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# Undergraduate Dissertation

## Trabajo Fin de Grado

Online Communication and Interaction on Twitter:  
Analysis of Discourse, Multimodality and Hyperlinks as  
Means for Promotion on the MTV UK Twitter Account

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## ABSTRACT

This paper presents a study of online communication in one of the most widely used microblogging sites of the 21<sup>st</sup> century: Twitter. The purpose of this study is to analyse how the corporative account of the MTV UK tries to create a bond with its intended consumer audience through the combination of language and multimodal devices so as to achieve its promotional goals. To do so, all the tweets posted by the account between the 3<sup>rd</sup> and the 5<sup>th</sup> of February 2021 were collected and carefully analysed through manual reading from a pragmatic perspective partly rooted upon the theories developed in Computer-mediated Discourse Analysis (CMDA). The results provided evidence that interaction is a crucial element to carry out a successful promotional campaign at an online platform such as Twitter as it is central in the creation of a sense of affiliation between corporative accounts and their intended audience. The analysis showed that the issue of affiliation is intimately related to building an online identity characterized by the blending of the corporative self of the MTV UK as a company and a personal self crafted to achieve interaction. Moreover, the results demonstrated how multimodality and hyperlinks constitute an essential part of online communication because they allow for a broader conveyance of meaning and a greater connectivity to be achieved, and thus should be highly considered for any promotional matter. The findings of the study revealed that online promotion is unavoidably connected to online-self performance and the use Twitter users make of verbal and non-verbal data (e.g., the combination of semiotic modes), therefore making of Twitter an ideal platform for corporative marketing plans.

## RESUMEN

Este trabajo presenta un estudio sobre la comunicación en línea en Twitter, una de las plataformas de *microblogging* más empleadas en el siglo XXI. El objetivo de este trabajo consiste en analizar cómo la cuenta corporativa de la MTV UK pretende establecer un vínculo con el público al que se dirige mediante la combinación del lenguaje y elementos multimodales con el fin de alcanzar unos objetivos promocionales. Para ello, se han recogido todos los *tweets* publicados por dicha cuenta entre el 3 y el 5 de febrero de 2021, para después analizarlos minuciosamente a través de la lectura manual y desde una perspectiva pragmática basada en parte en las teorías propuestas por el CMDA, marco de análisis del discurso *online*. Los resultados demostraron que la interacción es un elemento primordial a la hora de realizar una campaña publicitaria exitosa en Twitter debido a su

importancia para promover un sentimiento de afiliación entre las cuentas corporativas y su público. El análisis mostró que la afiliación está íntimamente ligada a la creación de una identidad en línea caracterizada por la mezcla de la identidad corporativa de la MTV UK como empresa y una identidad personal creada para fomentar la interacción. Asimismo, los resultados revelaron que la multimodalidad y los hipervínculos constituyen un pilar fundamental de la comunicación en línea ya que permiten que se transmita una mayor cantidad de significado y que se disponga de una mayor conectividad; y por ello se deberían tener en cuenta para realizar cualquier campaña promocional en esta plataforma. Este trabajo reveló que la promoción en línea depende del comportamiento personal en Twitter así como del uso de recursos verbales y no verbales como la multimodalidad, gracias a lo cual Twitter constituye una plataforma perfecta para fines corporativos relativos al marketing.

**Key words:** Online communication, interaction, discourse analysis, ambient affiliation, multimodality, hyperlinks

## 1. Introduction

The analysis of discourse has occupied a central niche in the study of human communication because of its connection with language and the ongoing debate about whether the notion of discourse goes or not beyond linguistic aspects (Tannen, Hamilton & Schiffrin, 2015). With the advent of new technologies and computer-mediated communication (CMC), new approaches that go a step beyond traditional Discourse Analysis (DA) have emerged within this field of study. As a consequence, there has been an outburst of studies focusing on what Susan Herring and Jannis Androutsopoulos refer to as Computer-mediated Discourse Analysis (CMDA) (e.g., Androutsopoulos & Beißenwenger, 2008; Fitzpatrick & Donnelly, 2010; Herring, 2001, 2004, 2019); a theory concerned with the fundamental role performed by multimodality and multisemiotivity in CMC.

As observed by some of the dominant scholars of the field (Georgakopoulou & Spiliotti, 2016; Herring & Androutsopoulos, 2015; Thurlow & Mrocze, 2011; Thurlow, 2017a), CMCA marks the change from an analysis rooted upon textual information (e.g., Fairclough, 2013; Gill, 2000; Van Dijk, 2001) to the study of how innumerable semiotic modes are combined for the conveyance of paralinguistic information, i.e., to the study of multimodality. In this line, multimodality is considered as a means for the codification of meaning which is inherent to all human communication (Norris, 2004; Page, 2009). For this reason, during the 1990s there was a renewed critical interest in the conceptualization of multimodality (Bezemer & Jewitt, 2018; Page, 2009) which eventually led to the studies of this phenomenon (e.g., Kress & van Leeuwen, 2006) to be built upon M. A. K. Halliday's Systemic Functional Theory, according to which language is a social semiotic system whose elements are determined by the context of culture (Butler, Halliday & Fawcett, 1996; Halliday & Matthiessen, 2013).

Despite the fact that there is a plethora of multimodal genres which are not digitalized (Bou-Franch & Garcés-Conejos Blitvich, 2018), in the course of the 21<sup>st</sup> century the span of multimodal devices has widened considerably thanks to the increasing popularity of social media (Page, 2009). On account of this, there has developed a greater critical implication in the way social media users integrate diverse semiotic forms for their own personal benefit (e.g., Adami & Jewitt, 2016; Carpenter, Morrison, Craft & Lee, 2020; Coelho, Rito & Duarte, 2017; Rauschnabel, Sheldon & Herzfeldt, 2019; Zappavigna, 2018).

Among all the social media sites soaked in the multimodal world, Twitter has been considered as an especially interesting platform in this regard. Twitter is a service of microblogging launched in 2006 in which users post and read short messages known as *tweets*. From the perspective of Discourse Analysis and pragmatics, this platform is significantly interesting due to its interactive nature and the fact that it “has a vast global reach, [so] users tweet in many languages” (Squires, 2015, 239). As a consequence, different modes of communication are constantly mixed in an attempt to make online communication as fluent as possible despite geographical, cultural and technical barriers (Hale, 2015). In this sense, several scholars focus their critical approach to the platform on the relevance of community bonding, taking as a reference Zappavigna’s idea of *ambient affiliation* (e.g., Hale 2014; Kozaki & Akoumianakis, 2014; Solmaz, 2014; Zappavigna, 2011, 2012).

The interest in the interactive side of Twitter is approached from a pragmatic perspective in the sense that most scholars consider issues related to online identity crafting (e.g., Evans, 2016; Faina, 2012; Gilpin, 2011; Papacharissi, 2012). According to Bou-Franch and Garcés Conejos Blitvich (2018, p. 10), “language and social media researchers seem to agree on the centrality of the social processes of self-presentation and relational

management when communicating in online environments". Within self-presentation there stands out the issue of politeness (Brown & Levison, 1987) and how it has become "an essential component of social meaning" (Bou-Franch & Garcés Conejos Blitvich, 2018, p. 16) both in social media and in face-to-face communication. This explains why the development of social media has come hand in hand with discussions upon the way in which politeness is part of the identity-building process singled out in this kind of platforms (e.g., Li et al., 2020; Maros & Rosli, 2017; Sifianou & Bella, 2019), and how the aforementioned issues of multimodality and multisemioticity contribute to the building (Bou-Franch & Garcés Conejos Blitvich, 2018). The importance of social media in creating "new spaces for online identity performances and negotiations" (ibid, p. 10) is such that even corporations—both local and international—register in platforms like Twitter in search of new means of promotion (Balasubramanian, Fang & Yang, 2020). Considering all the ideas explained above, the aim of this dissertation is to analyse how online communication works on Twitter, and to explore whether this platform can or cannot be used as a marketing tool by enterprises. Moreover, this paper will examine the role played by the most outstanding features of CMC given in Twitter (hyperlinks, multimodality and the use of a specific online discourse) in corporative purposes. In this line, the paper will be structured so as to answer the following research questions:

- Is it possible for a corporative account to create an online community, a human feature, in spite of its original lack of agency? Can corporations fully detach themselves from their corporative persona through Twitter accounts?
- Are the main features of Twitter—hyperlinks, multimodality and the use of a specific online discourse—useful in corporative purposes?

In order to answer these questions more efficiently, the dissertation will focus on one specific Twitter account: the MTV UK. Nevertheless, it should be taken into

consideration that the scope of discourse analysis in a platform as wide and heterogenous as Twitter is too broad for restricted and fully clarifying conclusions to be reached.

With regard to the organization of the dissertation, there will be a presentation of the corpus and methodology used which will be followed by the analysis of the corpus itself. This analysis will first concentrate on the communicative purpose of the tweets collected and the identification of the type of identity built by the account. Then, it will focus on the different strategies used to build such identity, and the role multimodality and hyperlinks play in the building. Finally, conclusions related to online communication in corporative accounts will be reached and explained.

