, and can be used to catalyze or empower an interpretation of the complexities of current language practices in relation to contextual factors.

Vlogs are also used as educational materials. As a form of Internet-based learning, alternative media, such as vlogs, have distinctive characteristics. In language learning, learners can watch themed vlogs as learning materials as a self-study tool. Since vlogs can represent contemporary usage or spoken grammar, a corpus of vlog material (or a database of videos) can serve as a socially informative resource for learners of Turkish as a foreign language. Learners can enjoy the benefit of vlogs due to their informational and instructional functions in the given social context. Using vlogs as teaching materials is not a novel exercise but since they represent events and experiences from an individual's perspective, a systematic approach to filtering for digital content (i.e., risky content, offensive or provocative language) becomes highly important. This also includes an inspection of the register or style of language use that vlogs introduce. As a keyword research tip for filtering, users can search keywords that accurately describe the content. Similarly, vlogs in the English language can foster the motivation of learners of English to engage in digital data for language learning and increase exposure to a variety of dialects to understand World Englishes.

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APPENDICES

A. DETAILED INFORMATION ABOUT THE VLOGS

Influencer	Video Caption	Date posted	Vlog Footage	View Count	Like Count
Duygu Özaslan Joined Nov 3, 2013 381,609,726 total views Location: Turkey	Düğün Ne Zaman? - Makyajlı Soru Cevap	July 14, 2021	23 mins 36 sec	1.3M	26K
	Spor Rutinim	June 21, 2021	28 mins 21 sec	319K	9.6K
	Sizinle İçten Bir Sohbet Etmek İstedim	June 4, 2021	24 mins 06 sec	916K	44K
	Makyaj Koleksiyonum ve En Sevdiğim Ürünler - Eski YouTuberlardan Kim Kaldı?	Mar 31, 2021	27 mins 18 sec	629K	30K
	#işbirliği Neler Oluyor? #1 - İstanbul Sözleşmesi, Ekonomi, Türkçe Rapçiler	Mar 24, 2021	17 mins 8 sec	403K	22K
Elvin Levinler Joined Sep 12, 2014 103,570,895 total views Location: Turkey	AŞILARIMIZ TAM 💉 Londra'da 2 doz aşı nasıl olduk? Yan etkileri oldu mu?	June 19, 2021	21 mins 40 sec	114K	3.8K
	"#birgündeneleryiyorum #whatieatinaday #vlog 1 Kilo Kiraz 366 TL ❗ Londra'da Bir Günde Neler Yiyorum ❓"	June 5, 2021	26 mins 41 sec	174K	6.5K
	LONDRA'DAKİ EVİMİZ 🏠 Beklenen Geçici Ev Turu	May 29, 2021	17 mins 46 sec	337K	11K
	"#vlog #yoga #acroyoga İNANAMADILAR! Polina ile Yoga Kampına Gittik | VLOG"	April 10, 2021	14 mins 10 sec	236K	9.9K
	"#vlog #wellness Modumu Yükselten Rutinlerim💗İstanbul'da Kar, Nerdesin Pol, İçimi Isıtan Kitaplar.."	Feb 27, 2021	33 mins 21 sec	148K	5.1K
Danla Bilic Joined Nov 6, 2016 504,035,960 total views Location: Turkey	BELESSSCI TAYFA BURDA MISIN? Ben burdayim sizi bekliyorum	June 18, 2021	20 mins 9 sec	942K	46K
	2 aydır biriken tüm hediyeler sizin! (bugüne kadar en iyisiydi)	June 11, 2021	26 mins 24 sec	1.5M	76K
	Ekrani yukari kaydirmaktan biktiniz mi? Surekli link veren BIZLER hakkinda hersey 🧐	June 4, 2021	19 mins 22 sec	1.3M	65K

	Nerdeydim? Miami'de corona seruvenim, sevgilimle nasil tanistim, yeni dev studyo!	May 28, 2021	27 mins 45 sec	2.2M	79K
	Gelen hediyeleri açıyorum vol 83985 (kutular gittikçe büyüyor neden)	Nov 20, 2020	36 mins 17 sec	1.5M	59K
Kerimcan Durmaz Joined Nov 11, 2019 129,992,101 total views Location: Turkey	"#KerimcanDurmaz Kerimcan Durmaz “Peşimde” Hikayesi"	Mar 25 2021	22 mins 36 sec	841K	29K
	ABUR CUBUR TIME! AMERİKA'DAKİ ABUR CUBURLARI DENEDİM!	Sep 18 2020	28 mins 29 sec	2.1M	64K
	HAYATIMDA İLK DEFA ARABAMI YIKADIM! 😱	Dec 5 2020	17 mins 43 sec	1M	51K
	BOYNUMA YILAN DOLADIM! HOLLYWOOD’DA RÖPORTAJ YAPTIM	Nov 21 2020	13 mins 33 sec	832K	33K
	MARKETTEN KOVULDUM AMA PES ETMEDİM!	Nov 28 2020	42 mins 28 sec	2.2M	70K
Ezgi Fındık Joined Oct 31, 2017 25,704,976 total views Location: Turkey	"#Makyaj #EzgiFındık #Pfnoktaları Easy Beauty Look- Hafif Belirgin Goz Makyaji"	Aug 23, 2021	20 mins 42 sec	135K	5.2K
	"#Newyork #EzgiFındık #Vlog Amerika’yı Benimle Gezin | Newyork Part 2 🌎🌴"	June 2, 2021	29 mins 36 sec	120K	2.3K
	"#Miami #EzgiFındık #Vlog Amerika'yı Benimle Gezin | Miami Part 1 🌎🌴"	June 3, 2021	27 mins 5 sec	114K	2.6 K
	"#Belçika #EzgiFındık 1 Haftada 4 Ülke | Belçika Vlog"	Nov 4, 2021	24 mins 32 sec	100K	2.1K
	"#Botox #EzgiFındık 5 Gün Detox Hotelinde Kaldim!"	Apr 11, 2021	39 mins 18 sec	86K	1.8K
Merve Özkaynak Joined Aug 26, 2014 419,403,697 total views Location: Turkey	GENÇLER İÇİN UYGUN FİYATLI CİLT BAKIMI VE MAKYAJ ÖNERİLERİ 💄	Aug 27, 2021	22 mins 2 sec	842K	38K
	İLGİNÇ KOZMETİK ÜRÜNLER #2 💄😳 PEYNİRLİ LIP BALM, SALYANGOZLU BB KREM, EYELINER YAPIŞTIRICI	Aug 20, 2021	23 mins 38 sec	1M	24K
	BU EVİN ODASI YOK 🏔🏠| TINY HOUSE VLOG	Aug 14, 2021	33 mins 45 sec	381K	11K
	YARI FİYATINA AMERİKA KOZMETİK ALIŞVERİŞİ us💄🛍	Aug 7, 2021	26 mins 6 sec	369K	13K
	HALSEY MAKYAJ ÜRÜNLERİ - ABOUT FACE 👩💄🍃	July 23, 2021	22 mins 18 sec	556K	24K

B. CURRICULUM VITAE

PERSONAL INFORMATION

Hülya MISIR

WORK EXPERIENCE

[11/10/2020 – 06/08/2022] Research assistant, Cappadocia University, Nevşehir, Turkey
[10/08/2017 – 24/05/2018] Fulbright Foreign Language Teaching Assistant, Florida International University, Miami, FL, United States
[04/2017 – 04/2020] Research Assistant, Ufuk University, Ankara, Turkey
[31/08/2014 – 31/08/2015] English Instructor, University of Turkish Aeronautical Association, Ankara, Turkey
[08/2013 – 07/2014] English Instructor, Hacettepe University- Foreign Language School, Ankara, Turkey
[08/2012 – 07/2013] English Teacher, Turkish-American Association, Ankara, Turkey

EDUCATION AND TRAINING

[19/09/2018 – 02/2023] English Language Teaching, Ph.D. (Language Studies Track)
Middle East Technical University, Ankara, Turkey
Final grade: 4.0
[09/09/2015 – 23/06/2016] Erasmus+ Student Exchange Program in MA
Universidade Nova de Lisboa, Lisboa, Portugal
[08/2014 – 06/2017] English Language Teaching, MA
Hacettepe University, Ankara, Turkey Final grade: 3.52 Number of credits: 142
Thesis: The analysis of learner autonomy and autonomous learning practices in Massive Open Online Language Courses (MOOLCs)
[08/2010 – 02/2011] Erasmus+ Student Exchange Program in BA, Zaragoza University, Zaragoza, Spain
[08/2008 – 07/2012] English Language Teaching, BA, Hacettepe University, Ankara, Turkey
Final grade: 3.42 Number of credits: 159
[14/08/2017 – 25/05/2018] Fulbright FLTA Program Non-degree Graduate Special
Florida International University, Miami, Florida, United States

LANGUAGE SKILLS

Mother tongue(s): Turkish
Other language(s): English, Portuguese

DIGITAL SKILLS

LancsBox | maxQDA | Transana | ELAN Software | EXMARaLDA | R studio | Antconc | SketchEngine | IBM-SPSS | CAT tools (memoQ, SDL Trados)

PUBLICATIONS

[Accepted]
Spoken Corpus of Social Media: Influencers' Speech in Vlogs. Special Issue of Research in Corpus Linguistics (RiCL) on "Innovations in the compilation and analysis of spoken corpora" (Edited by Dr. Robbie Love, Aston University)

[2022]
"Be a Better Version of You!": A corpus-driven critical discourse analysis of MOOC platforms' marketing communication https://doi.org/10.1016/j.linged.2022.101021
Linguistics and Education Co-author(s): Hale Işık-Güler

[2021] 'I like my accent but…': EFL teachers' evaluation of English accent varieties
https://doi.org/10.1080/09658416.2021.1965153
Reference: Language Awareness Co-author(s): Nurdan Gürbüz
https://doi.org/10.1080/09658416.2021.1965153

[2022] Translanguaging Theory: A New Perspective on Language
Mersin University Journal of Linguistics and Literature Co-author(s): Yasemin Erdoğan-Öztürk

[2021] Corpus Pragmatics
In Pragmatics and Language Teaching, Şeyda Selen Çimen and Betül Bal Gezgin (Eds.) (pp. 160-180). Pegem Akademi. ISBN:978-625-7582-58-2

