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TENOR AS A MULTIMODAL REGISTER CHARACTERISTIC OF THE INSTAGRAM PROFILE (a compared analysis of Queen Rania's official website and Instagram profile in Arabic and English)

На сучасному етапі Інстаграм є об'єктом мовознавчих досліджень різних напрямків. Для лінгвістичних соціосеміотичних досліджень соціальна мережа Інстаграм важлива своєю мультимодальністю. Як віртуальний соціальний контекст Інстаграм надає своїм користувачам доступ до реалізації трьох метафункцій мови: інтерперсональної, ідейної та текстової. Методологічною основою цієї наукової розвідки слугує теорія регістру, що належить інструментарію соціальної семіотики. *Метою* статті є виявлення релевантних мультимодальних параметрів *tenor* як реалізацію інтерперсональної функції профілю Інстаграм у його зіставленні із вебсайтами арабською та англійською мовами шляхом аналізу та опису реєстрових характеристик *tenor* офіційного профілю Королеви Хашимітського королівства Йорданії Ранії в контексті соціальної семіотики. Для з'ясування *tenor* профілю Instagram у порівнянні з офіційними сайтами арабською та англійською мовами Королеви Ранії були задіяні такі стратифікаційні соціальні параметри (соціальний статус, соціальна роль і ситуативна соціальна роль) та соціальна активність як динамічна складова (можливість поширювати фото та відео, коментувати, оцінювати).

Для реалізації поставленої мети було виконано такі завдання: проведено огляд актуальних соціосеміотичних досліджень як напряму системно-функціональної лінгвістики (СФЛ), що досліджує функції мовної системи у контексті їх виникнення; опрацьовано та залучено до дослідження положення теорії регістру М. Halliday, сфокусовані на використанні мови як сполученні семантичних ресурсів, спричинених варіаціями контекстів; розроблено та апробовано практичне застосування теорії регістру у дослідженні мультимодального тексту. Зокрема розглянуто Інстаграм як об'єкт лінгвістичних соціосемантичних досліджень й запропоновано загальну методологію опису інтерперсональної функції на прикладі офіційного профілю Королеви Ранії в Інстаграм як мультимодального віртуального ситуативного контексту спілкування у зіставленні з офіційними вебсайтами.

Інстаграм показано віртуальним семіотичним простором емоційно значущих знаків, що репрезентовані вербально (текст, хештеги) візуально (фото як сюжет) та відеоканалами (короткі відео, рілз). Застосування соціо-семантичного аналізу показало, що *tenor* як міжособистісна функція профілю Інстаграм зумовлений мультимодальними семіотичними компонентами, що мають різний ступінь інтерперсональної взаємодії як простору дій комунікантів.

У статті використано низку загальнонаукових та лінгвістичних *методів* дослідження: дедуктивний метод для виділення реєстрової характеристики *tenor* як втілення інтерперсональної метафункції профілю Інстаграм; описовий метод, зокрема методики зовнішньої інтерпретації (для визначення

впливу ситуативного контексту Інстаграм на інтерперсональну функцію) та внутрішньої інтерпретації. Метод семіотичного декодування візуальної інформації Г. Кресса та Т. ван Левена був застосований для інтерпретації, а зіставний метод для порівняння мультимодальних характеристик вебсайтів та профілю Інстаграм Королеви Ранії.

На прикладі офіційного профілю Королеви Ранії було показано мультимодальну реалізацію інтерперсональної, а також частково ідейну та текстову функції віртуального ситуативного контексту Інстаграм. Виокремлено такі мультимодальні параметри *tenor* в ситуативному контексті Instagram порівняно із офіційними сайтами: візуальний семіотичний код (фото); мультикультурний мовний код конфігурації соціальних ролей; (арабська та англійська мови); популярність; мовчання (відсутність відповідей на коментарі); можливість оцінки особи королівського соціального статусу; соціальна мультимодальна активність (можливість публікувати фото та відео, оцінювати та коментувати фото).

Виявлено, що *tenor* як інтерперсональна метафункція профілю Королеви Ранії в Інстаграм порівняно з її офіційними сайтами містить більше соціальних даних: соціальний статус, соціальну роль, ситуативну соціальну роль. Соціальні ролі та ситуативні соціальні ролі визначають ідеологічну та текстову метафункції як простір дії в конкретному віртуальному ситуативному контексті. Соціальну активність профілю Інстаграм тлумачимо як динамічну складову інтерперсональної функції – одну із реєстрових характеристик віртуального мультимодального контексту Інстаграм.

Застосований соціосемантичний аналіз мультимодальних знаків профілю Королеви Ранії показав кореляцію між інтерперсональною та ідейною функцією: найбільш популярними (*tenor*) є гіпертеми «особисте життя, родина, свято, діти» (field) виражені яскравими, емоційними фото як мультимодальними ресурсами. Колір візуального контенту має як експресивну, так і соціальну функцію, впливаючи на рівень соціальної взаємодії. Доведено, що компонентами інтерперсональної функції як реєстрової характеристики *tenor* профілю Інстаграм є соціальні стратифікаційні дані та соціальна активність як змінна складова; як реєстрова характеристика *tenor* є динамічною, на неї впливає часовий, культурний поточний ситуативний контекст – екстралінгвістичний контекст створення мультимодальних значень Інстаграм.

Ключові слова: Інстаграм, соціальна семіотика, реєстр дискурсу, мультимодальність, інтерперсональна функція, *tenor*.

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Introduction

Language serves a social function where people create meanings and interact within specific social contexts, each characterized by its own set of semiotic devices [Halliday, 1978]. Therefore, according to systemic and functional approach (Systemic Functional Grammar), in a broad sense, language is a system of choices when it is involved in creating meanings, where the choice of a definite language means is determined by the context of communication.

One such context is Instagram, a social network that functions as a form of social media. It can be considered a second world (virtual world) for humans because social media is frequently used by humans to assist with or carry out their activities [Nisak, 2022]. It was introduced in 2010 as a social platform for sharing photos, short videos and comments, and quickly gained popularity, reaching 2 billion active users and ranking 4th among the largest social media networks globally by 2022. It is one of the few social media tools originally designed for mobile use through apps. The Internet in Arab countries appeared later “while the Internet has seen increasing developments in the English-speaking countries in the 1980s, it is only in the 1990s that Tunisia, as the first Arab country introduced the Internet with very limited access in 1991” [Daoudi, 2017, p. 4]. Instagram, launched in 2010, quickly gained popularity globally, including in the Arab world.