## **2. Description of the corpus and methodology**

It is widely known that Twitter has become one of the most widely used social media platforms nowadays. However, the reason why I decided to focus my analysis on a Twitter account is because this platform presents innovative ways of conveying meaning that defy traditional linguistics. More specifically I chose the MTV UK (@MTVUK) account because of its constant online activity and the fact that it deals with current affairs. Another aspect I found relevant when choosing this account is the fact that it is thematically centered in music and celebrity news—with a particular focus on young singers, which would help me to follow a thematic line in the analysis. Concerning its origin, MTV UK is a representative account of the pay television channel MTV UK, a channel available in the UK and Ireland from 1997. In origin, the MTV was an American cable channel focused on music (MTV is the acronym of Music Television), which was first launched in 1981 and expanded itself to Europe during the 1990s. With regard to the corpus under analysis and its selection, the tweets were chosen following a temporal criterion as they were posted by the account between February 3<sup>rd</sup> and February 5<sup>th</sup> of

2021. They make up a total of 82 tweets—including four threads of three, two, four and three tweets each in chronological order. In this respect, the tweets are extracted from the “Tweets and replies” section rather than from the default “Tweets” section (Image 1) because only the former includes all the tweets and Retweets (RTs) posted by the account. I made this decision following my main purpose with the dissertation, which is to analyse how online communication works in this trendy social media platform and the implications this has on online marketing.

Concerning methodology, all the tweets were collected manually on February 7<sup>th</sup> by taking screenshots from the computer format of the platform—this explains why there are some terms in Spanish in the images of the corpus (*see 6. Appendix*). I also analysed each one of the tweets through manual reading following four parameters: 1) communicative purpose, 2) language, 3) multimodality, i.e., the combination of different modes (verbal, visual, etc.), 4) hyperlinks. These parameters conform the structure I will follow in my dissertation. Moreover, for some specific analyses the tweets are also subject of quantitative analysis.



Image 1. Screenshot taken on May 16<sup>th</sup>, 2021 on mobile phone format

### 3. Analysis

#### 3.1. Communicative purpose

The corpus under study in this dissertation consists of a number of tweets retrieved from the Twitter account of the MTV UK. All of them belong to the genre of microblogging within the scope of social media precisely because they are the product of social

communication in this social network. Several scholars (Martin, 1984; Paltridge, 2012; Swales, 1990) have pointed out the relevance of the communicative purpose of a text for its classification within a specific genre. In this case, all the tweets analysed can be categorised within the frame of social media marketing because the main intention behind them is the promotion of a specific product. In this sense, different studies have considered the utility of Twitter as a marketing tool in advertising (e.g., Burton, S. & Soboleva, A., 2011; Chen, 2015; Gilpin, 2011; Thoring, 2011).

For the analysis of the tweets of the MTV UK Twitter account, a general distinction can be made between those tweets promoting famous people and their products, and those promoting the MTV company and its products. This distinction is illustrated by the tweets below: while in Image 2 the new music video of the singer Megan Thee Stallion's song "Cry Baby" is presented, Image 3 advertises the new episode of "Catfish: The TV Show", a reality show produced and broadcasted by the MTV.



Image 2



Image 3

In this MTV account promotion is carried out directly and indirectly, sometimes taking advantage of the different affordances offered by the social platform such as the use of tagging or multimodal forms. Direct promotion appears anytime a cultural product like a TV show or a song is mentioned regardless of its origin—it can be a product connected or unconnected to the MTV as a company. For instance, the two tweets cited above

(Image 2 and Image 3) explicitly include the product advertised despite the fact that the first (Image 2) is unrelated to the MTV and the second (Image 3) a product of this company. The advantage of this kind of advertising strategy is that the reader only needs the means of promotion (in this case, the tweet) to understand the subject under focus. In contrast to direct promotion, indirect promotion includes implicit references to the product so that a greater amount of contextual knowledge is required on the part of the audience to be able to identify the product. Such is the case of the majority of tweets of the MTV UK, for whose understanding the audience is expected to be aware of certain cultural parameters. For example, Image 4 is referring to the release of Zayn Malik's new single "Vibez" while no reference to the singer himself is made. For somebody to whom this singer is unbeknownst it would be unfeasible to understand the promotional intention behind the tweet. The same applies to Image 5 in which the MTV UK is quoting and commenting on a picture posted by Megan Thee Station (@theestallion) in which she appears with two other singers: Ariana Grande and Doja Cat. Despite seeming unintentional, the publication of this commentary coincides with the release of the remix by these three singers of Ariana Grande's song "34-35". Once again, it would be impossible to be aware of the promotional intention if you do not know anything about these singers and their collaboration.

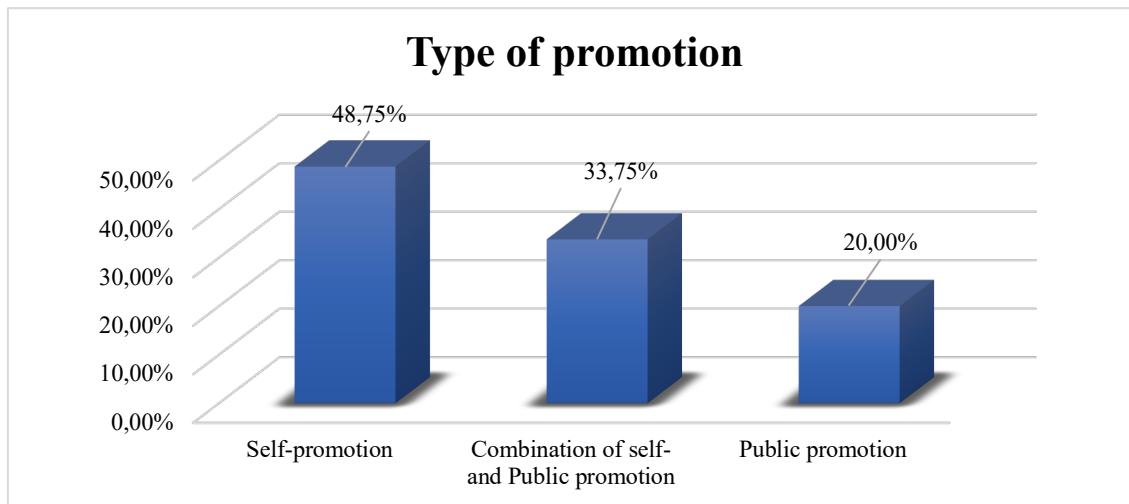


Image 4



Image 5

As has already been mentioned, one of the main intentions behind the promotional nature of this Twitter account is the advertising of the MTV company and its products. Indeed, several scholars (Faina, 2012; Gilpin, 2011; Papacharissi, 2009) have pointed out the utility of social networking sites for self-presentation in the entrepreneur domain. In this sense, there exist a distinction between three types of promotion used in this Twitter account: self-promotion, public promotion and a combination of both self- and public promotion. Self-promotion refers to those tweets aimed at the promotion of products launched by the MTV or of the account itself, public promotion to the advertisement of public personae such as celebrities, and the combination of both includes those tweets which by means of promoting a celebrity also constitute a form of self-promotion. In this line, a quantitative study of the data collected shows that a 48.75% of the tweets analysed are exclusively aimed at self-promotion, a 33.75% both at self- and at public promotion, and only a 20.0% at public promotion.



*Figure 1: Types of promotion used by the MTV UK.*

The idea of self-promotion in Twitter is accompanied by the issue of interaction and the necessity of corporative accounts to endow themselves with a certain degree of agency (Faina 2012; Gilpin, 2011). In this sense, for interaction to be successful and consumers'

needs to be satisfied, a TV channel like the MTV—mainly focused on music and gossiping—must be updated. For this reason, this account constantly posts tweets dealing with specific news in which its audience—of a rather young age—might be interested. This is the case of Image 6, which comments on a failed prank played on the celebrity Kim Kardashian (@KimKardashian) by one of her make-up-artists friends James Charles (@jamescharles). By focusing on a celebrity as influential as Kim Kardashian, the MTV UK is inciting a reaction from its intended audience that stimulates interaction.



*Image 6*

Interaction is a crucial element in the self-promoting necessity of corporative Twitter accounts like the MTV's. However, before analysing this issue in detail it is necessary to explain the issue of identity and the resulting ambivalence between the corporative and personal facets of the MTV UK.

### **3.2. Identity construction in corporative Twitter accounts: the mixing of a public and private persona**

One of the main issues related to Twitter is the construction of one's identity through the account. Such identity may equate what Brown & Levison (1987) following Goffman's

(1959) theories referred to as “face”, that is, “the public self-image that every member [of society] wants to claim for himself” (p. 311). The image we project to the world in face-to-face communication is presented in this microblogging platform thanks to its interactive functions. An essential aspect to consider when analysing the media-identity created by the MTV UK is its corporative nature as one of the official accounts of the MTV on Twitter. The MTV was originally an American cable channel which expanded itself in the form of affiliated channels all around the world (“MTV”, 2019). As a result of the increasing relevance of the internet and social media in advertising and publicity (Molenaar, 2013; Sultan & Rohm, 2004; Yannopolos, 2011), many organisations like the MTV have created their own Twitter accounts to expand their range of influence (Burton & Soboleva, 2011). Corporative Twitter accounts normally have a specific layout that visually defines them as a unified corporation. In the case of the MTV UK, it is noticeable how a sense of aesthetic unity is created through the profile photo (Image 7), the use of the same colour palette—with black and yellow as the main colours—, and a specific design pattern for the informative videos of the account (see 3.4. *Multimodality*).