[2021]
Uncovering emerging identity performances of Turkish foreign language teaching assistants
https://doi.org/10.32601/ejal.911161
Reference: Eurasian Journal of Applied Linguistics Co-author(s): Nihan BURSALI
https://doi.org/10.32601/ejal.911161

[2020] A Linguistic Analysis of the Dialect of Akçaabat: Women's Language
https://doi.org/10.26650/TUDED2020-0001
Reference: Journal of Turkish Language and Literature https://doi.org/10.26650/TUDED2020-0001

[2018]
An Analysis of Learner Autonomy and Autonomous Learning Practices in Massive Open Online Language Courses https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3226679
Reference: Arab World English Journal
Co-author(s): Didem Koban Koç; Serdar Engin Koç
https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3226679

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Digital Literacies and Interactive Multimedia-Enhanced Tools for Language Teaching and Learning
http://iojet.org/index.php/IOJET/article/view/178/250
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[2017]
The analysis of A1 level speaking exam in terms of syntax-The effect of general competence on syntax in A1 level speaking
https://dergipark.org.tr/en/pub/jlls/issue/36109/405447 Reference: Journal of Language and Linguistic Studies https://dergipark.org.tr/en/pub/jlls/issue/36109/405447

CONFERENCES AND SEMINARS (SELECTED)

[02/09/2022 – 03/09/2022] Lapine linguistics and Invented languages in Watership Down
The University of Glasgow, Glasgow. Oral Presentation
Clarke, Jim & Mısır, Hülya. (2022). Lapine linguistics and Invented languages in Watership Down. Watership Down at 50. https://watershipdownat50.com/conference-programme-draft/

[24/02/2022 – 25/02/2022]
A Multimodal Corpora-Assisted Approach to Young Adult Influencers' Translanguaging Practice on Social Media
Virtual Conference. Oral Presentation.
Mısır, Hülya. (2022). A Multimodal Corpora-Assisted Approach to Young Adult Influencers' Translanguaging Practice on Social Media. 14th Annual Meeting of the Illinois Language and Linguistics Society.

[15/10/2021 – 16/10/2021]
Translanguaging: A Dynamic Approach to the Concept of Language
Virtual Conference. Ataturk University, Erzurum, Turkey. Oral Presentation.
Mısır, Hülya & Erdoğan-Öztürk, Yasemin. (2021). Translanguaging: A Dynamic Approach to the Concept of Language. International Symposium on Innovative Trends in Contemporary Language And Literature Research: Theories, Methods, and Techniques.

[12/07/2021 – 15/07/2021]
"Be a Better Version of You!": A corpus-driven critical discourse analysis of MOOC platforms' marketing communication.
Virtual Conference, Limerick University, Ireland. Oral Presentation.
Mısır, Hülya & Işık-Güler, Hale. (2021). "Be a Better Version of You!": A corpus-driven critical discourse analysis of MOOC platforms' marketing communication. CL2021 Virtual Conference, Limerick University, Ireland.Funded by the Project Management Office at Cappadocia University.

[28/04/2021 – 29/04/2021]
#ŞenliğineSahipÇık Etiketinin Çevrim İçi ve Çevrim Dışı Söylem Analizi ve ODTÜ Kimliği Oral
Virtual Conference, Turkey. Presentation in a Roundtable Discussion
Mısır, Hülya & Özbakış, Özlem. (2021). #ŞenliğineSahipÇık Etiketinin Çevrim İçi ve Çevrim Dışı Söylem Analizi ve ODTÜ Kimliği. 34. Ulusal Dilbilim Kurultayı, Ankara, Turkey.
Link https://dilbilimkurultayi.metu.edu.tr/system/files/34._udk_bildiri_ozeti_kitapcigi.pdf

[19/03/2021 – 22/03/2021]
Metadiscourses of Turkish-English mixing and linguistic purism: A gateway to translanguaging.
American Association for Applied Linguistics Virtual Conference 2021. Oral Presentation
Mısır, Hülya & Erdoğan-Öztürk, Yasemin. (2021). Metadiscourses of Turkish-English mixing and linguistic purism: A gateway to translanguaging. Funded by the Project Management Office at Cappadocia University.

[16/10/2020 – 17/10/2020]
English language teachers' recognition and perception of World Englishes in Turkey
Virtual Conference Oral Presentation
Mısır, Hülya & Gürbüz, Nurdan. (2020). English language teachers' recognition and perception of World Englishes in Turkey. International Language Teacher Education Research Group 2020. Virtual Conference.

SCHOLARSHIP
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A national Ph.D. scholarship for 4 years by the Scientific and Technological Research Council of Turkey (Tübitak)

[13/08/2017 – 20/05/2018] Fulbright Foreign Language Teaching Assistant (FLTA) Program
Fulbright Foreign Language Teaching Assistant (FLTA) Program, Florida International University, Miami, Florida.

[31/08/2008 – 03/06/2012] Achievement Scholarship (Undergraduate Degree)
A national achievement scholarship of an undergraduate degree for 4 years by Higher Education Student Loans Institution.

[26/12/2022 – CURRENT] Short-Term Doctoral Traineeship
2022 Project Term Erasmus+ KA131 Short-Term Doctoral Traineeship at Middle East Technical University

C. TURKISH SUMMARY / TÜRKÇE ÖZET

ÇOKMODLU DİLLER ÖTESİ BİR MEKAN OLARAK VLOG: BİR TÜRK SOSYAL MEDYA ETKİLEYİCİ DERLEMİNDEN ÖRNEKLER

GİRİŞ

İletişim teknolojisinin dijital olanakları 21. yüzyılda sosyal etkileşime büyük ölçüde aracılık etmektedir. Oldukça yaygın kullanılan bir bilgisayar aracılı iletişim (computer-mediated communication, CMC) ortamı olan sosyal medya (SM), akışkan dil metinlerinin üretilme biçimlerini dönüştürmekte ve çeşitli iletişim mecraları geliştirerek iletişim kaynaklarını çoğaltmaktadır. SM, "kullanıcıların dijital ağ aracılığıyla medya kaynaklarına ve uygulamalarına katıldığı, ürettiği ve diğer kullanıcılarla paylaşımda bulunduğu herhangi bir uygulama veya teknolojiye" tekabül eder (Reinhardt, 2019, s. 3). Sosyal medyanın katılımcı yapısı, dijital mekanlar ile dil uygulamaları ve kaynakları arasındaki bağlantıya dair eleştirel bakış açılarının ortaya çıkmasına aracılık eder. Önemli gözlemlerden biri, bireylerin iletişime katıldığı mekanın, bireyin dilsel kaynakları ve becerileri kullanma kapasitesini etkilediği görüşüdür (Blommaert ve ark., 2005). Sosyal medya bağlamında düşünüldüğünde, bir küreselleşme deneyimi olarak sosyal medya iletişimi, bireylerin yaşantı ve *bilgi depolarının* (Böck, 2004) bu kadar çeşitli olduğu bu dijital mekanlarda, yeni ve ortak iletişim kaynakları sayesinde bireylerin yeni dil davranışları sergilemelerine sebep olmuştur.

YouTube, bu dijital, sosyal ve sürekli dönüşen alanların temsilcisi olarak farklı bir bilgisayar aracılı iletişim sunmaktadır. Temelde kitle aracılı etkileşim biçimlerini dönüştüren video tabanlı bir iletişimdir (Burgess & Green, 2009). YouTube'un devrim niteliğindeki en önemli katkısı, sadece geleneksel olarak profesyoneller tarafından üretilen içeriğin değil amatör ve günlük içeriğin de üretimine ve dolaşımına olanak

sağlamasıdır. Kendi içinde farklı türlere ev sahipliği yapan platform, içerik üretimi için her kullanıcıya kendi sesini tanımlama alanı açmıştır. Üretilen içerikler arasında en yaygın olan ve en çok izlenen YouTube alt türü ise video bloglar ya da yaygın kullanılan adıyla vloglardır. Burgess ve Green (2009), vlogu "YouTube'un kullanıcıları tarafından üretilen simgesel bir konuşma biçimi" olarak tanımlar (s. 43). Bu platformda görülen etkileşim şekli, monolojik bir iletişim modunun örneğidir ve uzaktan kişilerarası iletişimi bilgisayar destekli olarak inşa eder.

Vlogla ilgili araştırmalar, vlogların bazı ayırt edici iletişimsel pratiklerini olduğunu göstermiştir. Vlogların doğal ve özgün konuşmalar içerdiği ve vloglarda etkileşimli bir dilin kullanıldığı ifade edilmektedir (Tolson, 2010). Bu tür bir etkileşimde, hayali izleyiciler (Goffman, 1981) dinleyici olarak kabul edilerek yola çıkılır ve monolojik bir modda dahi olsa uzaktan kişilerarası iletişimin sağlanması hedeflenir. Aslında vloglar yaratıcı ve etkileşimli alanlar üretmekle kalmayıp, iletişim ayrıcalıkları yüz yüze iletişimden farklı olan "yeni bir muhatap türü" üretmekte ve konuşucuların ve dinleyicilerin çevrimiçi iletişim davranışlarını ortaya koymaktadır.

Bu tür çağdaş kitle iletişimi ve çevrimiçi sosyal etkileşimdeki dilsel davranışların dilbilim araştırmaları, iletişimin üretildiği mekanları gözeten küresel bir *dil ötesilik* söyleminin üretilmesine yol açmıştır (Kramsch, 2018). Dovchin ve Lee (2019), dijital iletişimin "karmaşık dilsel ve iletişimsel uygulamaların doğrudan fiziksel olarak bir arada yaşamaksızın geliştiği ve dönüştüğü muazzam bir paylaşım alanı" olduğunu savunurlar (s. 107). Dijital iletişim araçları, bireylerin, repertuvarlarını olağan ve alışılmadık biçimlerde kullanmasına olanak kılan çeşitli çok modlu iletişimsel ekosistemler geliştirdikleri bir alan yaratır. Aynı zamanda dil normlarının müzakere edilmesi ve dolayısıyla diller arası ilişkilerin yeniden düşünülmesine zemin hazırlar (Canagarajah, 2013; Darvin, 2016). Başka bir deyişle, bu iletişim biçimi, dil kodlarının ve iletişim modlarının sınırlarını aşar ve bizi yalnızca “farklı kodlar olarak adlandırılmış dillere” odaklanmaktan uzaklaştırır (Zhu & Li, 2020, s. 15).