Instagram continues to grow and offers features similar to those of other social media networks. Instagram is a popular social media that allows users to share photos and videos with their followers. The peculiarity of Instagram as a virtual social context is, among other things, the virtual activity of its users as the implementation of interpersonal, ideational and textual functions. Instagram users can perform a range of functions, including creating accounts, posting content (pictures or short videos), applying filters, adding captions, tagging users, adding

locations, using hashtags, liking content and comments, browsing and following other accounts, and exploring hashtags or users [Al-Garawi, 2019, p. 29]. Instagram features should avoid using persuasive language, jargon, or attempts to manipulate users into interacting with the platform. [Payuk, 2020, p. 333]. In Instagram communicators can spread their messages in various forms such as images, video, audio, and text in virtual spaces where people connect to one integrated and combined network [Nurrohman, 2018]. In the context of our linguistic research, specifically within the framework of social semiotics, the Instagram tool is particularly valuable for its different means of multimodality in its implementation of the interpersonal function through the use of multimodal means.

According to Kress, "in the age of digitization, different modes have technically become the same at some level of representation, and they can be operated by one multi-skilled person, using one interface, one *mode* of physical manipulation" [Kress & van Leeuwen, 2001, p. 20]. Alongside linguist **Theo van Leeuwen**, contributed much to the study of multimodality, as his work set the foundation for the multimodality analysis.

Under multimodality, in the most general sense, we understand different semiotic modes and mediums (semiotics is the study of signs and symbols and how they are used to create meaning). According to E. Adami and G. Kress, "Most of all, the phenomenon of multimodality shifts the center of gravity from linguistic to semiotic concerns" [Adami, Kress, 2014]. In a narrow sense, from the point of view of multimodal rhetoric multimodality is treated as a key characteristic of any text that comprises signs of different semiotic modes, thus creating a multimodal textual unity. O. Babelyuk notes that postmodern poetics multimodal literary texts are presented as a specific combination of verbal and non-verbal signs that by means of language games (in a sentence, a textual fragment, or a text as a whole) create their graphic unity and graphic narrative [Babelyuk, 2024].

Let's take a look at some works that focus on the analysis of Instagram from the standpoint of social semiotics. In their article, the authors [Mirsarraf, 2017] explore the semiotic dimensions of Instagram as a social network. They outline a semiotic model of Instagram communication that embodies three meta-functions such as: interpersonal, ideational and textual, achieved through different multimodal means. The authors also highlight the distinction between semiotic and social virtual communication models.

Hence, we agree with [Mirsarraf, 2017] who defines Instagram "as a medium of multimodal content generation and publication. Framework of social semiotic terms and definition is applied to instagram social Network, therefore the social semiotic aspect of this application is discovered." For example, based on Peirce's semiotic analysis, [Nurrohman, 2018], uses a qualitative method to identify gender semiotic elements in the photos of the *@moduskeras* account. The semiotic signs in the photos are classified into three categories: icon, index, and symbol. The semiotic analysis of the Instagram account's photo gifs showed that the account constructs female gender based on the patriarchal system, in which women cannot be separated from sexuality and are objects of fetishism.

The methods of semiotic analysis were applied by [Maharani, 2022] to identify the meaning of symbols found in the captions of an Instagram account. Emojis that appear on social media are categorized as symbols studied in semiotics. Emojis are shown as symbols used in written communication to express body language or gesture, represent objects, and help convey the emotion of the writer. It has been proven that emojis have various functions, and they play a big role in social media.

It is worth mentioning here a study by [Nisak, 2022] who uses syntagmatic analysis in the semiotic research of Instagram filters. The author argues that this type of analysis can be applied not only to verbal texts but also to audio-visual ones. "In film and television, a syntagmatic analysis involves examining how each frame, shot, scene, or sequence relates to the others. This analysis is relevant to this particular study because the researcher wants to apply syntagmatic analysis to Instagram filters, which are digital signs similar to frames and scenes" [Nisak, 2022, p. 99]. He chose Ferdinand de Saussure's theory to understand the meaning of the signs in Instagram filters. The author concludes that humans use signs in their daily lives to show what they feel and their emotions towards life, the social environment, and so on, one of which is through Instagram filters.

Using a qualitative methodology and social semiotic theory [Ferguson; & Greer, 2018] two dominant themes of station posts on Instagram had been revealed – station promotion and the station of community – that signified the essence of radio stations for human development.

Using semiotic analysis, particularly the qualitative descriptive method, the study by [Payuk, 2020] aimed to uncover both the connotative and denotative meanings of the Instagram logo. Payuk proved that the logo or symbol used in Instagram aligns with its function. The meaning of the logo or symbol is almost the same for both denotation and connotation meaning. The logo itself is very helpful and effectively mirrors its meaning. With minimal information, such as the logo, users can operate Instagram without a written explanation of the logo.

Although Instagram is primarily an entertainment platform with the definite functions listed above, it can be also actively used systematically for educational purposes, as functional foreign language learning, as, needless to say, that “Instagram offers a plethora of contextualized visual data that can provide aid in language classrooms” [Al-Ali, 2014, p. 3].

For example, Al-Garawi [Al-Garawi, 2019], in his work “Investigating Instagram as a Mall Tool: The Case of Al-Imam University EFL Students”, pointed out the benefits and barriers of using Instagram for learning English among Arab female students. The author mentions, among other advantages of Instagram that improves students linguistic skills: reading, writing, listening, oral communication skills) as a virtual learning platform, the virtual social context that fosters freer and more relaxed communication: “Moreover, the results showed that the students liked to learn English via Instagram because they enjoyed a sense of freedom of time and place” [Al-Garawi, 2019, p. 44].