*Image 7: The account's logo.*

On the other hand, several studies (Lüders, 2008; Gilpin, 2011; Papacharissi, 2012) have observed that social networked platforms like Twitter allow for the conscious blending of one’s public and private self. This can be translated into the Twitter account of some companies like the MTV UK in their blurring of an institutional and personal identity. This kind of organisations can choose between enhancing a sense of institutionalization or focusing on interaction and thus build up a “personal façade” for the official company. The latter is the case of the MTV UK account, and it can be opposed to other corporations

such as the World Health Organization (@WHO), the United Nations (@UN) or the BBC News UK (@BBCNews). Contrary to this kind of institutionalised accounts, the MTV UK creates a sense of agency through different strategies such as tagging, tweet-quoting or keeping itself updated. Not only does this account post up-to-date news every day, but it also modifies specific features of its layout according to the expected taste of its intended audience. Image 8 illustrates how this account uses its header and biography to refer to a celebrity of whom its intended audience is likely to be a fan. In this case, the celebrity is Harry Styles who happens to be the person whose hands appear in the header picture as well as the subject of the biography sentence.



*Image 8. The account's layout design.*

The idea of appealing the audience's taste is intimately related to the account's need for self-promotion. As Zappavigna (2017) argues, Twitter can be regarded as a semiotic space for "constructing experience, negotiating values, and enacting identities and communities online" (p. 201). The MTV UK account takes advantage of the format of this social network to promote itself constructing a community of interactants that share specific taste. The issue of interaction and community bonding will be explained in detail in the following section.

### **3.3. Interaction and community bonding**

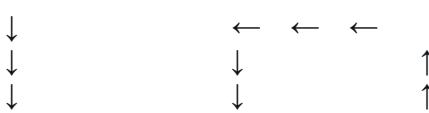
As has previously been explained, interaction is the basic component of Twitter as a microblogging site. Considering the limited space provided by the platform to include personal data (Gilpin, 2011), the MTV UK account constantly uses interaction via tweets as a means to construct its online persona and, thus, successfully reach its promotional goals. One of the aims behind the frequent recurrence to tweeting interaction is the construction of a community bond between the account holder and its intended audience to which the promotion is directed. This intended audience seems to coincide with the target audience of the MTV UK TV channel whose age range expands from 16 to 35 years-old approximately (Southern, 2020). Taking all this into account, in this section of the paper I will try to analyse the type of community created and the different strategies employed by this Twitter account to prompt interaction and create a bond.

Content is the first aspect to consider when defining the limits of the MTV community. The majority of the tweets analysed (68, 29 %) deal with music-related issues because the MTV company was in origin focused on the music industry. By choosing music as their main topic, the account is limiting its intended audience to people who might share an interest in this field, and thus, establishing its community within a specific niche. Nevertheless, when the MTV TV channels widened their contents with reality shows or news programs, its representative accounts began to include these themes in their Twitters. This explains why a 3,65 % of the tweets collected deals with TV shows, a 23,17% exclusively with community bonding and a 4,87 % with other issues like gossiping or the film industry.

Regarding the music-related content, the account concentrates on contemporary pop artists who are popular among younger generations such as Madison Beer, Cardi B, Ariana Grande or Normani. In order to ensure interaction, the account puts a special

emphasis on specific boybands whose fandoms are known for being active on social media platforms, such as the British boyband One Direction, the K-pop boyband BTS or the Australian group 5SOS. Several studies (Baym, 2007; Booth, 2010; Hills, 2002) have observed the tendency among fans to group themselves according to their taste and shared feelings for their idols. Taking advantage of this, the MTV UK presents itself as a member of dominating fandoms such as “Directioners” (of One Direction) or “ARMYs” (of BTS) by addressing their members, making internal jokes or using their idiolect. For instance, the chart below contains different tweets referring to One Direction as a boyband and to each of its members in particular.

---

Boyband Members	Tweet
Boyband	no disguise detected !!! (in response to: Hey bestie @MYVUK are you a one direction stan account in disguise?)
Louis Tomlinson	tysm Louis, i needed that !!! (quoting Louis Tomlinson’s tweet: Stay positive! Hope everyone is doing alright.) i’m yes (in response to: is mtv a louie)
Niall Horan	omg this is so precious (in response to a gif of Niall Horan’s face)
Liam Payne	@LiamPayne hi bestie complete the moot :) what’s it like to be god’s favourite (in response to: he completed the mood with me since 2012)
Zayn Malik	i just think that zayn malik is _____ how much vibez is too much vibez ??? \_(ツ)_/――
	<div style="text-align: center;">            here → → → → → → to say             i love zayn       </div>
Harry Styles	harry styles complete the moot <3

no lies detected (in response to: Mtv is One of the biggest harries)  
HAPPY HARRY DAY EXACTLY !! i love it

---

*Table 1: Tweets addressing One Direction's fan culture.*

Some studies have highlighted the relevance of fan actions in online marketing campaigns as they “engage in unwittingly publishing their idols” with their posts (Saraswati, 2020, p. 424). Therefore, the aim behind claiming allegiance to different popular bands is to widen the range of their intended audience and ensure affiliation.

The issue of affiliation has been explored by Zappavigna (2012), who talks about the notion of *ambient affiliation* as the way in which people who have never known each other personally are able to bond through electronic platforms. In the case of the MTV UK, online connectivity is achieved through different strategies, among which the most noticeable that I have found are: 1) showing involvement, 2) direct request for interaction and information, 3) the use of humour, and 4) creation of a speech community.

### **3.3.1. Showing involvement**

To understand the issue of involvement we must situate ourselves within the frame of Brown & Levinson's 1978 Politeness Theory and their explanation of how human communication works. These scholars argued that the positive and negative sides of human face are unavoidably threatened in communication through Face Threatening Acts (FTAs), and thus, politeness strategies are developed to mitigate the threat. In the case of the MTV UK, showing involvement is a type of positive politeness strategy because it aims to make the hearer feel integrated within his/her community.

It should be considered that Twitter is often studied as a semiotic practice because, as Zappavigna (2017) noted following M.A.K. Halliday's (Halliday & Hasan, 1989) Systemic-Functional Linguistics, the main function of language present in the platform is the interpersonal one. This interpersonal function points to language functioning as an expression of one's attitudes and an influence upon the attitudes and behaviour of the hearer (Halliday, 1973; Halliday & Matthiessen, 2013). Thus, by sharing its opinion on specific celebrities through tweets, the account is conditioning its readers and encouraging them to engage in a conversation with it. For instance, Image 9 comments on how it is "already iconic" how the singer Cardi B looks on the clothing for her new video. This comment contains the opinion of the MTV with regard to both the video and the singer herself so that the account is presenting itself as a fan. The same situation is given in Image 10 in which the comment simply highlights the account's devotion for the singer Madison Beer with the word "LOVE" and a heart-eyes emoji.



Image 9



Image 10

Following Firth's (1964) defence of the relevance of sharing feelings for community bonding, Zappavigna (2014) concluded that "sharing feeling is central to both fostering social interaction and communicating the values that signify who we are" (p. 4). In addition to this, avoiding disagreement is one of the positive politeness strategies pointed

out by Brown and Levinson in their Politeness Theory. Therefore, MTV UK tries to get involved in the fan culture of the fandoms mentioned above (e.g., “Directioners” and “ARMYs”) by sharing feelings and showing agreement with its interactants concerning their idols. This agreement can be stated explicitly as in

(T18)<sup>1</sup> MTV UK: *question: why do you ✨stan ✨ @madisonbeer ? best answer will feature on our twitter and insta 💕 x*

Follower: *because she is Madison beer*

MTV UK: *you're not wrong*

(T27) MTV UK: *finish the sentences : i want MTV UK to post more about*

---

(T30) Follower: *BEYONCÉ. SHE KNOWS WE HAVENT DONE ENOUGH.*

MTV UK: *I AGREE*

Or in a more subtle way, as in

(T9) Follower: *Wow she [Cardi B] can pull literally everything off 😳*

MTV UK: *flawless!*

(T20) MTV UK: *question: why do you ✨stan ✨ @madisonbeer ? best answer will feature on our twitter and insta 💕 x?*

Follower: *her voice is absolutely beautiful, she has amazing songs and she's just a beautiful person in general!*

MTV UK: *love that answer 😍*

(T27) MTV UK: *finish the sentences : i want MTV UK to post more about*

---

(T39) Follower: *new hope club!!*

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<sup>1</sup> All the examples given in this format can be checked in context in the section *Appendix*. The tweet number to which they correspond in the corpus is given between brackets preceded by a T (tweet) before the tweet itself, e.g., (T18).