Bu düzlemde Türkçeye diller ötesilik olarak çevrilen (Mısır & Erdoğan-Öztürk, 2022) translanguaging teorisi, dil davranışı normlarına, dil pratiklerinin karmaşıklığına ve geniş bir kaynak yelpazesinden dilsel özellikleri özümseyen dijital medya

kullanıcılarının dilsel repertuvarına eleştirel bir şekilde bakan çağdaş bir yaklaşımdır. Bu teori dil kavramının yeni bir perspektiften anlaşılmasına, dil kullanımına ve konuşuculara odaklanır. Kavramsal olarak eğitim veya dilbilim gibi alanlarda farklı ifade ve vurgularla tanımlanmış olan bu teori, bu çalışmada özellikle konuşmacılar ile "kendi alanlarını yaratmak" (Li, 2011, s. 1223) için kullandıkları kaynaklar arasındaki ilişki üzerinde odaklanacak biçimde ele alındı. Bu kaynaklar repertuvar olarak nitelendirildi ve sadece dillere değil farklı modlara da eğilen bir yaklaşım benimsendi.

Benzer bir düzlemde Blommaert (2008) repertuvar kavramını tanımlarken 'sabit' diller yerine 'devingen' kaynaklara odaklanmaktadır. Çok dilli repertuvara atıfta bulunan Blommaert, bu repertuvarların herhangi bir ulusal alana veya ulusal ve sabit bir dil rejimine bağlı kalmadığını, ancak bireyin yaşantısıyla ilişkili olduğunu ve konuşmacının kendine özgü biyografik yörüngesini izlediğini ifade eder (s. 16). Bu tanımlara bakıldığında, sınırları çizilmiş bir yapı olarak dil kavramından konuşmacıların dil repertuvarına ve pratiklerine odaklanma yönünde bir geçişten bahsedilebilir. Diller ötesilik literatürü, adlandırılmış dillerin sınırlarını yıkar ve ulusal dil ideolojisine ve dilsel saflığa meydan okur.

Bu çalışmada diller ötesilik çerçevesinde, bireylerin dil sistemlerin bütünleşik bir repertuvarından yararlandığını öne süren ve diller ötesiliği sınıf bağlamının dışında inceleyen bütünleştirici bir bakış açısı sunulmaktadır. Diller ötesiliğe pedagojik yaklaşımın ötesine gittiğimizde, örneğin, dijital alanların, dil yeterliliğini ve akıcılığından bağımsız, dil bilgisini hesaba katmadan veya dilsel eksikliğe işaret etmeden, dil ötesi kaynakların stratejik kullanımını gerektirdiğini görürüz. Bu noktada iletişimde ortaya çıkan diller ötesi pratiklerin, konuşmacıların sosyal etkileşimleri ve anlam oluşturma süreçlerini nasıl yönettiğini gösteren işaretler olduğu ifade edilmelidir. Bireylerin iletişim kaynaklarını kullanabildiği ve bir dizi dilsel performans ürettiği dijital ortamlarda, diller ötesilik pratikleri yaygındır ve bu sebeple diller ötesilik teorisi pedagojik bağlamın ötesine gitmeyi gerektirir. Araştırmalar, kurumsal bağlamlarda, özellikle sınıf ortamında, diller ötesiliğin nasıl ortaya çıktığına ve işlevine odaklanmıştır ancak kurumsal veya akademik olmayan bağlamlardaki çalışmalar oldukça azdır. Bu çalışma ile geniş kitleler üzerinde etki gücüne sahip olan Türk sosyal medya etkileyicilerinin diller ötesi pratiklerini açıklamayı ve dijital

bağlamlarda dil ötesiliğin nasıl bir pratik olarak karşımıza çıktığını göstermeyi hedeflemekteyim.

Dijital mekanlarda iletişim analizine ve bu alanlarda diller ötesilik pratiklerine odaklanan bu çalışma, mekansal repertuvarlara da eğilerek anlamlı iletişim performanslarında bu repertuvarların rolüne yer vermiştir. Bu repertuvarlar, performans sırasında konuşmacıların tasarrufunda olan dil kaynakları olarak tanımlanır (Pennycook & Otsuji, 2014) ve varsayılan izleyici kitlesi için içerik oluşturma sürecinde yeniden göstergesel ve çok modlu olarak kullanılabilir. Çalışmanın bu boyutu, diller ötesilik teorisinin çok modluluk ve göstergebilim ile ilişkisi gözetilerek ele alınmıştır. Dijital alanlar, Li'nin (2011) de tasvir ettiği üzere, ulus ötesi konuşmacıların dünyayla bağlantı kurmak ve kendilerine bir temsil alanı yaratarak kendilerini yetkin hissettikleri bir diller ötesi alan inşa etmeyi sağlayan zengin göstergesel repertuvarlar sunar.

Sosyal medya çalışmalarının çoğu, çeşitli sosyal medya platformlarından (örneğin Twitter ve Reddit) gelen büyük veriler de dahil olmak üzere yazılı verilere dayanmaktadır. Veri toplama süreci genellikle otomatiktir ve çok miktarda yazılı veri toplanması mümkündür. Bu süreçte manuel veri temizliği gerekebilir, ancak sözlü veri ile çalışmak daha zahmetli olan bir çeviri yazı süreci gerektirir. Bu çalışmada, toplumdilbilimsel bir olguyu araştırmak için görsel-işitsel medya verisinden oluşan bir sosyal medya derlemi oluşturulmuş ve açımlama (annotation) ve etiketleme (tagging) için ELAN adlı yazılım kullanmıştır. Derlem destekli çalışmalara bakıldığında Türk kullanıcılarının ürettiği çok modlu sosyal medya içeriğini inceleyen ve derlembilim yöntemlerini kullanan bir çalışmaya rastlanmamıştır. Ayrıca, özellikle çağdaş dijital iletişim pratiklerini incelemek üzere hazırlanan ve Türkçe konuşucularının diller ötesi pratiklerine odaklanan özel bir derlem de bulunmamaktadır.

Yukarıda açıklanan amaçlar doğrultusunda, bu çalışmada vlog türüne dair öğelerin, konuşmacıların dilsel repertuvarlarının ve iletişimin geçtiği bağlam içindeki dil dışı kaynakların sistematik bir analizini yapabilmek için etkileyicilerin vlog içeriklerinden oluşan bir sosyal medya derlemi hazırlandı. Vloglarda konuşmacıların günlük yaşamlarında ortaya çıkan diller ötesi pratiklerin gerçekliğini araştırmayı hedefleyen

bu çalışma, derlem destekli bir yaklaşım kullanarak diller ötesilik ve çok modluluk ilişkisini derinlemesine inceler. Diller ötesilik sosyal-kültürel bir bakış açısıyla Türkiye'deki eleştirel diyaloğun bir parçası olamamıştır. Bu sebeple ampirik bir araştırma üzerinden çevrimiçi toplulukların bir alt kümesi olan içerik üreticisi etkileyenlerin iletişim pratikleri incelenerek Türkçe'nin toplumsal yaşamını analiz etmeyi ve dil kullanıcılarının dilin dönüşmesinde nasıl güçlü bir özne olduğunu ve ayrıca dil formlarını yeniden üretmek için özel bir konumda olduklarını göstermeyi hedeflemekteyim.

Öte yandan çalışmanın bir kısıtlılığı fonetik ve fonolojik ya da diğer bürünbirimsel öğelerin bu derlemde temsil edilmemesidir. Ayrıca bu özel derlemde bir dizi sözlü olmayan davranış da dahil olmak üzere bedensel eylemler için etiketleme yapılmamıştır.

ALANYAZIN

YouTube, katılımcıların bireylerle veya topluluklarla, içerik üretme ve paylaşma dolayısıyla farklı düzeyde etkileşim yaşadığı herkese açık bir video paylaşım sitesidir. Bu platform kullanıcı temelli içerik üretimine ve dağıtımına imkan vermesi yönüyle katılımcı bir kültürü doğurur. YouTube, kişisel depolamayı kolaylaştıran bir video arşivi gibi görünse de ilk etapta “Broadcast Yourself” (Kendini Yayınla) konseptiyle (Burgess & Green, 2009, s. 4) kamuoyuna tanıtılan, dinamik bir tasarıma vurgu yapan, bireysel ve kamusal söylemi kökten değiştiren bir platformdur.

Vlog (*video* + *blog*), dünyanın en çok kullanılan video paylaşım siteleri arasında YouTube'da geleneksel hale getirilmiş görsel-işitsel bir blog biçimidir. Görsel-işitsel içeriğe sahip olması nedeniyle bloglardan farklıdır. Bhatia (2018), kurallarını oluşturmak için metinsel ve görsel formları birleştiren vlog iletişiminin hibrit doğasını ele almaktadır. Benzer çalışmalar incelendiğinde, dünya çapındaki bu sosyal etkileşimli videolarda ortak özellikler göze çarpmaktadır. Örneğin, güzellik içeriği, çevrimiçi sohbetin tüketici sayısı açısından YouTube'daki diğer tüm materyallerden daha fazla izlenen bir içerik türüdür. Bu içeriklerin yüze 95'i içerik üreticileri tarafından paylaşılan ve milyarlarca görüntüleme almasıyla tüm sektörler arasında en

yüksek izlenme rakamlarına erişen videolardır (Pixability, 2015). Bu nedenle, güzellik içeriği üreticileri mikro ünlü statüsü kazanmış güzellik uzmanları olarak nitelendirilir (Marwick & Boyd, 2011; Riboni, 2017). Bu gurular güzellik ve yaşam tarzı videoları yükler ve bu videolar genellikle görüntüleme sayısını arttırmak ve abone sayısını artırmak için markalı içerik içerir. Hou (2019), bu tür vlogların sunduğu bilginin sıradan insanlar tarafından erişilen yeni bir açıklama tekniği (clarification technique) olduğunu belirtmektedir.