Another study by Yu. Zaza [Zaza, 2024] on the use of Instagram in Arabic language learning among students shows that “the multimodal materials of the social network Instagram stimulate communicative and intercultural communication and promote greater interest in learning Arabic for students. They expand and supplement the thematic sphere, creating a situational cultural context” [Zaza, 2024, p. 190]. To sum up the above points, we emphasize that Instagram is a unique virtual space, a specific type of situational context for virtual interaction, where various functions, ranging from educational to entertainment, are implemented and new meanings are created using multimodal means.

Applying the principles of social semiotics to the study of Instagram as a situational context that generates a system of meanings, we will examine the peculiarities of implementing the interpersonal function within Instagram’s virtual space, comparing it with official pages because “by unfolding the language through social semiotic analysis, it is possible to understand the set of choices given in the process of meaning making” [Lima, 2021, p. 14].

According to this systemic and functional approach, by comparing the official profile of Queen Rania of Jordan with her Instagram profile, we can identify the principles of selecting multimodal ones (those, where values are realized by combining several codes), namely “the interplay between different representational modes” [Kress & Van Leeuwen, 2001, p. 20] that are clarified and described as means of *tenor* register category of Instagram profiles as a multimodal context of meaning creation.

The methodological basis of our scientific research is Halliday’s register theory [Halliday, 1978], which was applied to the selection of the interpersonal metafunction of the Instagram profile as a register characteristic of *tenor*. The features of *tenor* of Queen Rania’s profile were highlighted by comparison with the official websites in Arabic and English languages.

The multimodality of *tenor* is demonstrated as a combination of signs of different semiotic systems, which perform the interpersonal function within the Instagram context.

This paper elicits the key theoretical assumptions of the theory of register – the combination of semantic resources determined by the external context. As a methodological basis of the study, it highlights the social stratification dominants of *tenor* register characteristic, which will be used to single out *tenor* parameters of the official profile of Queen Rania of Jordan.

Aims and objectives

The purpose of the research is to identify the relevant multimodal *tenor* parameters of Queen Rania of the Hashemite Kingdom of Jordan’s official Instagram profile, comparing them with the official websites in both Arabic and English.

This study proceeds through the following investigation stages: 1) the description of current social semiotics procedures as a branch of systemic and functional linguistics (Systemic Functional

Grammar), which investigates the functions of the language in the domain of their emergence; 2) literature overview of Halliday's register theory [Halliday, 1978], and other contemporary scholars, who describe variations in language use as combinations of different semantic resources caused by their variations in social contexts, that shows a practical multidisciplinary application of the register theory; 3) the concept of "multimodal discourse" of Instagram as an object of social semantic approach is considered, and a general methodology for describing the interpersonal function of the Instagram profile as a multimodal virtual situational context of communication is proposed. Then, 4) *tenor* the tenor of Queen Rania's official Instagram profile is analyzed and described, and 5) it demonstrates that the interpersonal metafunctions of the Instagram social platform is represented by different semiotic systems, which proves the multimodality of Instagram registers.

Methodology

As mentioned earlier, social semiotics considers some elements of the social context when describing of linguistic phenomena and examines communication as a socially determined activity. It emphasizes the importance of this context, as semantic variability is inherently tied to it. One of these directions is the register of discourse as a dynamic semiotic model for describing semantic variability correlated with definite extralinguistic factors.

The object of this research is the Instagram profile of Queen Rania, and the subject is the ways of expressing the register characteristic of a *tenor* as the embodiment of interpersonal metafunction in the multimodal space of Instagram in comparison with her official web pages.

The article employs several general scientific and linguistic research methods, including *the deductive method* when the register characteristics of discourse, namely the characteristic of *tenor* as an embodiment of the interpersonal metafunction, are used to identify the Instagram profile; *the descriptive method*, in particular, the methods of external interpretation (to highlight the influence of the situational context on the interpersonal function) and internal interpretation.

Qualitative and *comparative* methods were used to compare and describe the multimodal characteristics of the interpersonal function (*tenor*) on the official website in Arabic and English, and Queen Rania's Instagram profile. *Discourse analysis* (DA) was also employed to guide the reader through the ways the text constructs the social context [Fernandez, 2018]. *Semiotic analysis* was used to investigate the meanings of signs expressing the interpersonal function within the virtual context. *Analysis and synthesis* methods were also employed to build register characteristics. The features of Queen Rania's official Instagram profile were highlighted by comparing multimodal data with her official websites in Arabic and English.

The distinctive feature of Instagram as a social and semantic object lies in its semantic potential, which immersed in a social virtual context and the combination of different semiotic systems – texts, videos, photos, geolocation tags, and likes – which indicates the multimodality of its *mode*. "A text where meanings are realized through more than one semiotic code is multimodal, focused on the co-operation of modes rather than the study of modes in isolation" [Mirsarraf, 2017, p. 4].

At the core of language use, according to the theory of register, there are metafunctions as generalized goals: interpersonal, ideational and textual, which gives significance to the previous two. It is worth mentioning that Halliday's theory of register [1978] links language diversity to variations in a social context. Register characteristics highlight the most significant of these social extralinguistic features that affect the functioning of language means in a certain situational context.

Halliday [Halliday, 1978] defined the register as an abstraction that connects semantic resources with variations of the social context "Halliday's description of the register as "the mediating concept" implies that register occupies a central place in relating language to social context". He distinguished three social and semantic variations in the implementation of metafunctions: interpersonal metafunction – *tenor* or configuration of social roles of speakers, ideational metafunction or thematic sphere (*field*) and textual metafunction or channel (*mode*). These three values (*tenor field mode*) show what we are guided by when choosing semantic resources in a specific communication situation. According to Eggins, "the register variables of *mode* (amount of feedback and role of language) *tenor* (role relations of power and solidarity) and *field* (topic or focus of the activity), are used to explain our intuitive understanding that we will not use in the same way [Eggins, 2004, p. 9].

For example, the imperative mood in a phrase “*please, close your mouth!*” has a rough connotation and is a marker of the speech act of an argument. When transferred to a specific situational context (the conversation takes place in a dental office, where a doctor addresses a patient), the phrase assumes the function of a polite address (*field*) in an official situation of asymmetric medical communication, the configuration of social roles of a doctor-patient (*tenor*), where a direct order is a polite strategy of asymmetric communication “maximum clarity and quantity” [Mazid, 2008] *mode*.