MTV UK: *taste !!!*

Another strategy related to showing involvement is establishing an affective bond with the interactants. This is done through the use of multimodal devices such as heart emojis and emoticons, as in the following interaction in which the MTV UK praises a feature of its interactant's profile with a heart emoticon (<3):

(T70) MTV UK: *i will be rewatching @Olivia\_Rodrigo's tv debut of drivers license all day today thanks for asking <3*

(T72) Follower: *Same 😊*

MTV UK: icon is <3

It can also be done through explicit demonstrations of affection, as in

(T80) Follower: *why is this account [the MTK UK] so adorable*

MTV UK: *ily* [contracted form of 'I love you']

(T41) Follower: *we are your top fans mtv don't forget us 😊*

MTV UK: *I would literally never forget you !!! <3*

(T82) Follower: *[video of Artic Monkeys]*

MTV UK: *omg you are bestie material*

Taking the last interaction as an example, it is worth mentioning the use of the term "bestie" for community bonding. From the perspective of Politeness Theory, the MTV UK uses this term of endearment as part of the so-called solidarity face system with the aim of reducing the distance with its interactant and thus establish a closer bond with it. As a consequence, both the MTV UK and the interactant are more likely to start using the term as part of their idiolect, which explains why the MTV UK is often addressed as "bestie" by its followers, for example,

(T2) Follower: *THANK YOU BESTIE*

MTV UK: *ANY TIME BESTIE*

(T11) Follower: *OMG BESTIE ARE U EXCITED FOR LIFE SUPPORT*

MTV UK: *BESTIE I CANNOT !!!! WAIT !!!!!*

Furthermore, the MTV UK also uses ‘bestie’ to address celebrities so as to include them in the community. This is intended to reduce the distance between the account’s interactants and their idols so that the promotion of the latter is most likely to be successful. In general terms, the number of times the MTV UK includes this term is so striking that even some followers mockingly comment on it, as seen in:



*Image 11*

Considering all the aspects explained above, we could conclude that showing involvement through terms of endearment or thematic unity is but the first step in the construction of an online community.

### **3.3.2. Direct request for interaction and information**

A strategy to create a community bond used by the MTV UK is the direct request for interaction and information. In line with Politeness Theory, a direct address to the hearer (H) must be understood as an FTA against H’s positive face because it is forcing H to

interact. However, the MTV sacrifices politeness in this environment to obtain information that will be useful for its promotional goals. One way of doing this is through fill-in-the-gap tweets as the ones below, in which the MTV uses imperatives (a bold-on record strategy) to learn more about its audience's taste:

(T27) *finish the sentence: I want MTV UK to post more about*

or

(T49) *i just think that zayn malik is*

The request for interaction is also seen in some forms of greeting such as "Morning" and in direct questions. For instance, whenever the information provided by the interactants is not fruitful enough, the MTV UK insists by directly asking those who have answered the fill-in-the-gaps tweets. In the answers to "finish the sentence: I want MTV UK to post more about \_\_\_\_\_" we find:

(T35) Follower: *Talented artist.... Why do you never promote rock and metal*  
MTV UK: *which bands are your fav ?*

(T36) FOLLOWER: *Underrated artists*

MTV UK: *whoooo ??*

From the examples above, it can be observed how the MTV UK does not miss any opportunity to interact with its intended audience. Direct request for interaction shows a disposition on the part of the account to establish a close bond with the interactants, and this facilitates its presentation as a personal non-corporative account.

### 3.3.3. The use of humour

As observed by Marone (2015), humour and the forms in which it is conveyed have been studied from different perspectives as a consequence of the "complexity and broadness

of the topic” (p. 1). However, one of the main functions attributed to this discursive form is that of strengthening community and interpersonal bonds (Martineau, 1972); which is the role humour performs in the MTV UK account. In fact, jokes are classified within the positive face strategies that Brown & Levinson (1987) highlighted in their Politeness Theory. The most significant form of humour in the MTV UK account is the use of memes, which were defined by Dawkins (1976) as the cultural equivalence of genes, that is, as units of cultural transmission, imitation and replication. Because of the textual nature of Twitter, the success of humorous memes in this microblogging platform hinges upon the accurate combination of cultural knowledge, textual forms and multimodal elements like images or gifs. For this reason, the MTV UK relies on the expected taste and knowledge of its intended audience with regard to fandom and social media cultures to design its memes. The tweet below is an example of this combination as it addresses three cultural elements used among younger generations: “Jimin” (a member of BTS), the term *DM’s* (direct messages sent on Twitter) and the term *crush* (somebody you are in love with despite knowing little about them). These cultural elements appear in consonance with the video of the South Korean singer (Jimin) so as to establish a comic parallel between the speed in which the singer slips down the snow and the speed in which the MTV “messages its crush”.



Image 12

On the other hand, Twitter memes are not necessarily constricted to one-tweet space, but they can be a “*set of tweets* carrying the same piece of information” (Ferrara et al., 2013).

This can be seen in the following thread (Image 13) whose central joke derives from an initial design mistake in the emoticon. In the first tweet from the thread, the MTV UK forgets to include one hyphen which is supposed to represent the hand of the emoticon.

In the next tweet, the account comments on such mistake and develops a joke based on how the emoticon receives sanitary assistance for its missing hand from a nurse designed from the combination of emojis and emoticons (“HELP HAS ARRIVED”). The humorous effect is therefore achieved through the combination of multimodal devices such as emojis, emoticons and traditional text, as seen in the crafting of the nurse:



Image 13: A thread of humorous tweets.

As deduced from the explanations above, because of the character-number limitation imposed by Twitter, the MTV UK includes multimodal elements that either emphasise the humorous effect of a tweet or become the source of humour for that tweet.

### 3.3.4. Creation of a speech community

The last bonding strategy which has been identified from the analysis of the corpus is the convenient use of language to construct a speech community upon which the MTV UK can design its communal values and achieve its promotional goals. In this sense, several

studies (Bonvillain, 2019; Danet, & Herring, 2007; Kramsch & Widdowson, 1998; Jiang, 2000) have considered the relevance of language and communication in the shaping of community values and identities off and online. Moreover, the term speech community—coined in the fields of sociolinguistics and linguistic anthropology—refers to “any human aggregate characterized by regular and frequent interaction by means of a shared body of verbal signs and set off from similar aggregates by significant differences in language usage” (Gumperz, 2009, p. 66). In the case of the MTV UK, it combines the most recurrent orthographic features of computer-mediated communication (CMC) in English with the type of language used by younger generations in these platforms to construct its own speech community and, thus, strengthen the community bond.

For the analysis of MTV UK’s orthographic features, I followed Barton and Lee’s (2013) classification of the structural features of CMC. The first feature are acronyms and initialism, what Zappavigna (2012) named “Twitter slang” given the high recurrence with which they appear in Twitter communication. In the MTV UK account, their use is mainly appreciated in interaction as a means to express gratitude to or affection towards the interactant, as seen in Table 2:

Tweet	Acronym or initialism	Full form	Attitude expressed
<i>omg this is so precious [in response to a gif of the singer Niall Horan]</i>	omg	Oh my god	Agreement
<i>omgosh really !!</i>			Surprise
<i>ily</i>	ily	I love you	Affection
<i>Tysm Louis, i needed that !!!</i>	tysm	Thank you so much	Gratitude
<i>this made me lol</i>	lol	Lots of Laughs	Humour

Table 2: Tweets containing acronyms and initialisms.

The second feature observed by Barton and Lee are stylized spelling and punctuation, which in the case of the MTV UK serve as a means for adding emphasis or for the conveyance of positive emotions such as excitement. These unconventional spelling includes the repetition of graphemes or punctuation marks, as in

(T63) Follower: *Any song to start the day?*

MTV UK: *@iamcardib #UP !!!!!!! OFC !!!!!!*

(T27) MTV UK: *I want MTV UK to post more about \_\_\_\_\_*

(T38) Follower: *ANYTHING CUZ UR CONTENT IS SICK 😊*

MTV UK: *whuuuuut !!*

Or the abuse of capital letters for emphatic purposes, for example

Examples (2)

(T24) Follower: *Mtv bestie We have matching bios!*

MTV UK: *NO WAY !!!!!*

(T16) Follower: [in response to a video of Jimin from BTS] *Jimini 😍*

MTV UK: *THE cutest.*

These emphatic elements endow the speech of this account with a sense of orality and informality as they focus on the repetition of sounds rather than on the orthographic accuracy of their words. Such orality goes hand in hand with the use of very simple syntactic constructions and the reduction of words through clippings, which happens to be another feature pointed out by Barton and Lee. Some examples are

(T13) Follower: *TASTE BESTIE <3*

MTV UK: *what's your fav Madison song ??*

(T34) Follower: *You already know who I'm gonna say*

MTV UK: *it's funny cos it's true*

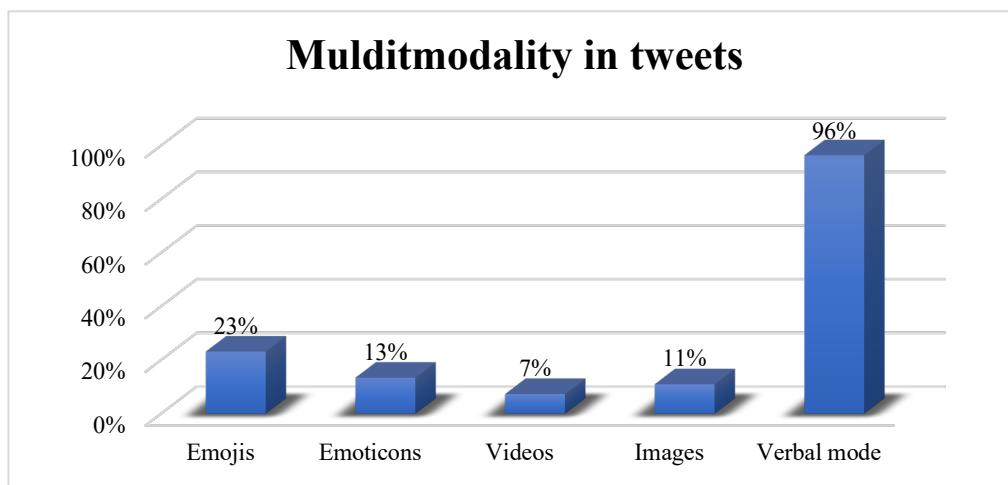
As has been previously mentioned, the MTV UK constructs its speech community by combining recurrent orthographic features of Twitter with the jargon used by younger generations on this platform. More specifically, it focuses on the terms used with regard to celebrities as part of the identity-building process. We can observe how the account refers to terms of common knowledge such as celebrities' names like Jimin, Madison Beer or Cardi B, and combines them with terms of endearment such as "bestie" (see 3.3.1. *Showing involvement*) to enhance the sense of community.