Önemli bir izleyici kapasitesine ulaşan vloggerlar (vlog içerik üreticileri), güzellik içeriği tüketicileri ile sanal bir girişim ve sosyal bağlantı kurar. Gannon ve Prothero (2018), güzellik içeriği üreten YouTuberların bir Uygulama Topluluğunu (Community of Practice, CoP) temsil ettiğini gösterir. Bu doğrultuda, karşılıklı katılımı uzmanlık alışverişi, paylaşılan repertuvarlar olarak güzellikle ilgili jargon ve ortak girişim olarak pratiklere ilişkin ortak anlayış ve vloggerların kim olduğu ve ne yaptıkları olmak üzere üç uygulama boyutu tanımlanır (Gannon & Prothero, 2018, Wenger ve ark., 2002). Güzellik içeriği üreten vloggerların dilsel repertuvarlarıyla ilgili olarak, çalışmanın bulguları, güzellik toplulukları arasında dolaşan özel sözcükleri ve paylaşılan bilgiyi (shared knowledge) oluşturan 'meet up,' 'tags,' 'guest posts,' 'collabs,' 'TMI,' and 'vlogs' gibi terimlere dikkat çekmektedir.

Bhatia (2018) ise vlogları, iletişimin yalnızca metinsel çıktısından ziyade iletişimsel bir olayın (communicative event) bağlamsal niteliğini dikkate alan söylemsel ürünler (discursive products) olarak ele alır. Vlog pratiğini oluşturan elementlere bakıldığında, Bhatia, ilişki kurma ve izleyici katılımının yenilikçi ve söylemler arası anlatılara ilham olduğunu ve sosyalleşme, kendini reklam yapma ve profesyonel uzmanlık gibi eylemlere yer verdiğini göstermiştir. Bu bulgular vlogların iletişimsel işlevine de paraleldir. Vloglar, günlük konuşma stiliyle doğal bir benliğin, jargon ve ders verici konuşmalarla uzman bir benliğinin ve tanıtım ve reklam konuşmalarıyla da bir YouTuber benliğinin sunulmasına olanak sağlar. Bu çalışmada Bhatia, kişilerin farklı türde konuşmalar üretip ve farklı benliklerini sergileyebildiği serbest bir alan yaratan vlogların söylemler arası doğasını ortaya koyar.

Dijital medya aracılığıyla, yeni çevrimiçi mesleklerde, kimliklerde ve iletişim uygulamalarında bir artışa tanık olundu. Sosyal medya etkileyicileri, geniş bir takipçi ağı oluşturan ve "bir veya birkaç niş alanda güvenilir beğeni yaratıcıları" olarak kabul edilen kişilerdir (De Veirman ve ark., 2017, s. 798). Sosyal medya etkileyicileri, ağırlıklı olarak güzellik ürünleri, markalar, hizmetler ve yaşam tarzları içeren çeşitli pazarlara karşılık gelen dijital medya için içerik oluşturuculardır. Liu ve arkadaşlarının (2019, s. 420) vlog tanımında da belirttiği gibi, diğer içerik oluşturma modlarıyla karşılaştırıldığında etkileyicilerin vlogları "daha çok yüz yüze etkileşime benzer." Örneğin, etkileyiciler sanki seyirciyle konuşuyormuş gibi kameraya bakarak konuşup vlog içeriği üretirler. Potansiyel izleyicilerle bir bağ kuran etkileyiciler, etkileşimli öğelere başvurarak monologlar oluştururken hayali bir takipçi topluluğunun varlığı duygusundan faydalanır.

Etkileyiciler, vloglarını YouTube'daki diğer türlerden ayırmak için dili stratejik olarak kullanır. Riboni (2017), güzellik vloggerlarının makyaj eğitimlerinde, sorular ve direktifler, değerlendirme unsurları ve tanımlayıcı ifadeler dahil olmak üzere yüz yüze etkileşime özgü konuşma özellikleri veya öğeleri olarak nitelendirilen yaygın etkileşim belirteçlerinin kullanıldığını gösterir. Örneğin, bu çalışma selamlaşma ve vedalaşma pratiklerini vloglardaki öngörülebilir konuşma özellikleri olarak değerlendirir. Sorular ve direktifler, bir yüz yüze etkileşimi taklit eden bir yanıt biçimi (etkileşim) ortaya çıkarmayı amaçlar. Değerlendirme araçları etkileyici ile izleyici arasında yakınlık kurulmasına katkıda bulunur ve genellikle değerlendirici sıfatları içerir. Yüz yüze etkileşimin unsurları olan deiktik araçların kullanımına bakıldığında, Riboni, vlog üreticisi ve izleyici arasındaki eşzamanlı bir konuşma izlenimi yaratan ortak bir uzam-zamansal bağlamın söylemsel inşasına bu araçların nasıl katkıda bulunduğunu gösterir.

Dijital mekan ve çok dilli/modlu iletişim

YouTube yalnızca bir veri kaynağı değildir, Burgess ve Green'in (2009) öne sürdüğü gibi, "YouTube potansiyel bir kozmopolit kültürel vatandaşlık sitesidir ve bireylerin kimliklerini ve bakış açılarını temsil edebildiği, başkalarının benlik temsilleriyle ilişki kurabildiği ve kültürel farklılıklarla karşılaşabildiği bir alandır" (s. 81). Platformun

kozmopolit yapısı ile ilişkili olarak, pek çok çalışma, başta metin tabanlı CMC olmak üzere çevrimiçi iletişimde birden çok dilin kullanılmasını araştırdı (Danet & Herring, 2007; Herring, 2012; Lee, 2016; Warschauer & Grimes, 2007). Hong, Convertino ve Chi (2011), 62 milyon tweette 100'den fazla farklı dil buldu. Leppänen'in (2007) çok dilli internet ortamlarına odaklanan çalışması, katılımcıların hem hayali dinleyici kitleleriyle ortak bir dil olan ana dillerinden hem de bu izleyicilerinin İngilizce'yi anlayabileceğini varsayarak İngilizce'den yararlandıklarını ortaya koydu. Benzer şekilde Androutsopoulos (2007) ve Siebenhaar (2006), bilgisayar aracılı söylemde dil seçimini ve kod değiştirme pratiklerini araştırdı. Genel olarak, Benson'ın (2017) *The Discourses of YouTube*'da tartıştığı gibi, tüm bu çalışmalar sosyal medyanın küreselleşmesinin dil kullanımı ve yeni iletişim pratiklerinin biçimine ve işlevine dair kanıtlar sunar.

Katılımcı çevrimiçi iletişimin karmaşıklığından yola çıkan ve türe dair/özgü kipler ve daha kapsamlı "dijital göstergebilimsel kapitalizm" pratiklerinden (Zappavigna, 2019) yararlanan bu çalışmalar, kendimizi ifade ettiğimiz araçlar ve kiplerden oluşan bir repertuvarın varlığına işaret eder. YouTube'un çok dilli ve çok modlu katılımı teşvik eden yerel ötesi bir sosyal alan oluşturur ve diller ötesilik teorisin çok dilli ve çok modlu iletişime yaptığı vurgu düşünüldüğünde, sosyal medyanın sağladığı olanaklar olarak dijital alanlar ve mobil kaynaklar diller ötesi pratikler çerçevesinden incelenmelidir.

Dijital mekanlar, bireylerin ulusötesi etkileşimleri ve ilişkileri geliştirmesi için deneyimsel alanlardır. Bu tür alanlar, çok sayıda göstergebilimsel kaynak aracılığıyla anlam oluşturmaya ve paylaşmaya olanak sağlar. Örneğin etiketler (hashtag) mobil söylem kuryeleridir (Blommaert, 2019) ve emoji dili bir tür dilleri ötesi pratiktir (Li, 2016). Benzer şekilde GIF'ler ve meme'ler dilin sınırlarını ve geleneksel anlam oluşturma mekanizmalarının ötesinde dijital araçlardır. Bu nedenle, çevrimiçi iletişimde dilbilimsel repertuvar ve kipleri inceleyerek dil kavramına yönelik kullanıma dayalı (usage-based) bir anlayış geliştirmeye ihtiyaç vardır.

Dijital (sosyal) alanlar, gündelik faaliyetleri hızla daha görünür hale getirdi ve aynı zamanda kullanıcıların benlik sunumlarını ve geç modern kimliklerini sürekli değiştirmeleri için bir yaşam alanı sağladı. Bu tür sanal alanlar, kullanıcıların kendi

bireysel ancak katılımcı sosyal alanlarını yaratmalarına ve yaratıcı ve kişisel bir anlatı sunmalarına olanak tanır. Li (2011), bu bireysel performansları analitik sürecinin ayrılmaz bir parçası olarak ele alır ve bireylerin kaynakları sosyal faaliyetler için nasıl kullandıklarını duruma duyarlı bir şekilde analiz eder. Li'nin diller ötesilik ve üst dil pratiklere yaklaşımı, bireylerin kendi sistemlerini oluşturdukları ve karşılığında "daha geniş sistemler ve yapılar inşa eden" bir alan olan söylemsel pratiklere odaklanmaktadır (s. 1225). Bu dönüştürücü süreç, konuşmacıların değişen dilbilimsel ve sosyal pratiklerin aktif aracıları olma kapasitelerini gösterir. Sonuç olarak, çevrimiçi iletişimde konuşmacıların yaratıcı ve eleştirel pratiklerinin incelenmesi, konuşmacıların yarattığı ve beslediği diller ötesi pratiklerin dönüştürücü gücünü göstermek için önemli bir alan açar.

Diller ötesilik teorisi

Diller ötesilik bir terim olarak neredeyse otuz yıldır kullanılmaktadır ve farklı disiplinler tarafından çeşitli şekillerde tanımlanmıştır. Translanguaging (Creese & Blackledge, 2010; Sayer, 2013; Li, 2011, 2016, 2018; Li & Zhu, 2013, 2019), transglossic practices (Garcia, 2014; Sultana & Dovchin, 2017), metrolingualism (Otsuji & Pennycook, 2010; Pennycook & Otsuji, 2014), transidiomatic practice (Jacquement, 2005, 2013, 2015), polylanguaging (Jørgensen, 2008), ve translingual practices (Canagarajah, 2013) yaygın kullanılan kavramlar arasındadır. Terimin kökeni eğitim bağlamına dayanır. Galce iki dilli eğitim bağlamında doğan kavram, bilgi alma (dil girdisi) ve verme (dil çıktısı) aracı olarak iki dilli öğrencilerin hem Galce hem de İngilizce ile etkileşiminin pedagojik değerini gören Cen Williams (1994) tarafından (Galce trawsieithu) ortaya konuldu. Williams, eğitim ortamlarında dilleri karıştırmanın potansiyel avantajları olarak okul konularının daha iyi anlaşılmasına, dil üretiminde her iki dille etkileşime girerken her iki dili de geliştirmeye, ev-okul iş birliğini geliştirmeye (Baker, 2001) ve akran etkileşimde mevcut olan dilsel kaynakların kullanılmasıyla akran etkileşimini ve belirli bir göreve bağlılığı geliştirmeye odaklandı.