Here, the register acts as a mediator between linguistic and social factors. “The semiotic structure of a situation type can be represented in terms of the three general concepts of *field, tenor and mode*” [Halliday, 1978, p. 123], because it shows the conditioning of semantic potential by external social influence, when the social structure finds its realization in *tenor field mode* register categories, i.e. “the social factors that have an impact on discursive hegemony can be uncovered with the help of register” [Liu, 2014, p. 4].

Leckie-Tarry believes, that “the configuration of semantic resources that the member of a definite culture typically associates with constitute a situation type. It is the meaning of potential that is accessible in a given social context” [Leckie-Tarry, 1993, p. 26]. That is why, the theory of register as one of the social semiotics theories of language learning in use allows to highlight and describe the registers of various communicative contexts as situations of language use in practice. Its connection with the extralinguistic context makes it possible to use the methods of external interpretation of the study of linguistic phenomena in their connection with the social and cultural context of their occurrence.

So, the register is a model of semantic variations in a certain social context or a set of values that orient the speaker in his choice. “To describe a language as a potential does not mean we are not interested in the actual, in what the speaker does, but to make sense of what he does, we have to know what he can do” [Halliday, 1978, p. 28].

It is also important to emphasize that the virtual discourse of social networks, based on the configuration of embodied interpersonal, ideational and textual metafunctions, forms the variability of registers. Considering register characteristics helps interpret linguistic means and forms certain communicative expectations since elements of the social context are involved in the creation of linguistic means.

Each register feature as a definite level of the semiotic system contains a description of the register model itself, and vice versa, the register model forms a combination of its metafunctions in a specific pragmatic context, because a part of the system contains a characteristic of the whole. The selection of different registers of virtual communication as fragments of the system, containing the characteristics of the system itself, which allows the selection and description of different communicative situations of virtual communication. Specifically, this refers to how *tenor* (interpersonal metafunction) determines *field* (ideational metafunction) and *mode* (textual metafunction). This enables to create both: a general model of the register of virtual communication and the selection and description of the register characteristics of a certain situational context – the virtual social platform Instagram, where interpersonal, **ideational and textual metafunctions are embodied in a system of semiotic signs of various levels.**

As one of the parameters of the register, *tenor* is understood as the interaction of communication participants, the configuration of their socially significant parameters as an “extralinguistic level of the context” [Matthiensen, 2012, p. 439], which forms meanings. *Tenor* interacts with such contextual parameters as “power (status): control, dominance, inequality – Critical Linguistics (CL); Critical Discourse; familiarity: inclusion, solidarity – Positive Discourse Analysis (PDA); institutional role: professional roles – Professional DA Analysis (PDA)” [Matthiensen, 2012, p. 444].

Symmetry or asymmetry as a *tenor* stratification category can be distinguished on the basis of many characteristics: social, age, status, situational, etc. For example, Yini Zhang describes the asymmetry of ideational party discourse, highlighting the amount of media production of the two parties as a sign of asymmetry: “firstly, the asymmetry manifests in media consumption patterns. Conservatives consume a much narrower range of media offerings than liberals do” [Zhang, 2022, p. 5]. **The difference in social statuses and roles creates asymmetric communication, and its absence – symmetrical communication.** For example, a sign of the interpersonal function of *tenor* of pedagogical discourse is the asymmetric configuration of teacher-student social roles [Rose, 2019].

According to Mirsarraf [2017], the essence of the interpersonal function of Instagram is asymmetry, which he explains by the optionality of the response to the comment lies. He argues that “Instagram may be classified as a social networking service since it allows users to create personal profiles and establish relationships with other users. These relationships are asymmetrical as users are not required to reciprocate” [Mirsarraf, 2017, p. 4].

To describe *tenor* of the Instagram profile in its comparison with Queen Rania’s official sites in Arabic and English of, the following stratification social parameters were involved: social status, social role, and situational social role. The personal data of the Instagram profile serve the function of self-presentation and form *tenor* as a configuration of social roles – the author of the profile and users who engage socially on the page.

In the course of our research, the object of the study was observed, then primary and secondary interpretations were made, and finally, the parameters of the register characteristic *tenor* of Rania’s Instagram profile were selected with the help of the method of comparison with the official site. In conclusion, we summarize that the interpersonal metafunction of Instagram profiles is represented by a combination of multimodal means.

Using the deductive method, the information on the Instagram personal profile was established as containing socially significant data of the *tenor* category as a space for interpersonal interaction. Therefore, to highlight the interpersonal metafunction of Queen Rania’s page, a qualitative description of the “social face” [Mazid, 2008, p. 36] of Queen Rania’s Instagram profile, in comparison with the Arabic and English versions of the official sites, was conducted.

The relevant social stratification parameters for describing the *tenor* of the official Instagram page of Queen Rania Abdullah of the Hashemite Kingdom of Jordan were established as follows: social status, social role, and situational social role. Additionally, the following qualitative and quantitative multimodal embodiments of the interpersonal function (*tenor*) of her Instagram page will be described: a comparison of the number of likes on posts and the number of comments. We will also consider the elements of two additional register characteristics – the ideational (*field*) and textual (*mode*) metafunctions – in their connection to the interpersonal function.

Literature overview

Drawing on functional and anthropological approaches to language in Europe and North America from the 1920s onwards [Matthiessen, 2012, p. 437], social semiotics as a branch of systemic and functional linguistics (Systemic Functional Grammar) was presented in the 1950s by M.A.K. Halliday [1978] and continued its development in the works of Hasan [1999]; Matthiessen [2012]; Bezemer [2009]; Eggins [2004]; Cress [2001]; Rose [2019]; Deng [2019]; Lima [2021]; Ignatio [2022] and others. This study defines language as a social phenomenon, where language functions are related to the environment of their occurrence. It is necessary to stress that social semiotics perceives language as a functional act “Systemic and Functional Grammar is to view discourse as a functional act: discourse is a medium to concrete things” [Deng, 2019, p. 2] and is studied in the environment of its occurrence and use.