In conclusion, the use of the Twitter slang is a consequence of the space limitations imposed by the platform, which reduces tweets to 280 characters maximum. Being aware of this, the MTV UK takes advantage of an already existing comprised language and uses it to express emotions that go beyond traditional linguistic forms. Abbreviated forms or unconventional spelling and punctuation marks are a productive way of conveying emotions that will contribute to tightening the bond with its intended audience. Once combined with the specific jargon of the younger Twitter community and pop culture, the result is a speech community of which the MTV UK manages to become its creator and an ordinary member at the same time. Thanks to this, the sense of familiarity which Brown & Levinson presented as a positive politeness strategy succeeds in setting the boundaries of the MTV UK community.

### **3.4. Multimodality**

With the development of the media and computer-mediated communication (CMC), the variety of linguistic and paralinguistic means used for the transmission of a specific message has substantially widened. As a consequence, a new field of study called

multimodality has been developed in linguistics to focus on this increasing variety of modes of meaning. Stöckl (2004) defines multimodal as the “communicative artefacts and processes which combine various sign systems (modes) and whose production and reception calls upon the communicators to semantically and formally interrelate all sign repertoires present” (p. 9). This combination of modes has become a recurrent feature of the Twitter platform as it allows its users to convey unlimited information without flouting the constraint of 280 characters per Tweet. Taking this into account, this part of the paper will focus on the different modes used by the MTV UK, which according to my analysis are: emojis (23% of the tweets), emoticons (13%), videos (7%), images (11%) and verbal mode (96%)—most of them being combined in the same tweet.



*Figure 2: Percentage of multimodal devices in the total sum of 82 tweets.*

Emoticons and their developed form (emojis) are visual devices created to provide a message and express those paralinguistic cues characteristic of face-to-face communication thought to be lost in CMC (Derks, Fischer & Bos, 2007). The absence of body language and facial expressions was compensated with these visual images (Park et al., 2013) crafted from the combination of orthographic symbols in the case of emoticons or specific graphic designs in emojis. The most significant aspect about the MTV UK account in this sense is how emoticons are clustered with emojis to produce precise effects

such as humour (e.g., see 3.3.3. *The use of humour*). Regarding emoticons, the MTV UK puts together different kinds of these forms from both the Western and the Eastern CMC cultures (see *Table 3*). Such combination is part of their attempt to reach a wider audience and goes in line with addressing Western and Eastern—such as K-Pop—fan cultures.

Eastern Emoticons		Western Emoticons	
Tweet 52	how much vibez is too much vibez??? \_(讴)_/\_	Tweet 74	icon is super cute !! <3
Tweet 61	descanse um pouco ele vai ficar bem \_(讴)_/\_	Tweet 45	@LiamPayne hi bestie complete the moot :)

*Table 3: Comparative chart of Eastern and Western emoticons.*

After a qualitative and quantitative research of the data collected, it can be concluded that most of the times the emoticons and emojis of the MTV UK account express specific feelings such as laughter (expressed with 😂), affection towards the interactant (with ❤️) or devotion towards a celebrity (with 😍). Moreover, they also serve to visually convey the most remarkable information of any piece of news. This is the case of the tweets below (Image 14 and Image 15) which include the Baby Emoji (👶) because their content is related to parenthood:



*Image 14*



*Image 15*

Apart from presenting emojis, Images 14 and 15 exemplify another repeated multimodal device seen in the MTV UK account: videos. In this case, the videos posted are informative videos aimed at promoting the people or programs advertised, as well as the MTV UK for showing itself updated. More specifically, Image 14 deals with Gigi Hadid and Zayn Malik's new parenthood and Image 15 with a TV show about parenthood called "Teen Mom OG". With regard to the production of these short videos, the account itself puts together images and clips, and combines them with background music and a white box in which the news is briefly explained.

Regarding images, these are a form of paralinguistic cues which the MTV UK uses as a promotional strategy. All the images of the corpus gathered present a celebrity and are accompanied by a message that exposes the devotion the account theoretically shows for them, as in:



*Image 16*

Another type of image the MTV UK includes in its tweets are the so-called "gifs", a compressed image file format which presents an image in motion for a few seconds (Miano, 1999). These are more likely to appear as part of a meme and, thus, as a source of humour (see 3.3.3. *The use of humour*). This is seen in the tweet below where the gif presents a cat shaking its head from left to right to represent the act of searching desperately alluded in its textual part:



*Image 17*

Multimodality is thus a quintessential part of the promotional aims of the MTV UK as it is fully oriented towards strengthening a community bond or flattering public personages. To fulfill such aims the account either uses one of the modes explained above or combines them to express a more effective message.

### 3.5. Hyperlinks

There have been several studies (Park & Thelwall, 2003; Wood & Matthew, 2004) which have highlighted the utility of hyperlinks in CMC, as they allow users to establish a net of connectivity which is in constant change and development. With regard to Twitter, Zappavigna (2011, 2012) argues that this method for establishing quick connections is the basis of her well-known notion of *ambient affiliation*. In the case of the MTV UK, the construction of a community of users stems at the basis of their main promotional purpose, and thus the use of hyperlinks functions as another strategy for achieving this purpose. From the study of the data collected it can be concluded that this account uses various types of hyperlinks within the total of 82 tweets collected. The MTV UK mainly uses tags, which consist in including the user-name of a different account (e.g., @iamcardib); quoting, which is including other person's tweet in your own to avoid reaching the character limit; hashtags, which consist of one or more words preceded by a

hash (#); and direct links to other webpages. The following chart shows the proportional recount of hyperlinks according to these categories:

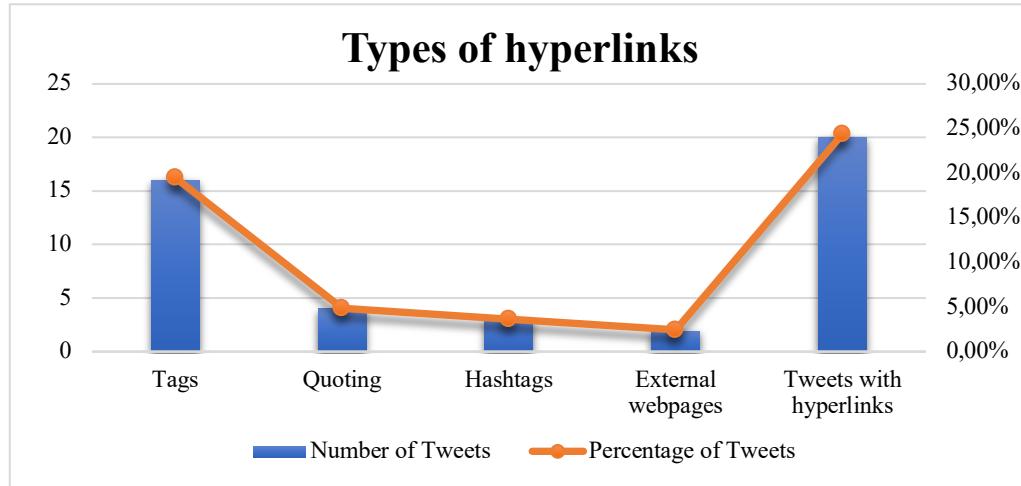


Figure 3: Types of hyperlinks

Within the types of hyperlinks in the MTV UK account, a distinction must be made between internal links, as those established within the Twitter platform, and outbound links, which guide the audience to an external platform or website. The first example of internal links are tags, which the MTV UK exclusively uses to address celebrities for their promotion. By tagging famous people the account is mimicking the behaviour of specific fandoms, as it is a defining feature of this kind of groups to tag their idols so as to catch their attention. Therefore, the MTV is once again trying to integrate itself in specific fandom cultures. Another type of internal link with a similar function are hashtags, only that they are more oriented to the promotion of products instead of people. For example, the MTV UK uses the hashtags #crybabymvideo and #UP to announce the launching of two videoclips by Megan Thee Stallion and Cardi B respectively. Lastly, the account also includes tweet-quoting as a means for commenting on celebrities' tweets, and thus expressing its opinion or feelings with regard to those celebrities.