Dil-kullanıcı odaklı bir teori olan diller ötesilik (Baynham & Lee, 2019) bireyin her bir dili eksik bir şekilde kullanmasına değil de dil yeterliliğine bağlı olmadan ve çok

dilliliği yeniden kavramsallaştırarak dil repertuvarlarına bütüncül bir yaklaşım getirir. Canagarajah (2018), "tüm dilde" yetkinliğin önemsiz hale geldiği bir yaklaşıma yönelerek tamamlanmamış çok dilliliğe (truncated multilingualism) işaret eder. Bu bağlamda, konuşmacıların repertuvarları performatiftir ve tam olarak dilleri (statik yapılar görüşü bağlamında) temsil etmemektedir.

Bu tanımda, konuşmacıların dilleri kullanarak etkileşimi koordine etme yetkisine sahip olduğuna dikkat etmek gerekir ancak dillerin ötesinde olmak demek çok modlu etkileşim ekolojisinde etkin olan diğer unsurlara da eylemlilik atfetmek demektir. Benzer bir görüşle, Canagarajah (2018), trans- ön ekindeki anlamı, şeylerin (things/assemblages) etkinliğinden yararlanarak açıklar. Çok modlu bir yaklaşım benimseyerek iletişim ortamında göstergesel kaynaklara, eşyalara veya diğer elementlere odaklanılabilir ve mekansal ekolojideki maddesellik incelenebilir. Dil pratikleri zaman ve mekana bağlı bir üretim değildir, ancak onlar mekanı yarattığı kadar mekansal repertuvarlar da dil pratiklerinin bileşenleridir. Küreselleşen mekanlar ve mobil kaynaklar söz konusu olduğunda ise bu pratikler yeni bağlamında tekrar düşünülmelidir. Her ne kadar dağınık ve karmaşık bir yapıya sahip olsa da sosyal medya bu tür bir analiz için uygun bir mekandır ve diller ötesilik pratiğinin incelenmesine katkıda bulunabilir.

YÖNTEM

Bu çalışmada aşağıdaki sorulara yanıt aranmaktadır.

1. Vlogların ayırt edici iletişimsel pratikleri ve kaynakları nelerdir?
2. Türk sosyal medya etkileyicileri, diller ötesi pratiklerinde hangi dilsel ve çok modlu kaynakları kullanır?
3. Mekansal repertuvarlar, Türk sosyal medya etkileyicilerinin diller ötesi pratiklerinde iletişimsel faaliyetlere nasıl aracılık ediyor?

Bu çalışmanın katılımcıları başta YouTube olmak üzere sosyal medya platformlarında içerik üretimi yapan popüler Türk etkileyicileridir. Katılımcılar ölçüt örneklem yoluyla seçildi (Creswell, 2013). Bu kriterler (i) Türkçe konuşmak, (ii) YouTube profilinde belirtildiği gibi Türkiye'de yaşıyor olmak, (iii) Instagram ve YouTube

platformlarında 250.000 üzerinde takipçi sayısına sahip olmak, (iv) veri toplama sırasında aktif kullanıcı/içerik üreticisi olmak ve (v) açık hesaplara sahip olmaktır. Kriterlere bağlı olarak altı kişi belirlendi.

Özel olarak oluşturulan bu derleme Sosyal Medya Etkileyicileri Derlemi adı verildi (Social Media Influencer Corpus, SMIC). Bu derlem, 2020 ile 2021 yılları arasında altı Türk makro etkileyicisinin YouTube'da paylaştığı asenkron vlog içeriğinin derlenmesiyle oluşturuldu. Ünlü statüsüne ve algılanan etki gücüne sahip bir grup insanın çağdaş iletişim uygulamalarını göstermek için derlenmiş ve oluşturulmuş sözlü bir derlem olarak SMIC, 17.781 sözcük türü ve 120.928 sözcükten oluşur. Derlem verisi, her etkileyicinin paylaştığı 5 video seçilerek toplam 30 vlog içerir. Toplam 12 saat 37 dakika uzunluğunda (13 ila 42 dakika arasında değişen görüntü uzunluğu) vlog içeriği ortografik olarak yazıya aktarıldı. Her video dosyası ELAN yazılımında (Sürüm 6.2) işlendi ve üst verileri, çeviri yazı, açımlamalar ve etiketler içeren dosyalara dönüştürüldü. Bir sosyal medya derleminin üst verisi, yüz yüze konuşma verisinden oluşan bir derlemden farklıdır. Üst veri olarak toplanan bilgi türü ilgili dijital ortam tarafından şekillenir ve otomatik olarak oluşturulan, yarı otomatik olarak oluşturulan ve kullanıcının kendisinin oluşturduğu üst veriler olmak üzere kategorilendirilebilir (Schmidt & Marx, 2019). SMIC ise YouTube'dan toplanan betimsel bilgilerin yanı sıra analitik bilgileri de içerir.

Bunun yanında, etkileyiciler ve izleyiciler arasındaki etkileşiminin önemli olduğu yadsınamaz, ancak içerik oluşturucuların dil pratiklerini doğrudan temsil etmedikleri için takipçilerin yorumlarına bu çalışmada yer verilmemiştir. Derlemin temsil gücünü düşünerek, YouTube'daki vloglar, yayınlandığı tarih temel alınarak çalışmanın veri toplama süreci başladığı günden itibaren ters kronolojik yayın sırasına göre seçildi. Ancak, müzik klipleri gibi 3 dakikalık videolar vlog olarak nitelendirilmedikleri için yayınlanma sıralarına bakılmaksızın hariç tutuldu.

YouTube'daki iletişimin bir parçası olarak vlog iletişiminin karakteristik özelliklerini ve öğelerini araştırılması ve vlogların çeşitli bağlamlardaki işlevinin anlaşılması disiplinler arası bir okuma gerektirirken, vloglardaki dil kullanımının sistematik olarak incelenmesi bu iletişim biçimini kapsayıcı çerçeveler üretilmesini gerektirir. Bu

sebeple, bu çalışmada bir dijital iletişim biçimi olarak vlog türünü anlamak için, vlog üretiminin merkezinde yer alan pratikler incelendi. Öncelikle bağlamı anlamak için vlogların çekildiği mekanlar ve görüntüleme biçimleri (footage type) analiz edildi. Ardından tüm metinler detaylı şekilde okunarak Torjesen'in (2021) vloglardaki tür (genre) repertuvarlarının sınıflandırılması yoluyla vlog içeriği üretmenin iletişim işlevleri incelendi. Frobenius'un (2011, 2014b) 'vloglara yeni tür yaklaşımı' gözetilerek vloglarda öne çıkan etkileşim öğeleri belirlendi. Son olarak, altyazılar, başlıklar, etiketler (hashtag) ve emojiler gibi vlog iletişiminin tabiatı gereği dijital olan öğeler ve işlevleri ortaya kondu. Bu öğelerin bulunması vloglar üzerinde yapılan etiketleme sürecinde gerçekleşti. Bu analizlerin vlog iletişiminin yapısını, işlevini ve iletişim kaynaklarını ortaya koyması ve gelecek çalışmalar için kullanılabilecek bir analiz çerçevesi için kaynak olabileceği düşünülmektedir. Ancak, bu çalışma etkileşimsel bir yapıya sahip olduğu düşünülen tepki (reaksiyon) verilerini (Frobenius, 2011) (görüntüleme, beğeni, yorum, abonelik) incelemeyi amaçlamamaktadır.

Bu çalışmada, özel bir etkileyici vlog derlemi inşa edilerek, yaygın bir iletişim pratiği olan vlogların yapısı ve işlevi incelenirken aynı zamanda toplumdilbilim çalışmalarının da gündeminde olan bir olgu olarak diller ötesilik pratikleri de araştırılmaktadır. Derlemin hazırlanması aşamasında takip edilen yol şu şekilde tasarlandı: (1) işlenecek medya dosyasının ve önceden tanımlanmış bir katman şablonunun eklenmesi, (2) üst veri girişi, (3) ses dosyası üzerinde cümlelerin sınırlarını belirlenmesi, (4) çeviri yazının tamamlanması, (5) cümlelerin otomatik olarak sözcüklere bölünmesi, (6) belirlenen katmanlarda diller ötesilik örneklerinin işaretlenmesi ve (7) açımlamaların ELAN ve R kullanılarak analiz sonuçlarının incelenmesi.

İlk adımda belirtildiği gibi ELAN'da çalışmak için, dosyaları aynı açımlama katmanları şablonunu kullanarak işlemek üzere video dosyasıyla birlikte önceden tanımlanmış katmanlara sahip bir şablon içe aktarıldı. Bu şablonda belirlenmiş katmanlar (1) altyazılar/cümle katmanı (METİN), (2) sözcük katmanı (TT), (3) diller ötesilik etiketi (TT), (4) diller ötesilik örneğinin kategorisi (TRC), (5) mekansal repertuvarlar (SR), (6) bağlamsal olarak ilgili kaynaklar (CRR), (7) iletişimde

kullanılan vlog kaynakları (VR) ve (8) 1'den 6'ya kadar aynı katmanların etkileyicilerin dışında diğer konuşmacılar için tekrar edilmesi şeklinde hazırlanmıştır.

İlk kodlama katmanı olarak oluşturulan etiketleme şemasıyla 30 video etiketlenmiştir. Bu aşamada bir noktaya dikkat çekmek önemlidir. Diller ötesilik örneklerinin kodlama işlemi, Türkçe konuşucularının diller ötesilik pratiklerini etkileyen ya da oluşturan unsurlara dikkat çekmeyi hedeflemektedir ve ortaya çıkan kategorik yaklaşım yalnızca metodolojik girişimdir. Bu sayede geçici kategoriler ile parçadan bütüne bir yorum ortaya konulabilir. Bu nedenle, bireysel kodlar, bütün bir dil pratiğinin yalnızca yerel bir tezahürüdür. Diller ötesilik teorisi konuşmacıların performanslarını analiz etmek için bütüncül yaklaşımları savunduğundan, diller ötesilik örneklerini kategorize etmek kolay bir iş değildir. Öte yandan, diller ötesiliğin nelerle ilişkilendiği ve bu tür pratiklerin katalizörlerinin nasıl tezahür ettiğini anlamak için, bu çalışmada fenomeni gerçekleştiren kalıplaşmış oluşumlara dayanarak bu unsurlar ortaya konuldu. Aşağıdaki kategoriler işaretleme sonucu ortaya çıkan unsurları gösterir. İşaretli unsurlar, (1) translingual eklenti, (2) spontane diller ötesilik, (3) dijital sözcükler, (4) fonetik harf çevirisi, (5) argo ve (6) çeviri olarak sınıflandırıldı.