Representatives of the school of social semiotics as one of the branches of Systemic Functional Grammar, believe that the semiotic resources of language are regulated by the external system in which they arise: “social semiotics is concerned with meaning makers and the process of meaning-making. It studies the media of dissemination and the modes of communication that people use to represent their understanding of the world and to shape power relations with others” [Bezemer, 2009, p. 3]. **Social semiotics aims to understand how people use modes available to them, particularly in social situations** [Bezemer, 2009, p. 3, 7]. **It is worth mentioning that the founder of the Australian School of Systemic and Functional Grammar Michael Halliday laid out the basic postulates of social semiotics in his book “Language as Social Semiotic” [1978].**

Within the realm of Systemic and Functional Grammar Halliday emphasizes the need to refer to the context in which discourse is produced to find out what types of situational social factors determine the choice of a definite linguistic system. He considered the situational context to be the key concept of the language system, which makes any language, not a static form of representation, but an open, dynamic one [Halliday, 1978].

Halliday also presented the idea of the dependence of variations in language use as a combination of semantic properties caused by variations in contexts in the theory of register, which

was developed by the followers of the school of social semiotics and applied for practical purposes – to distinguish the register characteristics of different types of discourses. For example, the description of macro and hyper theme as a register characteristic of Marvel comics about the Second World War [Lima, 2021].

Moreover, the register methodology is used in translation studies, particularly to describe the cohesion and coherence of a literary translations, believing that the translator should use different thematic structures to achieve cohesion and cohesiveness of the translated text. It was supplemented by the theory of Basil Hatim and Ian Mason, who stated that changes in the modality structure are seen to cause changes in the interpersonal function [Ignatio, 2022, p. 102].

David Rose, applying the aforementioned methodology to the description of the features of pedagogical discourse, connects the concepts of “genre” and “register” as two interconnected systems and considers genre and register to be two different strata of discourse description. Thus, in his opinion, the genre defines various configurations of register features “Register features are realized in language by recurrent patterns of discourse, that is by configurations of wordings, patterns of sounds and lettering. Besides, register features may be used in other modalities, such as an image or gesture systems [Rose, 2019, p. 4].

Register as a dynamic model of social semiotics is also used for teaching a foreign language, in particular for writing argumentative written works [Deng, 2019]. Applying the theory of register, Alshalan [2019] investigated the expression of textual metafunctions, namely lexical cohesion, reference, conjunction, substitutions, and ellipses by Saudi Female EFL Undergraduate Students [Alshalan, 2019]. In literary studies, the functions of metaphors in different registers and genres are also fully described [Goatly, 1994].

Importantly, Halliday [1978], followed by Hasan [1999], Matthiessen [2012] were able to include dynamic, and therefore seemingly, such vague categories as metafunctions, and social context to the methodological linguistic description. “It is clear how Halliday and others have prepared the way for managing fuzzy categories, rather than rejecting them on the basis that an unequivocal unit was not falling out of the data, one can accept that fuzzy sets are characteristic (and functional as well) of any language” [Butt, 2005, p. 14].

According to Kress, the semiotic processes of the generating signs, in connection with the conditions of their generation, demonstrate a multimodal approach to the study of contemporary discourse: “We move towards a view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion” [(Kress & van Leeuwen, 2001, p. 10].

Results

We will consider, step by step, the following components of the interpersonal function (*tenor*) of an official page of *Queen Rania and her Instagram profile*, as mentioned above: social stratification parameters as a constant and social activity on her Instagram page as a dynamic variable.

Social stratification parameters as a constant of Queen Rania’s Instagram profile in comparison with official websites in Arabic and English. *Tenor* selection was made by comparing the social stratification data that perform the function of the presentation of Queen Rania’s official Instagram profile with the data of her two official sites in Arabic and English. Relevant social characteristics of *tenor* were chosen:

- social status – who is this person?
- social role – what does she usually do?
- situational social role in the sense of “social situation types (“social practices”)” [Matthiessen, 2012, p. 454] – what does a person do in a specific situational context?

Also, the social role of users showing social activity (comments) as an implementation of the interpersonal function was traced in general.

The above-mentioned social stratification features as a realisation of the interpersonal metafunction will be consistently highlighted and described on the official website in Arabic, the official website in English, and Queen Rania’s official Instagram profile, subsequently, a comparative analysis of the data will be conducted.

1. Social status

1.1. Social status: official website in Arabic:



Fig. 1. Queen Rania's Official website homepage in Arabic [Royal Hashemite Court, 2024a]

أي مشاهل أي ندرأل ةكل مملا هللدب عل اي نار ةكل مملا ةلالج

'Her Majesty Queen Rania Al Abdullah' [Royal Hashemite Court, 2024].

Textual metafunction (*mode*): the Arabic version of the site contains the official royal title:

كول مملا لمعتسي مارتحا بقل: كملل ةلالج / ةلالج لبحاص

'His Majesty / His Majesty the King: A title of respect used for monarchs' [Royal Hashemite Court, 2024a].

Social status is declared in Arabic.

1.2. Social status: official website in English:

Textual metafunction (*mode*): the English version of the site, duplicating the social status of the queen, does not contain the official title of a member of the royal family – "Her Highness".

Social status is declared in English.



Fig. 2. Queen Rania's Official website homepage in English [Royal Hashemite Court, 2024b]

1.3. Social status: official Instagram profile (as 2024 year):

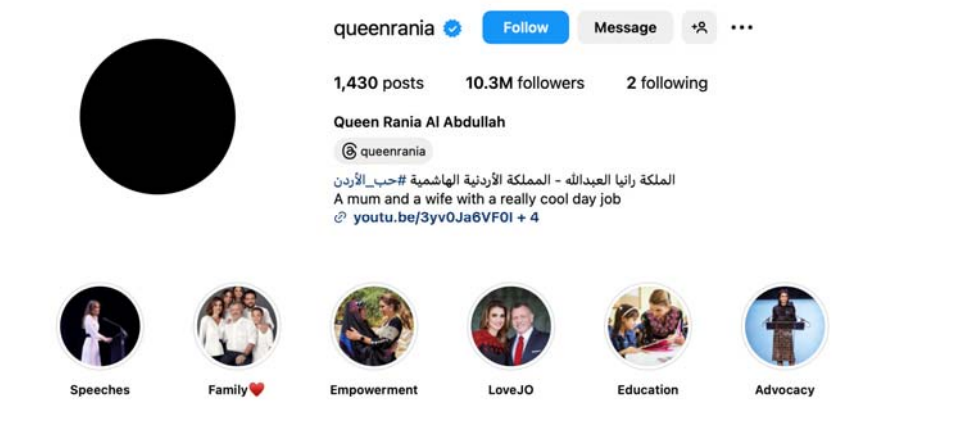


Fig. 3. Queen Rania's Instagram homepage [Queen Rania Al Abdullah, 2024]

Textual metafunction (*mode*): Queen Rania Al Abdullah – هل لادبعل اينا ر ءكلمل - ءكلمل
Social status is declared in two languages – English and Arabic. As in the English
language version of the site, the official title “Her Majesty” ءلال ء is not indicated here.