As regards outbound links, these are generally a means for self-promotion because they direct the audience to the MTV UK's webpage, or for celebrity promotion. This latter can

be seen in the example below in which the link takes the audience to the YouTube channel of The Tonight Show Starring Jimmy Fallon, where Olivia Rodrigo (the celebrity under promotion) performed her new single Drivers License:



*Image 18*

Although hyperlinks are not the most outstanding feature of the MTV U, they contribute to create a sense of affiliation between the account and its intended audience. In this sense, the type of products or people addressed through these links are intimately related to the taste expected by the intended audience. Moreover, it is interesting how the account normally combines diverse types of hyperlinks to make sure that they achieve their promotional purpose.

#### **4. Conclusion**

Online communication is an emergent linguistic phenomenon whose importance keeps increasing with the development of social media. Among the different social media platforms existing, Twitter has become one of the most recurrent means for establishing conversations and creating emotional links among people regardless of geographical limitations. Considering this, in this dissertation I have tried to show how online communication works on Twitter and how the platform can be used as a tool for marketing by important companies mainly thanks to its pragmatic design features. My aim has been to demonstrate that the MTV UK account is a perfect example of how

ambient affiliation and the creation of an online community serves as a perfect tool for achieving promotional corporative goals. As a result, the study exposes the growing relevance of pragmatics and interaction in corporative aims, and the resulting involvement of the audience in the marketing process. The most significant implication this has is that the role of the audience in future marketing campaigns is likely to change from being a mere passive receiver to becoming an active part of the marketing process—thus gaining the audience agency in the communicative process. In this case of the MTV UK, this is seen in how the intended audience becomes an interactant that explicitly and directly reveals its taste to the corporation.

I have also tried to illustrate how the prominent role of interaction in online marketing leads to the presentation of corporative Twitter accounts as personal accounts. As I see it, a direct consequence of creating a community bond between a corporation and its intended audience could be the dismantlement of the traditionally distant relationship existing between companies and their consumers. This would be in itself a result of a change in the role of discourse and in the social relation between those in power (the companies) and the subject of their power (the audience).

Lastly, my dissertation has also been aimed at proving that the combination of Twitter designing features (interaction, multimodality and hyperlinks) is a crucial element for online identity building. From the study, it can be concluded that marketing companies take advantage of multimodality to expand their promotional goals because this new form of meaning-making has enriched the written form of Twitter. The main implication of multimodality is that its use and abuse lead to the blurring of face-to-face and online communication as it is no longer necessary to see somebody's gesture and body language to decode paralinguistic information. Thus, hyperlinks and Twitter speech create a sense of community while multimodality compensates for the non-linguistic side of human

communication. As a final thought, there exists the possibility that face-to-face communication will be almost completely substituted by online communication in the future precisely because its distinctive features are being mimicked by online features through the different modes (such as emojis and gifs).

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## 6. Appendix

### Corpus

February 3<sup>rd</sup>, 2021

1.

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
Normani, though ❤️



Normani

5 23 276

2.

 **nelly flop era** @calamitywalls93 · 3 feb.  
En respuesta a @MTVUK  
THANK YOU BESTIE

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
ANY TIME BESTIE



NOT CALUM CASUALLY DROPPING HIS FIRST TWEET  
OF THE YEAR HI BESTIE ❤️✨

[Traducir Tweet](#)

 **Calum Hood**  @Calum5SOS · 3 feb.

Been away for a while! Let me catch you up

[Mostrar este hilo](#)



9:08 a. m. · 3 feb. 2021 · Twitter Web App

8 Retweets 3 Tweets citados 135 Me gusta

3.



**nelly flop era** @calamitywalls93 · 3 feb.

En respuesta a @MTVUK

I DIDN'T GET AN NOTIFICATION NFJJNCNDJFDND

 1



 5





**MTV UK**  @MTVUK · 3 feb.

well you did now !!!

 1



 3



4.



**MTV UK**  @MTVUK · 3 feb.

i'm just-

you guys are so nice

 1









**lil ❤'s ro 🌸** @89MYHALO · 3 feb.

aww well thank you as we should y'all are nicer









5.

6.

 **lil1º loves ro** @93GOLDENVIBEZ · 3 feb.  
En respuesta a @MTVUK  
stan mtv for clear skin

1 1 1 1

 **MTV UK** @MTVUK · 3 feb.  
i-

1 1 1 1

7.

 **MTV UK** @MTVUK · 3 feb.  
"DON'T drop your French fry... oh, you did. in the milk. is it good? can i try it?" 🍟

soooo excited to say Teen Mom OG is back 17th Feb !!! 🎉🍼



0:25 1,7 mil reproducciones

8. 

MTV UK<sup>7</sup> @MTVUK · 3 feb.  
@iamcardib wearing the bodysuit from her Up artwork is already iconic



IG | @iamcardib MTV NEWS

Cardi recently announced on her Insta that her new track UP is coming very soon

0:57 | 15,6 mil reproducciones

19 202 1,3 mil

9. 

helene#TCOE #TPWK @Helene82824776 · 3 feb.  
Wow she can pull literally everything off 😳

1 26

MTV UK<sup>7</sup> @MTVUK · 3 feb.  
flawless!



**madison beer**  @madisonbeer · 2 feb.

🎂🎂🎂🎂🎂 my first born is 3. thank u guys endlessly for supporting me when it felt like no one else did. i love u so much. i cant believe i haven't dropped a project since then & now i get to drop a full length album in less than 25 days. i couldn't b more excited

...

**Madison Beer Charts** @ChartsBeer · 2 feb.

Happy 3rd Birthday to As She Pleases! 🎉

— The EP is one of the most streamed female debut EPs & has reached over 700 MILLION cumulative streams across the world! As She Pleases gave birth to Gold-Certified HITS "Dead" & "Home With You"!



1,6 mil

904

7,6 mil



**MTV UK**  @MTVUK · 3 feb.

LOVE 😍

...

1

904

5



10.



**inaayah** @ICARUSZA · 3 feb.

En respuesta a @MTVUK y @madisonbeer

OMG BESTIE ARE U EXCITED FOR LIFE SUPPORT

...

1

904

2



**MTV UK**  @MTVUK · 3 feb.

BESTIE I CANNOT !!!!! WAIT !!!!!!

...

1

904

2



11.



MTV UK<sup>7</sup>

@MTVUK

...

boyshit

@madisonbeer

2:43 — 3:52



volume:

100

Traducir Tweet

1:00 p. m. · 3 feb. 2021 · Twitter Web App

60 Retweets 1 Tweet citado 306 Me gusta

12.



Lav<sup>28</sup> || flop era @91GOLDENX · 3 feb.

En respuesta a @MTVUK y @madisonbeer  
TASTE BESTIE<3

...

1 1 3



MTV UK<sup>7</sup>

@MTVUK

· 3 feb. what's your fav madison song ??

...

13.



MTV UK

@MTVUK · 3 feb.

what's your fav madison song ??

...



Lav<sup>28</sup> || flop era @91GOLDENX · 3 feb.

Selfish an More, and you??

...



MTV UK

@MTVUK

...

En respuesta a @91GOLDENX y @madisonbeer

baby

1:19 p. m. · 3 feb. 2021 · Twitter Web App

3 Me gusta



MTV UK

@MTVUK · 3 feb.

En respuesta a @MTVUK @91GOLDENX y @madisonbeer  
actually no bc hurts like hell !!!

...



MTV UK

@MTVUK · 3 feb.

En respuesta a @MTVUK @91GOLDENX y @madisonbeer  
no, home with you

...



14.

15.   
MTV UK<sup>7</sup>  @MTVUK · 3 feb.  
jiminie is me sliding into my crush's DMs

MTV 방탄소년단  @BTS\_twt · 3 feb.  
아미한테 발사 😊  
#JIMIN



0:02 7,9 M reproducciones

16.   
Maggie  's yv&julia FAMOUS ERA @MAGSGOLD3N · 3 feb.  
Jiminie 😊😊

MTV UK<sup>7</sup>  @MTVUK · 3 feb.  
THE cutest.

17.   
kate loves Zayn @KateKabbaj · 3 feb.  
En respuesta a @MTVUK  
Its Jimin o'clock right

MTV UK<sup>7</sup>  @MTVUK · 3 feb.  
sssh



**MTV UK**  @MTVUK · 3 feb.

question : why do you  stan  @madisonbeer ? best answers will feature on our twitter and insta  x



madison beer

18.

33

17

164



**vagina | vagenis supremacy** @wifeofjade · 3 feb.

because she is Madison beer duuh

1



4



**MTV UK**  @MTVUK · 3 feb.

you're not wrong

1



3



19.



**liv. ❤'s liam, ashe** @usedtopayne · 3 feb.

En respuesta a @MTVUK y @madisonbeer

her voice is absolutely beautiful, she has amazing songs and she's just a beautiful person in general!

1



2



**MTV UK**  @MTVUK · 3 feb.

love that answer 😍

1



3



20.



**MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
me searching for my name in jimin's notes



GIF

21.

80 1,2 mil 3,7 mil



**MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
tysm Louis, i needed that !!!

**Louis Tomlinson ✅** @Louis\_Tomlinson · 3 feb.  
Stay positive! Hope everyone is doing alright.

22.