Son aşamada ise dijital iletişim mekanlarında olduğu kadar fiziksel olarak iletişim bağlamında ortaya çıkan diller ötesi pratiklerin üretilmesini destekleyen mevcut mekansal repertuvarların (spatial repertoires) ve bağlamsal olarak ilgili kaynakların üzerinde duruldu. Bu etiket (SR ve CRR), konuşma olayının (speech event) bağlamsal konfigürasyonunu ve metin yapısını basite indirmek için değil, bağlamsal unsurların diller ötesilik pratiklerin üretiminde aldığı rolü ortaya koymak için oluşturuldu. Bu aşamada mekandaki nesnelerin ve bağlamsal unsurların anlam üretimindeki etkin rolü tartışılırken vlog iletişim analizi ve diller ötesilik analizleri de bu sürece dahil edilerek, tartışma bütünsel bir yaklaşımla örneklendirildi.

BULGULAR VE TARTIŞMA

İlk bölüm, vlog türünü karakterize eden ve tür özelliklerini belirleyen iletişim pratiklerine ve kaynaklara odaklanmaktadır. Bunu için, (a) vlogların ortamı ve mekanları, (b) vlog üretimine dair sosyal medya etkileyicilerinin benimsediği

iletişimsel işlevler, (c) asenkron ve aracılı iletişimde kalıplar oluşturan etkileşimli öğeler ve (d) dijital iletişim ortamlarındaki anlamı inşa eden vlog araçları/kaynaklar incelenmiş ve kategorize edilmiştir. Daha sonra, dilsel kaynaklara bakılarak konuşmacıların diller ötesi alanını birlikte inşa eden sözel ve diğer modlar analiz edildi. Bu analizde translingual eklentilerin, spontane diller ötesilik pratiklerinin, dijital sözcüklerin, fonetik harf çevirilerinin, argonun ve çevirinin vlog iletişimi bağlamında ortaya çıkan anlamı inşa eden araçlar olduğu tespit edildi. Son olarak, maddeselliğin (çeşitli nesneler, araçlar ve teknolojiler) vlog ve diller ötesi pratiklerle nasıl ilişkili olduğu örneklerle açıklandı.

Bir iletişim etkinliği olarak vlogların niteliklerinin tanımlanması için öncelikle düzenli mekanlar ve çekim görüntülerine (footage) bakıldı. Vlog çekimlerinde ortam ve mekanlarla ilgili olarak (1) oturarak alınan görüntüler, (2) gündelik yaşamdan görüntüler ve (3) sahne arkası görüntüler olmak üzere üç yaklaşım gözlendi. Etkileyicilerin tercih ettiği çekim mekanları ev (domestic), iş yeri (workplace) ve üçüncü şahıs mekanlar (third party) olarak kategorize edildi. Bu mekanlar, vlog içeriğinde anlatılan etkinliklerle ilgili olarak mekanların ve nesnelerin nasıl düzenlendiğini gösterir. Oturarak alınan görüntüler tipik olarak iş yerlerinde çekilen (n = 11), kompozisyonlarının marka ve ürün adları ile güzellik ürünleri açısından zengin olduğu tespit edilen makyaj eğitimleri, ürün tanıtım videoları, hediye ürünlerinin kutulardan çıkarılmasıyla yapılan firma tanıtım videoları gibi çok sayıda nesnenin görüntülendiği vloglardır. Gündelik yaşamdan görüntüleri çeken vloglarda çoğunlukla üçüncü şahıs mekanlar (n = 12) tercih edilir. Etkileyicilerin rutin etkinliklerden söz ettiği, doğası gereği monolojik ve bilgilendirici ve içeriği açısından tanıtıcı olan servis alanlarında çekilmiş vloglar bu tür çekim görüntülerine örnek verilebilir. Sahne arkası görüntüler bu çalışmanın verisinde çok sık değildir (n=2) ve tur ve düzenleme (kozmetik, giyim eşyaları vb.) gibi vlogların üretildiği mekanlara ait materyallerin öneminin gösterildiği videoların görüntülerine tekabül eder. Mekanlar ve kompozisyonlar, etkinliklerin mekansal organizasyonunu ve vlog içeriğinin yapısal unsurlarını açıklamaktadır. Bu pratiğin etkisi, sözlü iletişimde mekanların ve mekansal repertuvarın devreye girdiği dil üretiminde gözlemlenmektedir.

Vlogların iletişim işlevlerine bakıldığında, bulguların Torjesen'nin (2021) bulgularıyla benzer olduğu görülür. Belirlenen işlevler üçe ayrılır: duygu ve düşünce aktarımı, bilgilendirme ve öğretim. İlk olarak, kamera karşısına geçip duygu ve düşüncelerin paylaşıldığı vloglarda içerik üreticilerinin doğal (otantik) ve güvenilir kişi imajı inşa ettiği gözlenir. Bu imaj hayali izleyicilerin güvenini kazanmak için önemlidir. Garcia-Rapp (2017) ve Marwick (2013) çalışmalarında güven imajının sürdürülmesi için içerik üreticilerinin itibar ve güvenirliğine yatırım yaptığını gözlemler. Dürüstçe fikirlerini ve yorumlarını sunan etkileyiciler bu sayede "gerçek ve özel benliklerini" (Jerslev, 2016, p. 5240) sergilemekte ve bir dürüstlük söylemi üreterek izleyici kitleleriyle bir yakınlık ve birlik hissi yaratmaktadır. Bu sayede kitleler-markalar-piyasa ilişkisini yönetme gücüne sahip olur. İzleyicilerle kurulması beklenen yakınlık hissi kişisel tecrübelerin ve özel hayatın paylaşılması veya öyküleme yoluyla da gerçekleşebilir. Örneğin, bir etkileyici özel hayatına dair detayları sıradan bir biçimde öykülerken "ünlü" statüsünü geri plana atarak "sıradanlık" algısı yaratmaya çalışmıştır. Soru-cevap ve itiraf içerikleri bu işlev için uygun bağlamlar olarak bulunmuştur. Monolojik yapıda olmasına rağmen bu vloglarda özellikle etkileşimli bir üslup olduğu gözlenir ve üslup hayali izleyicinin dahil edilmesiyle çoklu etkileşim özellikleri göstermektedir. Bunlar arasında pekiştiriciler ve gerçeklik belirleyiciler (Defour, 2012) olarak kullanılan "gerçekten" (ham frekans=357), "çok" (ham frekans =1902) ve "gerçekten çok" (ham frekans =133) gibi en sık kullanılan empatik belirteçlerin kanıtsallığı ve (artan) öznelliği gösterdiğini ortaya çıkmıştır.

Bilgilendirme işlevi ise tanımlama, yorumlama, kritik etme gibi eylemlerin gerçekleştiği vlog içeriklerine işaret eder (örneğin, makyaj videosu, yoga, moda ve sağlıklı yaşam guruluğu). Bu vloglar genelde değerlendirme odaklı söylemlerin ve doğru bilgi paylaşma hedeflerinin olduğu içeriklerdir. Kutu açma (unboxing), ürün değerlendirme (product review) ve düzenleme (decluttering) gibi vlog içeriklerinde bu işlev sıklıkla gözlendi. Bu sayede vlog kompozisyonlarında mekansal repertuarının bir parçası olan bir dizi nesnenin gösterildiğine şahit oluruz (reklam paketleri vb.). Bu işlev ile derlenen içeriklerin asıl amacı markaları tanıtmak ve marka-tüketici (pazar odaklı) ve etkileyici-tüketici (ilişkisel) arasında bir bağlantı kurmak için profesyonel

bir pratiğin üretilmesidir. Bunun yanında, ikna edici konuşma üslubu özellikle ayrıntılı ve doğru ürün bilgilerinin paylaşıldığı promosyon pratiklerinde sık görülür.

Bilgilendirme işleviyle kısmen örtüşen öğretim işlevi genellikle "pedagojik monologlardan" oluşmaktadır (Tolson, 2010, s. 282). Bu işlevde konuşmacının, açıklamalar yaptığı ve görsel aracılı adım adım yönergeler verdiği kendine özgü bir didaktik stile sahip olduğu gözlenir. Oturarak yapılan makyaj vlogları ve hayattan kesitler içeren yaşam tarzı vlogları, ilgili alanlarda uzman bir benlik sergilemek için genellikle bu işlevi kullanır. Bir aktiviteyi tasvir eden yönergeler, özel jargon ve etkinlikle ilgili dil dağarcığının kullanıldığı ifadeleri içerir ve tüm bu ifadeler dünya genelinde yaygınlaştığı orijinal kodda kullanılır. Örneğin, concealer (kapatıcı), corrector (düzeltici), highlighting (vurgulama), buffing (parlatma), yoga flow (yoga akışı), foam (köpük), scrambled egg (çırpılmış yumurta) ve intermittent fast (aralıklı oruç) gibi kelimeler ve kelime grupları cümle içinde orijinal dilde yer bulur. Bu ifadeler Türkçe'nin dil sistemine entegre olmadıkları halde söylemsel olarak bağlamı tamamlayan ve anlam üreten iletişim kaynaklarıdır. Etkileyicilerin ilgili jargonu kullanması, Gordon ve Luke'un (2012) da ifade ettiği gibi profesyonel terminolojiyi kullanarak uzmanlıklarını ortaya koyma durumunu gösterir. Bu uzmanlık bireylerin öğretmen rolü için destekleyici bir kaynaktır.