2. Social role

2.1. Social role: official website in Arabic: educational, asymmetric communication:

دون تعلیم ستستيقظ كل صباح محدودة قدراتك غير قادرة على تجاوز ما كانت عليه بالأمس
“without education, you will wake up every morning with limited opportunities, unable to
overcome your level of yesterday” [Royal Hashemite Court, 2024a].

Interpersonal metafunction (*tenor*): the social role is educational, social, motivational;
asymmetric communication.

Ideational metafunction (*field*) of the sentence: the value of education, motivation to learn,
educational sphere.

Textual metafunction (*mode*): the second-person reference in the verb ستستيقظ ‘you will wake’
up emphasises the asymmetrical distance of I – you.

The speech act of indirect motivational advice to others as a marker of asymmetric “teacher-
student” communication. Compared to direct advice, this type of advice is less directive.

2.2. Social role: official website in English:

“we shouldn’t judge people through the prism of our stereotypes” [Royal Hashemite Court,
2024b].

Interpersonal metafunction (*tenor*): the social role of adviser, mentor.

Ideational metafunction (*field*) – life attitudes, beliefs, behavior models.

Textual metafunction (*mode*): the speech act of indirect advice (a language marker – shouldn’t
judge) as a marker of asymmetric communication.

The use of the personal pronoun *we* has an ambivalent meaning. So, on the one hand, *tenor*
as roles of the participants seem to be blurred. The pragmatics of the pronoun *we* indicates that the
speaker is not a private person, but a leader who proclaims collective values. Therefore, according to
this interpretation, the pronoun *we* is to some extent a manipulative marker, which gives more value
to the words of asymmetric communication; a sign of an opinion leader. On other hand, by the person
plural pronoun *we* the distance is reduced towards a more symmetry, explained as a strategy of
“solidarity” [Brown and Gilman’s term], which, according to Mazid, “is a relationship that is based on
similarity or even sameness of salient characteristics in two (or more) persons. The varying aspect of
the solidarity dimension is its intensity, or degree of solidarity, ranging from close intimacy to distant

reserve” [Mazid, 2008, p. 10]. The strategy of solidarity embodied in the language *mode*, based on shared social beliefs, creates social closeness and reduces the distance of communication, giving the phrase signs of symmetrical communication.

Hence, a comparison of *tenor* of the Arabic and English versions of Queen Rania’s official website shows cultural differences in *tenor* parameter. The interpersonal function of the site in Arabic is more asymmetric, compared to the English version, which confirms the importance of the cultural context as a semiotic potential of culturally determined meanings. Like any situational context, which is “social reality (or a “culture”) is itself an edifice of meanings – a semiotic construct” [Halliday, 1978, p. 2].

1.3. Social role: official Instagram profile:

Social role 1: cultural:

Hashtag #ندراءالحب # “Jordan’s favorite” in Arabic as a marker of the popularity and love of the people of the Hashemite Kingdom of Jordan.

Social role 2: family:

A mum and a wife with a cool day job [Queen Rania Al Abdullah, 2024]. The bilingual (Arabic and English) social role *mode* of the Instagram profile includes a joke (“*really cool day job*”) as a pragmatic marker of the language game. The present element establishes a more symmetrical distance as a sign of *tenor*, indicating a less asymmetrical, compared to official sites, the configuration of speakers’ social roles. Two different social roles determine such *field* parameters as the embodiment of an ideational metafunction: cultural activity as a popular favorite; family activities of the wife of King Abdullah of Jordan.

3. Situational social role

The situational social role, as mentioned earlier, is understood as the role that a person performs in a certain situational context. For example, the social role of “teacher” in the specific situational context of “exam” can fulfill the situational role of the examiner [Queen Rania Al Abdullah, 2024].

Compared to the data of official sites, the data of Queen Rania’s Instagram profile contain an additional semiotically significant social feature of *tenor* category – the social situational role of a famous blogger. The indicated situational social role, as already discussed earlier in this article, is the space of activity of a social person in a certain situational context, in this case, the context of an Instagram profile.

Queen Rania’s Instagram profile has 10.3 (as 2024 year) million followers. As a user with a large number of followers, Queen Rania’s profile is that of a well-known blogger – a user with a high level of social interaction, whose posts receive feedback in the form of over a thousand comments. Such social activity in the form of the number of subscribers is a semiotic dimension of the social situational role of a famous blogger – a social extralinguistic parameter of *tenor*. The criteria for measuring the situational social role of a famous blogger in the form of social activity of followers is multimodal, caused by the feature of Instagram as a virtual channel of communication.

The comparison of *tenor* in its connection with *field* and *mode* parameters on the example of Queen Rania’s sites and Instagram profile showed that the registers of sites and Instagram profile as different situational and cultural contexts are represented by a combination of the following multimodal semantic resources:

As can be seen from the Table 1, the register of the official Instagram profile of Queen Rania of Jordan contains such characteristic:

Tenor of the Instagram profile, compared to official sites, contains more social data, social roles and situational social roles determine the ideational and textual metafunction as a space of action in a specific virtual situational context.

If *field* as ideational metafunction of the sites is the educational and mentoring activities of Queen Rania, then *field* of the Instagram profile outlines the cultural and family spheres. The visual multimodal parameter (photo) as an ideational metafunction is the same in the Arabic and English versions of the websites. *Mode* or textual metafunction contains features of both symmetric and asymmetric communication.

Table 1.