77 616 8,1 mil



**beeb ✅ is reading shffcl** @fetuslouisbabie · 3 feb.  
is mtv a louie

1 1 22



**MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
i'm yes

7 15 139



23.



**ÿashi** @31MADEIT · 3 feb.  
En respuesta a @MTVUK  
Mtv bestie We have matching bios!

1 1 1



**MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
NO WAY !!!!!

1 1 5



24.

25.

MTV UK<sup>7</sup>  @MTVUK · 3 feb.  
just gonna go ahead and throw them their flowers !!!!!

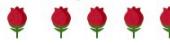
I May Destroy You (Best TV Series)   
Zendaya (Best Actress In A Drama Series)   
Insecure (Best TV Series - Comedy)   
Bridgerton (Best TV Series - Drama) 

5 9 156 

MTV UK<sup>7</sup>  @MTVUK · 3 feb.  
\*Zendaya (Best Actress) !!!!! (my mind's clearly still in 2020 😞)

1 2 60 

26.

v  @val155204 · 3 feb.  
En respuesta a @MTVUK  


1  2 

MTV UK<sup>7</sup>  @MTVUK · 3 feb.  
yasss! please join me !!!

1  

27.

MTV UK  @MTVUK

finish the sentence : i want MTV UK to post more about

---

[Traducir Tweet](#)

9:30 p. m. · 3 feb. 2021 · Falcon Social Media Management

---

34 Retweets 32 Tweets citados 1.007 Me gusta

28.

 **kate loves Zayn** @KateKabbaj · 3 feb.  
En respuesta a @MTVUK  
ANY CONTENT we get from you is necessary

1 1 8 

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
love this

1 1 7 

29.

 **Phemie** @Phemie\_NA · 3 feb.  
En respuesta a @MTVUK  
Niall Horan



**GIF**

1 1 168 

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
omg this is so precious

1 2 169 

30.

 **aphroisms** @aphrokap · 3 feb.  
En respuesta a @MTVUK  
BEYONCÉ. SHE KNOWS WE HAVENT DONE ENOUGH.

1 1 2 

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
I AGREE

1 1 2 

31.

 **Ghita wants dc1 !!** @PVNNOCK · 3 feb.  
En respuesta a @MTVUK  
Bestie did u listen to hold on to me by Sofia carson 😷

1 1 3 1

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
i'm fragile rn

1 1 4 1

32.

 **soph loves ari** @ZAYNSMOONLIGHTT · 3 feb.  
En respuesta a @MTVUK  
ariana grande ! but i love u whatever u post about

1 1 2 1

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
🤔🤔

1 1 3 1

33.

 **esmer<sup>28</sup> / shay's and farida's valentine BOOM!** @louis... · 3 feb.  
En respuesta a @MTVUK  
ashe

1 1 3 1

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
taste.

1 1 2 1

34.

 **Partytime<sup>7</sup> 🏳️🌈** @RPartytime · 3 feb.  
En respuesta a @MTVUK  
You already know who I'm gonna say

1 1 12 1

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
it's funny cos it's true

1 1 15 1

35.

 **Mike Tait** @DrumsTait · 3 feb.  
En respuesta a @MTVUK  
Talented artist.... Why do you never promote rock and metal

1 1 5 5

 **MTV UK** @MTVUK · 3 feb.  
which bands are your fav ?

2 2 9 9

36.

 **kaitlin :)** @missingyoublake · 3 feb.  
En respuesta a @MTVUK  
underrated artists

1 1 6 6

 **MTV UK** @MTVUK · 3 feb.  
whoooo ??

17 1 6 6

37.

 **rose 🍹 taras gf (real!)** @STUARTSYUMMY · 3 feb.  
En respuesta a @MTVUK  
mae muller

1 1 8 8

 **MTV UK** @MTVUK · 3 feb.  
bestie has taste

1 1 11 11

38.

 **helene#TCOE #TPWK** @Helene82824776 · 3 feb.  
En respuesta a @MTVUK  
ANYTHING CUZ UR CONTENT IS SICK 😊

1 1 4 4

 **MTV UK** @MTVUK · 3 feb.  
whuuuuut !!

1 1 6 6

39.

 **katie | wv** @loveagainjade · 3 feb.  
new hope club!!

1 1 2 1

 **MTV UK<sup>7</sup> ✅** @MTVUK · 4 feb.  
taste !!!!

1 1 1 1

40.

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
TONIGHT !!! 9pm !!! don't miss it 😂🐟



0:25 3,6 mil reproducciones

3 1 51 1

41.

 **liv. ❤'s liam, ashe** @usedtopayne · 3 feb.  
En respuesta a @1975szarry y @MTVUK  
we are your top fans mtv don't forget us 😊

1 1 5 1

 **MTV UK<sup>7</sup> ✅** @MTVUK · 3 feb.  
i would literally never forget you !!! <3

2 2 12 1

February 4<sup>th</sup>, 2021

42.

MTV UK<sup>7</sup>  @MTVUK · 4 feb.  
the serve, @theestallion. EXQUISITE !!!!!!! #crybabymusic



HOT GIRL MEG

4 6 90

43.

MTV UK<sup>7</sup>  @MTVUK · 4 feb.  
① official sources stated that hair stencils will remain globally out of stock for centuries #crybabymusic



HOT GIRL MEG

1 8 118



46.

**MTV UK** @MTVUK · 4 feb.  
@LiamPayne hi bestie complete the moot :)

122 568 13,5 mil

**nadia** @nadiarry · 4 feb.  
he completed the moot with me since 2012

2 173

**MTV UK** @MTVUK

En respuesta a @nadiarry y @LiamPayne

what's it like to be god's favourite ?

Traducir Tweet

1:22 p. m. · 4 feb. 2021 · Twitter Web App

---

3 Retweets 1 Citar Tweet 427 Me gusta

...

...

...

...

...

47.

**MTV UK** @MTVUK · 4 feb.  
@LiamPayne hi bestie complete the moot :)

125 576 13,7 mil

**COrrTTaNY** @CorttanyC · 4 feb.  
bestie we need to talk about how many times you say bestie

1 15

**MTV UK** @MTVUK · 5 feb.



...

...

...

...

...

...

48.

 **tpwk.always** ♡ @haroldsmo0n · 4 feb.  
En respuesta a @MTVUK y @LiamPayne  
Hey bestie @MTVUK are you a one direction stan account in disguise?

1 1 2 1

 **MTV UK**  @MTVUK · 4 feb.  
no disguise detected !!!

1 1 10 1

49.

 **MTV UK**  @MTVUK

i just think that zayn malik is \_\_\_\_\_

[Traducir Tweet](#)

1:24 p. m. · 4 feb. 2021 · Twitter Web App

570 Retweets 369 Tweets citados 14,6 mil Me gusta

1 1 1 1

50.

 **MTV UK**  @MTVUK · 4 feb.  
i just think that zayn malik is \_\_\_\_\_

1,9 mil 945 14,7 mil 1

 **el love**  @STILLFEARL3SS · 4 feb.  
give me a second

2 2 254 1

 **MTV UK**  @MTVUK · 4 feb.  
take all the time you need

1 5 391 1



MTV UK<sup>7</sup>  @MTVUK · 4 feb.  
"What the hell is that in your hair?" 😂

...

@Charlottegshore, @HollyGShore, @SophieKasaei\_ & @marnie take a trip down memory lane to the moment they entered the Geordie house in the first episode of brand new Geordies React! >>> [fal.cn/3daMQ](http://fal.cn/3daMQ) 🎉



51.  2  4  50 



MTV UK<sup>7</sup>  @MTVUK

...

how much vibez is too much vibez ??? \\_(`)\_/^-

[Traducir Tweet](#)

7:48 p. m. · 4 feb. 2021 · Twitter Web App

**305** Retweets **20** Tweets citados **3.207** Me gusta

52.    

53.

 **MTV UK<sup>7</sup> ** @MTVUK · 4 feb.  
En respuesta a @MTVUK  
omg i cut his hand off 😳

20 11 378 

 **MTV UK<sup>7</sup> ** @MTVUK · 4 feb.  
✳️HELP HAS ARRIVED✳️

15 3 252 

 **MTV UK<sup>7</sup> ** @MTVUK · 4 feb.  
IS HE GONNA MAKE IT ?!?!?

4 4 227 

 **MTV UK<sup>7</sup> ** @MTVUK · 4 feb.  
| HE'S |  
| GONNA |  
| MAKE IT |  
| |  
| \  / |  
| |  
| // |

15 7 225 

54.

 **elsie<sup>28</sup> ** @iSnuggleHalo · 4 feb.  
En respuesta a @MTVUK  
HELP

1 1 3 

 **MTV UK<sup>7</sup> ** @MTVUK · 4 feb.  
SOMEBODY CALL A DOCTOR

7 1 22 

55.

 **vagina | vagenis supremacy** @wifeofjade · 4 feb.  
En respuesta a @MTVUK  
I just love you, you know that?

1 1 2 

 **MTV UK<sup>7</sup> ** @MTVUK · 4 feb.  
omgosh really ??

1 1 6 

56.

 **||LUBICA||** streaming Defenceless<sup>28</sup> @fxrlqss · 4 feb.  
En respuesta a @MTVUK  
and I thought I'm crazy fknaefkld

1 1 6 1

 **MTV UK<sup>7</sup>** @MTVUK · 4 feb.  
oh we are truly just getting started

1 1 10 1

57.