Pazar odaklı bağlamların çoğunda olduğu gibi, içerik oluşturma, hayali bir izleyici kitlesine hitap etmeyi amaçlar. Etkileyicilerin vlogları da bu bağlamlara örnektir. Seyirciyle varsayılan bir etkileşimin izlerini sürdüğümüzde, özellikle açılış ve kapanış bölümlerinde tekrar eden yapılar göze çarpar. Açılış bölümünde 7 strateji belirlendi: 1) kişisel marka izi, 2) selamlaşma ve hitap etme, 3) kendini tanıtma, 4) karşılama, 5) duyguların ifadesi, 6) yer ve zaman ifadesi ve 7) vlog içeriğinin tanıtılması olarak bulundu. Açılışta en yaygın olan ifade dizimi ise selamlaşma ve kollektif hitap ile vlog içeriğinin tanıtılması bileşenlerinden oluşur. Öte yandan kendini tanıtma amatör içerik üreticileri tarafından oluşturulan öğretici diğer vlog içeriklerine kıyasla (Frobenius, 2014b) çok sık kullanılan bir element değildir. Bu durum etkileyicilerin hayali izleyicilerle etkileşimsel bir geçmişin olduğu ve 'sürekli izleyici statüsü' varsayımları ile ilişkilendirilebilir.

Kapanış bölümü için 10 kategori belirlendi: 1) ön kapanış, 2) yüklenme-üstlenme, 3) özetleme, 4) teşekkür, 5) etkileşim ve onay talebi, 6) duyguların ifadesi, 7) iyi dilek, 8) sonlandırma bileşeni, 9) ani kapanış ve 10) kişisel marka izi olarak belirlendi. Yaygın kapanış dizilerinden biri etkileşim ve onay talebi ile ilgili kategoridir. Bu kategorinin bir kapanış dizisi için oldukça standart bir strateji olduğu görüldü çünkü izleyici kitlesi ve abonelik (Pixability, 2015) marka bağlılığının kilit yapılarıdır. Etkileyenler, etkileşim talep ederek ve beğeniler, abonelikler veya bildirimler yoluyla etkileyici durumlarını onaylayarak kitleyi profillerine aktif olarak katılmaya davet eder.

Sosyal medyadaki iletişim, yalnızca dilsel kaynaklardan değil, aynı zamanda diğer göstergesel ve çok modlu kaynaklardan ve bu mobil kaynakların yeniden bağlamsallaştırılmasından oluşur (Blommaert & Rampton, 2011; Jacquemet, 2005; Kress & van Leeuwen, 1996; Leppänen ve ark., 2014). Vlog özelinde bu araç ve kaynaklara bakıldığında, vloglarda etiketlenen çok modlu araçlar (VR kodu) ve anlam oluşturma potansiyelleri 7 başlıkta toplanmıştır: 1) kişisel marka göstergeleri, 2) metin ve görsel araçlar, 3) parça video eklentileri, 4) yorum metinleri, 5) alt yazılar, 6) emoji ve ifade (emoticon), 7) işitsel öğeler. Bu öğelerin vloglara stratejik olarak yerleştirildiği noktalarda anlama olan katkısına baktığımızda mesajı daha sesli ve yoğun hale getiren ve anlatımın altını çizen yapılar olduklarını görürüz. Dijital etkileşimde önemli rol oynayan çok modlu ve göstergesel bu unsurlar ana anlatıyı güçlendirmekle kalmayıp, dil pratiklerinin yalnızca zaman ve mekanda yerelleşmiş geçici anlam oluşturma anları olmadığını, aynı zamanda harekete geçirilmiş ve bu anların ötesinde genişleyen anlatılara yön veren unsurlar olduğunu gösterir. Vlogların çekim anı ve mekanı ile kişilerin film anındaki seslerinin ötesine gitmeyi mümkün kılan araçlar (örneğin, işitsel öğeler, alt yazı, izleyici yorum metni entegrasyonu) asenkron iletişimi güçlendiren ve genişleten çeşitli duyusal deneyimlere yön verir.

Vlog iletişiminin bağlamını ve dinamik yapısını inceledikten sonra, değişen dilbilimsel ve sosyal iletişim pratiklerinin aktif temsilcileri oldukları için ünlü sosyal medya etkileyicilerinin iletişim repertuarlarına analitik bir perspektifle yaklaşmak önemlidir. Çalışmanın bu bölümünde etiketlenen diller ötesilik pratikler ve bu pratiği oluşturan ve besleyen unsurların neler olduğu ortaya konuldu. Derlemde yapısal (söz

dizimi temelli) tümce sınırları gözetilerek 19,691 segment belirlenmiş ve bu segmentlerin 3,304'ünde diller ötesilik pratiğinin olduğu tespit edilmiştir. Derlemde etiketlenen diller ötesi örneklerin %90,22'si (n=2,981) etkileyiciler ve %9,77'si (n=323) diğer konuşucular tarafından üretilmiştir. Tüm işaretli örneklere bakıldığında translingual eklenti %32,17, spontane diller ötesilik %35,68, dijital sözcükler %13,01, fonetik harf çevirisi %14,31, argo %4,3 ve çeviri %0,48 olarak belirlendi.

Translingual eklentilerin sözlüksel alanlarına bakıldığında, kozmetik marka ve ürünlerinin (774), yer isimlerinin (92), teknoloji ve bilim temelli sözcüklerin (64), gıda marka ve ürünlerinin (62), kültürel kaynaklara yapılan atıfların (36), modaya ilişkin marka ve ürünlerin (33) ve sağlık ve yoga gibi aktivitelere ilişkin ifadelerin (2) dolaşımda olan orijinal dillerinde üretildiğini gözlemleriz. Bu ifadeler orijinal dillerinin ötesinde teknoloji ve globalleşme dolayısıyla sınırları aşan ve global dolaşımda olan ifadelerdir. Bu öğelere translingual eklenti denilmesinin iki önemli nedeni vardır. Öncelikle bu ifadeler her ne kadar özel isimlerden oluşsa da bireyin (etkileyicinin) yaşantısı (iş hayatı) ile ilişkili olarak dilsel repertuvarlarına katılmış ve uzmanlık alanları ile bağlantılı olarak iletişim pratiklerinde anlam üretim sürecine eşlik eden öğelerdir. Bu öğeler etkileyicinin akıcı şekilde kullandığı dilsel unsurlardır ve hayali izleyici toplulukları nezdinde paylaşılan dilsel öğeler oldukları algısı ile üretilir. Diğer bir sebep ise bu öğelerin yer aldığı tümcelerin 'tek dilli' olarak nitelendirilemeyeceği görüşüne dayanır. İngilizce sözcüklerin baskınlığı, ağırlıklı olarak İngilizce olarak dolaşımda olan bilgi stoklarından (teknik ya da kavramsal düzlemde) kaynaklanmaktadır (örneğin, Eraser Eye, In-N-Out, Whorenet). Bu öğelerin söz dizimine akıcı şekilde katılmasıyla etkileyiciler daha önce de sözü edilen 'uzman' (expert) benliklerini edimsel eyleme dönüştürmektedir.

Spontane diller ötesilik pratiklerine bakıldığında, etkileşim bağlamında doğan ve etkileşimsel olmayan (monolojik) bağlamda mevcut dilsel pratiklerin işlev bakımından farklılık gösterdiği görülür. İlk olarak, etkileyici vlogları genellikle dünya çapındaki popüler metropol şehirlerinde çekildiği için bu mekanlar konuşucularına "sınırsız dil geçiş olasılıkları" sunar (Otsuji & Pennycook, 2010, s. 248). Bu tür alanlardaki konuşmacılar, dillerin ve göstergebilimsel kaynakların bir karışımıyla akıcı sohbetler gerçekleştirirler. İzleyicilerle fiziksel konumu, sanal etkileşimi ve

asenkron etkileşimi birleştiren dinamik bir etkileşim örneği sunar. Örneğin, İngiltere'de bir İtalyan restoranında yemek siparişi veren ve mekan sahibi ve telefonun ucundaki annesiyle olan İtalyanca ve İngilizce iletişimini ekrandaki Türkçe anladığı varsayılan hayali izleyiciye Türkçe aktaran bir etkileyici bu iletişimin senkron ve asenkron boyutları için etkileşim esnasında farklı rollere bürünüp farklı iletişim kaynaklarına başvurmuştur. Bu dillerin iletişime katılmasında konuşucunun bu kaynaklara dair yeterliliği sorgulanmaksızın söylemin ve eylemin anlam inşasında nasıl bir işleve sahip olduğuna bakılır. Diller ötesilik teorisi bu yaklaşımıyla konuşmacının dilsel yeterlilik seviyelerine değil dilsel repertuvarlarına dikkat çeker. Bu örneğin de ortaya koyduğu gibi "diller, sistemlerden ziyade etkileşim bağlamlarından ortaya çıkar" (Otsuji & Pennycook, 2010, s. 246). Öte yandan, diller ötesi pratiklerin konuşucunun kendine özgü ifade biçimi olarak da işlevselleştiği görülür. Örneğin, KD spontane bir biçimde konuşmalarına eklediği *literally* (ham sıklık=19) ifadesi KD'nin konuşma repertuvarının ya da birey dilinin (idiolect) bir parçası haline gelmiştir. *Literally* ve *like literally* gibi ifadeler "retorik olarak vurgulayıcı işleve" sahiptir (Claridge, 2011, s. 110) ve KD bu ifadeleri bir duruş zarfı olarak (stance adverbial) kullanır. Bu örnek, bir konuşmacının birey dilini, kendine özgü (stylized) bir biçimde sunduğu ve birden fazla dil kaynağının eşzamanlı kullanımının iletişiminde bir imza haline geldiği bir pratiğe işaret eder.

Dijital sözcüklere baktığımızda, türler, kavramlar veya iletişim kaynakları ya da pratikleri İngilizce dilinde ortaya çıktığında dijital sözlüklerin de bu dilde türetildiğini ve konuşmacıların anlam oluşturmak için kendilerini küresel dijital sözlükbilim ile donattıklarını gözleriz. Bu sözcükler internet dolayısıyla doğmuş da olabilir (net neologisms, Crystal, 2011), yeni formlara da bürünebilir (*blogaholic,* Smyk-Bhattacharjee, 2006), mevcut kelimelere dijital bağlamda yeni anlamlar yüklenmesiyle de ortaya çıktığı görülür. Bu çalışmada en sık kullanılan dijital sözcüklerin yeniden anlamlandırılan *link* (ham sıklık=142) ve *story* (ham sıklık=48) sözcükleriyle internette doğup türetilen *vlog* (ham sıklık=31) ve *influencer* (ham sıklık=30) sözcükleri olduğunu görürüz. Bu ifadeler Türkçe karşılıkları düşünülmeksizin türün ürettiği halleriyle kullanılması 'tek dilli' olmayan konuşma performanslarını örneklendirir. Bu yapılar aynı zamanda tümce içinde ilgili yapım, çekim ve iyelik eklerini de alarak çeşitli yeni formların oluşmasına kaynak sağlar.