**Comparison of Multimodal Register Parameters of Queen Rania’s Official Websites
in Arabic and English with Her Instagram Profile**

	Website in Arab	Website in English	Instagram profile
Tenor <i>interpersonal metafunction</i>	Social status: <i>the Queen of Jordan, asymmetric.</i> Social role: <i>asymmetric, educational.</i>	Social status: <i>the Queen of Jordan, asymmetric.</i> Social role: <i>Mentor, adviser, asymmetric.</i>	Social status: <i>the Queen of Jordan, asymmetric.</i> Social role: <i>cultural, asymmetric.</i> Situational social role: <i>family, symmetric. Well-known blogger, asymmetric.</i>
Field ideational <i>metafunction</i>	<i>Educational sphere, the value of education, motivation to study.</i>	<i>Belief, the model of behavior.</i>	<i>Cultural activity, Family activity.</i>
Mode textual <i>metafunction</i>	Language mode: <i>Arab.</i> <i>Official address “Her Majesty” Indirect advice, personal pronoun “you”.</i> Multimodal parametrs: <i>visual semiotic mode (photo).</i>	Language mode: <i>English.</i> <i>Indirect advice, strategy of solidarity, pronoun “we”</i> Multimodal parametrs: <i>visual semiotic mode (photo.)</i>	Multicultural language mode: <i>(Arab, English).</i> Multimodal parametrs: <i>(hashtag) visual semiotic mode (photo).</i>

Therefore, at this stage of the study, a number of specific features were identified register characteristics of social stratification, as a constant of *tenor*, were analyzed in relation to the ideational and textual metafunctions of the official Instagram profile of Queen Rania, compared to the official websites in Arabic and English. In the course of our research the relevant social stratification data of Queen Rania’s Instagram profile was highlighted. The next stage involved generalizing the social activity on her Instagram page as a dynamic variable of *tenor* parameter of Queen Rania’s Instagram profile and then defining multimodal semiotic resources as the potential semantic meanings of the interpersonal metafunction within the virtual context of Instagram.

Social activity of the official Instagram profile of Queen Rania as a dynamic variable. While the social stratification parameters of official websites and Instagram pages have remained relatively constant since 2021 (when we began our observations), the situation with social activity on Instagram profiles is quite different. First, let’s take a closer look at the following quantitative multimodal parameters of social activity: the number of likes on posts and the number of comments from users as a diachronic parameter of social activity on the official Instagram profile of Queen Rania. Then let’s try to find out if there is a correlation between the ideational metafunction embodied in the visual (photo) and the number of likes and comments. The quantitative parameter of users’ social activity was first examined from a diachronic perspective, tracing the number of comments and likes for random months over nine years (2014-2023). Next, the correlation between the interpersonal function (*tenor*) and the ideational function was studied.

The first post on Queen Rania’s official Instagram page was shared on *10 December 2013*. We selected December 10th as the baseline date for our analysis. In cases where there were no posts on that exact date, we used the closest subsequent date. We then tracked the number of likes and comments over the span of 9 years to observe social activity trends. We also tracked the following parameter of the profile’s interpersonal function: the connection between hyperthemes and reactions to posts. We identified the posts with the highest and lowest number of reactions (likes and comments) and traced the relationship between these reactions and the hyperthemes conveyed through photos, reels, and hashtags as multimodal resources.



Fig. 4. "Privileged to be in Johannesburg to honor one of the most honorable of man" [Queen Rania Al Abdullah, 2013, 10 December]



Fig. 5. "The smile that stole my heart, and still do that day... Aqaba, 2004" [Queen Rania Al Abdullah, 2014, 11 December]



Fig. 6. Queen Rania's speech in Roma [Queen Rania Al Abdullah, 2015, 10 December]



Fig. 7. "On al Mawled Al Nabawi let's celebrate by remembering the Prophet's (PBUH) good virtues: forgiveness, generosity, patience and tolerance" [Queen Rania Al Abdullah, 2016, 11 December]



Fig. 8. "Earlier today at Our Lady of Peace Center, which supports people with disabilities in Jordan; gretfull for their noble mission". [Queen Rania Al Abdullah, 2017, 10 December]

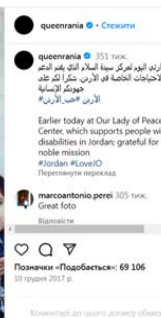


Fig. 9. Sheikh Mohammed bin Rashid Al Maktoum and Queen Rania at the Arab Social Media Influencers Summit [Queen Rania Al Abdullah, 2018, 10 December]



Fig. 10. Queen Rania with her family. New Year's wishes from the family [Queen Rania Al Abdullah, 2019, 14 December]

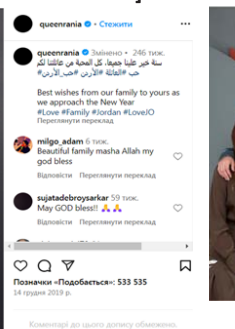


Fig. 11. Queen Rania with her family. New Year's wishes from the family [Queen Rania Al Abdullah, 2020, 09 December]





Fig. 12. (video) "This year greeting cards feature various embroidery patterns from our traditional thobes" [Queen Rania Al Abdullah, 2021, 14 December]



Fig. 13. Queen Rania and children in Christmas hats: wishing you a happy and peaceful holiday season [Queen Rania Al Abdullah, 2022, 13 December]



Fig. 14 (video). "75 since the Universal Declaration of Human Rights" [Queen Rania Al Abdullah, 2023, 10 December]

As shown in Table 2, the most popular post among those we monitored is from *December 14, 2019*, with 533,902 likes and 9,994 comments. The second most popular post is from *December 14, 2020*, with 381,893 likes and 6,337 comments. These posts share the hyperthemes of 'family' and 'holiday congratulations.' The hyperthemes are conveyed through a combination of multimodal elements: hashtags, images as visual content, and photo captions.