 **rio** ❤'s barking at people @FI1CKE3RFAIIS · 4 feb.  
En respuesta a @MTVUK  
ur funny so ima follow u now 🎉💨

1 1 4 1

 **MTV UK<sup>7</sup>** @MTVUK · 5 feb.  
love that for me !!!

1 1 4 1

58.

 **manuela** ♀ @champaynehs · 4 feb.  
En respuesta a @MTVUK  
MEREDITH GREY IS THAT YOU?

1 1 1 1

 **MTV UK<sup>7</sup>** @MTVUK · 5 feb.  
this made me lol 😂

1 1 1 1

59.

 **MTV UK<sup>7</sup>** @MTVUK · 4 feb.  
how much vibez is too much vibez ??? \(\wedge\)/-

144 325 3,2 mil 1

[Mostrar más respuestas](#)

 **psy(chi)c zlut • support** ❤ @zaynsfilms · 4 feb.  
En respuesta a @MTVUK  
help u okay bestie?

1 1 3 1

 **MTV UK<sup>7</sup>** @MTVUK · 5 feb.  
💀💀💀💀💀💀

1 1 10 1

February 5<sup>th</sup>, 2021

60.

 MTV UK   
@MTVUK

»＼(ツ)／-

morning

9:26 a. m. · 5 feb. 2021 · Twitter Web App

9 Retweets 2 Tweets citados 331 Me gusta

Comment Retweet Like Share

61.

 ketchup  's bday @MOONLT91 · 5 feb.  
pero si yo me voy a dormir

 MTV UK  @MTVUK · 5 feb.  
»＼(ツ)／-

morning

Comment 4 Retweet 2 Like 2 Share

 MTV UK  @MTVUK · 5 feb.  
descanse um pouco ele vai ficar bem »＼(ツ)／-

Comment 0 Retweet 0 Like 2 Share

62.

 vagina | vagenis supremacy @wifeofjade · 5 feb.  
En respuesta a @MTVUK  
Morning bestie  
How are you today?

Comment 1 Retweet 1 Like 3 Share

 MTV UK  @MTVUK · 5 feb.  
i'm good !! about to watch cardi's mv !!!

Comment 1 Retweet 1 Like 7 Share

63.

**MTV UK<sup>7</sup> ✅** @MTVUK · 5 feb.  
早晚

morning

63 11 340

**Nicole ✨ Ivs Ro** @Nicole91\_ · 5 feb.  
Any song to start the day?

1 1 1

**MTV UK<sup>7</sup> ✅** @MTVUK · 5 feb.  
@iamcardib #UP 🎵 !!!!!!! OFC !!!!!!!

1 1 1

64.

**iamcardib ✅** @iamcardib · 5 feb.  
Bitches want smoke till I bring it to they door step! Tell that bitch back, back, breath smell like horse sex!



0:14 1,4 M reproducciones

2,4 mil 16,3 mil 63 mil

**MTV UK<sup>7</sup> ✅** @MTVUK · 5 feb.  
thankful to @iamcardib for inventing music videos

4 3 36

65.

**MTV UK<sup>7</sup> ** @MTVUK · 5 feb.  
🔥@IAMCARDIB ATE !!!!! THAT !!!!! #UP 🎉 !!!!!!! 🔥



22 367 2,1 mil

66.

**vagina | vagenis supremacy** @wifeofjade · 5 feb.  
En respuesta a @MTVUK y @iamcardib  
well we have fetus little mix mv but I will agree with you for the sake of this tweet:)

1 2

**MTV UK<sup>7</sup> ** @MTVUK · 5 feb.  
you get me

1 2

67.

**MTV UK ** @MTVUK

En respuesta a @wifeofjade y @iamcardib

**visuals before @iamcardib** : non-existent

[Traducir Tweet](#)

9:58 a. m. · 5 feb. 2021 · Twitter Web App

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1 Citar Tweet 17 Me gusta

---

1 2

68.

⭐ (shivi\_ot<sup>7</sup> 아미) 💜 @shivi\_goldenjk · 5 feb.  
En respuesta a @MTVUK y @iamcardib  
she uplifts my mood every time!!  
@iamcardib you're the queen!👑

2 15 ⬤

MTV UK<sup>7</sup> @MTVUK · 5 feb.  
thankful to @iamcardib for creating music videos

16 ⬤

MTV UK<sup>7</sup> @MTVUK · 5 feb.  
"It didn't even click that she was out. I was so exhausted, and I looked up and he's holding her" - @GiGiHadid 🐶 ❤️



Gigi Hadid has revealed how Zayn Malik 'caught' baby Khai during her home birth

1:27 8,3 mil reproducciones

21 105 1,2 mil ⬤

69.

MTV UK<sup>7</sup> @MTVUK · 5 feb.  
i will be rewatching @Olivia\_Rodrigo's tv debut of drivers license all day today thanks for asking <3



Olivia Rodrigo: drivers license (TV Debut)  
Olivia Rodrigo performs "drivers license" for The Tonight Show. The Tonight Show Starring Jimmy ...  
🔗 youtube.com

7 14 147 ⬤

70.

71.

 **nom nom (noshi) wants a bf** 😭 @noshiluvsthesun · 5 feb.  
En respuesta a @MTVUK y @Olivia\_Rodrigo  
SAME OMG BESTIE

1 1 1 ⬆

 **MTV UK**  @MTVUK · 5 feb.  
IT'S SO PERFECT

1 1 3 ⬆

72.

 **vio**  @livbethriving · 5 feb.  
En respuesta a @MTVUK y @Olivia\_Rodrigo  
Same 😊

1 1 1 ⬆

 **MTV UK**  @MTVUK · 5 feb.  
icon is <3

1 1 3 ⬆

 **\* georgia** ❤'s **mia**  @HSV0GUE · 5 feb.  
fun im making pasta

1 1 1 ⬆

 **MTV UK**  @MTVUK · 5 feb.  
i will also be doing this

1 1 2 ⬆

 **\* georgia** ❤'s **mia**  @HSV0GUE · 5 feb.  
do you want to see the cake i made harry for his bday

1 1 ⬆

 **MTV UK**  @MTVUK · 5 feb.  
omg PLS

1 1 1 ⬆



\* georgia 🌱 @\_HSLOVEBOT · 5 feb.  
En respuesta a @MTVUK y @Olivia\_Rodrigo

HAHA it's so bad cause it took like twenty minutes to ice but happy harry day 😊😊



1

1

2

1



MTV UK<sup>7</sup> @MTVUK · 5 feb.  
HAPPY HARRY DAY EXACTLY !! i love it

73.

1

1

9

1



vagina | vagenis supremacy @wifeofjade · 5 feb.  
En respuesta a @MTVUK y @Olivia\_Rodrigo

I got a new layout how'd you like it sis?

2

1

1

1



MTV UK<sup>7</sup> @MTVUK · 5 feb.  
icon is super cute !! <3

74.

1

1

2

1



MTV UK<sup>7</sup> @MTVUK · 5 feb.  
harry styles complete the moot <3

75.

188

1,2 mil

23,9 mil

1



yashi @31MADEIT · 5 feb.  
Mtv is One of the biggest harries

2

3

497

1



MTV UK<sup>7</sup> @MTVUK · 5 feb.  
no lies detected

76.

4

4

762

1

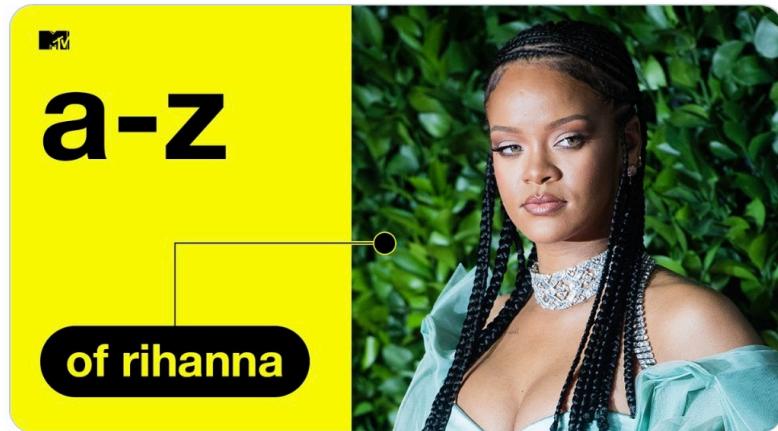


MTV UK<sup>7</sup>  @MTVUK · 5 feb.

A is for Anti, B is for Barbados-born, C is for COME THROUGH WITH NEW MUSIC PLEASE 

...

finish the rest !!! 



77.

9

5

98

↑



MTV UK<sup>7</sup>  @MTVUK · 5 feb.

the power of this selfie.

...



HOT GIRL MEG  @theestallion · 5 feb.

Thee cuties 



9

13

243

↑

78.



MTV UK<sup>7</sup>  @MTVUK · 5 feb.  
no because i love them so much



79.

11

29

407



cassie ★ @ZAYNSUPREMACY91 · 5 feb.  
why is this account so adorable



1



4



MTV UK<sup>7</sup>  @MTVUK · 5 feb.  
ily

80.

1



3