Örneğin, *linkle-, link at-, linkçilik, story at-, likela-, like at-* gibi ifadelerin türetilmesi dijital iletişimin sağladığı ve Jacquement'in (2005, 2013) "*transidiomaticity*" kavramına karşılık gelen dillerin ötesinde yer edinmiş iletişim kaynakları olarak nitelendirilebilir.

SMIC vloglarında konuşucu kaynaklarına bakmaya devam ettiğimizde fonetik harf çevirisinin (transliterasyon) yaygın bir kaynak olduğunu görürüz. Anlamsal saydamlığı sağlayan fonetik olarak kaynak dile yakın bir harf çevirisi 3 farklı şekilde ortaya çıkmıştır. İlk örnekte, konuşmacıların dil seçimlerinin birbirlerinin kullanımını etkilediği kendine has bir transliterasyon örneğidir. İngilizce *palate* kelimesinden söylem içinde o ana özgü türetilen *palet* kelimesini sıradaki konuşmacının da alımladığını ve kullandığını görürüz (bknz. Excerpt 25). İkinci örnek ile, yine dolaşımda bir karşılığı olan başka bir koddan fonetik olarak çevrilmiş soyut bir kavram olan *inovasyon* sözcüğünün kullanıcının repertuvarında aktif olduğunu ve tercih edildiğini gözlemleriz. Üçüncü olarak ise, harf çevirisi süreçlerinde küresel fenomenlerin etkisini gösteren ve çağdaş bir harf çevirisi örneği olan *Kovit* ve *Korona* gibi örnekler de aktif sözcükler olarak ortaya çıkar. Bu tür örnekler anlamsal şeffaflığı olan ve belirtisiz (unmarked) sözcükleri temsil etmektedir. Tüm bu örneklere bakıldığında hem kullanıcıların transliterasyon stratejilerini hem de dillerin temas alanlarındaki yaratıcı ve sıradan pratikleri ayrıştırabiliriz. Böylece repertuarlar dinamik olduğundan ve dolayısıyla, özellikle sosyal etkisi yoluyla geniş kitlelere ulaşabildiğinden, konuşmacıların harf çevirilerini çağdaş bağlamlarında nasıl anlamlandırdıklarına dair doğru bir fikir edinebiliriz.

Diller ötesilik pratiklerini düşündüğümüzde, argo, bir konuşma kaynağı olarak akla gelmeyebilir, ancak konuşma kesitinin ayrılmaz bir parçasıdır. Argo kullanımı bir üslup göstergesidir ve argo yapılarda tek dilli olmayan yapılar/kaynaklar konuşma repertuarlarının bir parçası olarak karşımıza çıkar. Bu durumda konuşmacının diller ötesilik alanının bir parçası haline gelir. Bu çalışmanın bulguları, özellikle bir etkileyicinin, etkileşimlerinde, konuşma dilindeki vokatifler ve morfolojik karışımlara sahip sözcük ögeleri dahil olmak üzere Lubunca'dan (queer argot) parçalar kullandığını gösterir. Bunun yanı sıra veride, popülerden *popi* ya da kardeşten *bro* gibi Anglofon yapılardan türetilen argo kullanımlarını da görebiliriz. Efeoğlu-Özcan'ın

(2022) CoTY'deki bulgularının da gösterdiği *aşko* gibi sözel ifadeler ile *itelemek* ve *tribe bağlamak* gibi fiillerle yeni ifadeler, alay, iğneleme ya da yakınlık kurma gibi iletişimsel işlevleri yeniden şekillendiren sözcüksel ve morfolojik evrimi/genişlemeyi göstermiştir. Bu nedenle, argoyu kişinin dilbilimsel dağarcığının bir bileşeni olarak incelemek, konuşmacıların yazılı dilde (hemen) kayda geçmeyen yeni veya enformel yapı ve sistemlerin birleşmesiyle oluşan tüm dilsel performansları ortaya çıkarmada önemli olmuştur.

Son olarak çevirinin, diller ötesilik pratiğinde önemli bir kaynak olduğu ortaya konmuştur. SMIC'deki örnekler, özellikle kişinin kendi konuşmasını çevirme (self-translation) anlarının farklı dil kaynaklarına geçiş anları olduğunu ve tek dilli üretimden çıkılan üretimleri göstermektedir. Bu örnekler, uzun konuşmalar içindeki çeviri anlarıdır ve ardından çeviri kesintiye uğrar. Bulgular, çevirinin konuşma içinde baştan sona tutarlı bir şekilde devam etmeyebileceğini, ancak söylemsel bir pratiğe dönüşebileceğini ve diller ötesi an için bir repertuar olabileceğini gösterir. Örneğin, bir etkileyici konuşması esnasında *mass vaccination centerlar* ya da *walk-in* gibi kavramları hayali dinleyici ile arasındaki algılanan dil açığını kapatmak için konuşması esnasında çevirmiş ve ilgili ifadelerin hemen ardından sunmuştur. Öte yandan Baynham ve Lee (2019), iletişim etkinliğinde nesnelerin, çeviri ve diller ötesilik arasındaki ilişkide önemli bir rolü olduğunu iddia eder. Bu tartışmayı daha geniş bir alana çekerek, bu çalışma, diller ötesi pratiğin üretim sürecinde yer alan nesnelerin çeviri sürecine girme ve farklı dillerin söylem akışına entegre olarak üretimde akışı sağladığını gösterir. Bu nedenle, konuşmacının diller ötesi üretimine bakarken çevirinin rolüne odaklanmak ve nesnelerin etkinliğini ortaya koymak bu çalışmanın önemli bulgularından biridir.
Bu anlamda, bir ürün ya da süreç olarak çevirinin, diller ötesilik pratiklerinde dinamik bir unsur olduğunu görebiliriz.

Bu noktada dillerin yanı sıra maddeselliğe ve izleyici için konuşma ortamını düzenleyen bedensel yönelimlerin ve kamera açılarına da yer veren bu çalışma diller ötesilik tartışmalarına çok modlu bir yaklaşımı önceler. Çok modlu yaklaşım, yalnızca dile odaklanmanın ötesine geçerek sosyal dünyayı anlamak için önemlidir. Maddi alana yakından bakmak, "nesnelerin" insan etkinliğindeki rolünün anlaşılmasını

kolaylaştırır (Pennycook & Otsuji, 2014). Maddesellik, çeşitli nesneleri, eserleri, araçları, teknolojileri ve belgeleri içerir. Nesneler, kendi başlarına, izole edilmiş statik yapılar olarak değil, bir eylem süreci içinde ilişkili ve zamanlanmış şekillerde an be an harekete geçen öğeler olması yönüyle önemlidir (Goodwin, 2010). Bu çalışmada Kesit 35, 36 ve 37, ampirik verilerle dil-dil, konuşmacı-dil ve konuşmacı-nesne etkileşimini açıklamaktadır. Bu örnekler çeşitli dillerin bir arada üretimini, konuşmacının dilsel repertuvarlarını ve nesnelerin bu üretim sürecine katkısını açıkça ortaya koyar.

SONUÇ

Bu çalışma, derlem destekli bir yaklaşımla, dile yönelik katı yapısal yaklaşımların ötesine geçer ve iletişimimizi şekillendiren 21. yüzyıl mekanlarının, olaylarının, repertuarlarının ve stratejilerinin dinamiklerinin daha iyi anlaşılmasını sağlar. Bulgular, bir dijital iletişim mecrası olan YouTube'un önemli bir paylaşım türü olan vlogların yapısını, işlevini ve bu mecrada mevcut iletişim pratiklerini ortaya koymuştur. Sosyal medya etkileyicilerin konuşma pratiklerine ve hayali izleyicilerle etkileşim biçimlerine bakıldığında ise bir dizi diller ötesilik pratikleri ve konuşmacı repertuvarlarını oluşturan unsurlar hakkında izlenilebilir bir çerçeve çizilmiştir. Bu sayede çevrimiçi iletişim normlarının diller ötesilik pratikleri ile bağlamsal olarak ilişkili olduğu görülmüştür.

Vlog'lar, etkileşim normlarını yeniden düşünmek için ilgi çekici bir dil kullanım alanıdır. Dijital etkileşim çalışmaları, yalnızca büyük veri kümeleri elde etmek için değil, aynı zamanda bu tür küresel arenalara katılan bireylerin etkileşim biçimlerine yönelik emik analizler için de araştırmalar yürütmelidir. Bu çalışma, Türk dilbilimi alanında sosyal medya verisinin nasıl çalışılabileceği ve hangi unsurlara bakılabileceği konusunda alana katkıda bulunmayı hedeflemektedir. Bu çalışmanın bulguları takip edilerek sosyal medya kullanıcıları arasındaki çok dilli ve modlu iletişimin dinamiklerini yeniden ele alabilir çünkü dijital iletişim sürekli değişen ve dönüşen bir yapıya sahiptir ve iletişim normlarını olduğu kadar dil pratiklerini de nasıl dönüştürdüğü önemli ve eleştirel bir gündem olacaktır.

Teorik anlamda, bu araştırmadaki analiz, dili ve modları dinamik bir perspektiften kavramsallaştırarak sabit olarak düşünülen dil sistemlerinin ötesinde dinamik ve yaratıcı örneklerin ve dil sınırlarının istikrarsızlaşmasının anlaşılmasına katkıda bulunur. Metodolojik düzeyde, bu çalışma, toplumdilbilimde güncel olan bir kavramı daha kapsamlı ve sistematik bulgularla kuramlaştırmak için derlem kurmak ve dijital iletişimin getirisi olan modları etiketleyip sınıflandırmak noktasında önemli bir yol kat etmiştir. Ayrıca bu tez, çağdaş, sosyal, dijital alanlarda dil kullanımlarına olduğu kadar kaynakların dil üretimindeki rolüne de vurgu yapmak için derlem araçlarını en etkin kullanma yollarını keşfetmek, sınırlılıkları anlamak ve gözetmek için önemli bir araştırma olmuştur.

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