The least popular posts among those reviewed are from *December 10, 2013*, with 14,532 likes and 482 comments, and from *December 11, 2016*, with 16,598 likes and 334 comments. We attribute the lower number of interactions with the first post to the smaller number of subscribers and the lower overall popularity of the profile at that time. The constant growth in the number of followers, and consequently the increasing popularity of Queen Rania's Instagram profile, is one of the quantitative parameters of the interpersonal function as a register characteristic. Let's compare the number of subscribers in 2021 (7.3 million) and 2024 (10.3 million). The lower popularity of the second post and the third post, which received the fewest reactions (dated December 14, 2021), can be attributed to the less popular hyperthemes expressed through hashtags as a multimodal tool. The visual component of these posts consists of a greeting card and two reels, none of which feature Queen Rania as the main participant in the profile's social activity. Thus, we can see the correlation between the

interpersonal function (*tenor*) and the ideational function (*field*), as represented by multimodal means: a photo and its caption as a hypertheme. Therefore, the most popular hyper-themes of the profile, as seen in the hashtags, are ‘personal life, family, love, children, and personal events.

Table 2.

Quantitative Characteristics of Multimodal Parameters of *Tenor* of Queen Rania’s Instagram Profile

Date	Number of likes	Number of Comments	Hashtag Photo caption subject	Image as hypertheme
10/12/2013	14532	482	#MandelaMemorial #SouthAfrica	Queen Rania & Nelson Mandela
11/12/2014	26459	***	#ThrowBackThursday#TBT#Family#Love#Jordan	Memories: Queen Rania of Jordan and her husband King Abdullah II in their youth in 2004 year
10/12/2015	30155	319	#Jordan #LoveJo #Rome #Italy	Queen Rania’s speech in Rome
11/12/2016	16598	334	#فيريشرلاليوبنلادلومل	Greeting card for the occasion on Al Mawled Al Nabawi
10/12/2017	69146	357	#ندرال #ندرالبح #Jordan #LoveJO	Queen Rania visited children with disabilities at Our Lady of Peace Center.
10/12/2018	147368	1086	#ندرال #ندرالبح #تارامال #يبد _لصاوتلداورقمق برعلاليعامتجل #LoveJO #Jordan #Dubai #ArabSMIS	Sheikh Mohammed bin Rashid Al Maktoum and Queen Rania at the Arab Social Media Influencers Summit.
14/12/2019	533902	9994	#بح #لئاع #ندرالبح #ندرال #Love#Family#Jordan #LoveJO	Queen Rania with her Family. New Year’s wishes from the family
14/12/2020	381893	6337	#بح #لئاع #ندرالبح #ندرال #Love#Family#Jordan #LoveJO	Queen Rania with her Family. New Year’s wishes from the family.
14/12/2021	56765	821	#ندرال #ندرالبح	This year’s greeting cards feature various embroidery patterns from our traditional thobes.
13/12/2022	106698	866	#ندرال #ندرالبح #Jordan #LoveJO	Queen Rania and children in Christmas hats: Wishing you a happy and peaceful holiday season.
10/12/2023	161907	***	#HumanRights75 #HumanRightsDay	Reel: 75 years since the Universal Declaration of Human Rights

Now let’s examine the photos as a visual multimodal component of the profile post. A semiotic analysis of the visual code revealed that the most socially engaging posts on the profile were the bright photos of Queen Rania with her family, serving as emotional visual multimodal signs. The vast majority of the most popular photos on Queen Rania’s profile convey emotions of joy, satisfaction, and security as an expressive visual component.

An important visual code in a profile that influences the interpersonal function is color. Posts with the lowest engagement are characterized by a narrower color spectrum and appear duller (e.g., posts from 2014, 2016, 2023). Conversely, the most popular photos are bright, indicating that color is a crucial visual component of the interpersonal function. The dominant colors in these popular photos are white (2019), red and white (2016, 2017), red, black, and white on a green background (2015), and various shades of red, green, black, and blue (2020). This combination of colors evokes associations with the official flag of the Hashemite Kingdom of Jordan, of which Rania is the queen.



Fig. 15. Official national flag of Jordan [Ministry of Culture of Jordan, 2024]

Thus, the semiotics of color in Queen Rania's profile serves not only an expressive function but also a social function, using color as a semiotic sign to represent her country. The material analyzed through semiotic analysis revealed that the color of visual content not only carries an emotional component but also serves as a social semiotic sign representing one's country.

As you can see, the visual content has changed over time: in October 2022, Queen Rania's avatar photo [Queen Rania, Instagram profile, 2024] was updated to a black background. The change in the visual component and the mourning is due to external context (tragic events in the Gaza Strip), which directly impacts the multimodal system of Instagram's meanings:



Fig. 16. Queen Rania's Instagram homepage in 2021 (screen from a personal computer, 2021)



Fig.17. Queen Rania's Instagram homepage in 2024 [Queen Rania Al Abdullah, 2024]

Each photo can be viewed as a story represented through visual semiotic signs. Its coherence is achieved by combining the following components: who is depicted in the photo, what the actor is doing, where the action is taking place, what emotions are conveyed, and which colors predominate. These and other semiotic components of the photo impact the interpersonal function, influencing the level of social interaction.

Discussion

Multimodal characteristics of tenor as an embodiment of interpersonal function in the situational context of Instagram. So, the notion of the content (configuration) of social roles, tonality – a *tenor* contains various dimensions of the context related to the social relations in which the participants of communication are: the boss, supportive staff, parents, friends, etc. The repertoire of *field* strategies and *mode* semiotic means is correlated with both social roles belonging to situational conceptual variability and social statuses of communication participants as stratification categories.

Tenor establishes which social configurations are relevant in a given pragmatic context, that is, those that determine the degree of variability of textual and ideational metafunctions. *Tenor* of Queen Rania's Instagram page is asymmetric according to the following social stratification parameters: *social status (queen)*; the cultural and social role of *Jordan's favorite*; a situational social role (*a famous blogger*), but symmetrical – *a family social role*.

The data of the official Instagram profile of Queen Rania was compared with the data of the official sites (in Arabic and English) and the following specific *tenor* was highlighted in connection with *field mode* register categories.

The first sign of a *tenor* profile is its publicity because Queen Rania's page is open and has 10.2 million followers, so the data that is shared is publicly available. Such a social configuration determines the following organization of the interpersonal metafunction of the profile: "addressee one – addressee all". The peculiarity of *tenor* of an open Instagram profile, as opposed to a closed profile or private Instagram chat, is that all comments can be read and replied to by anyone, not just the addressee of the message. Therefore, when creating a comment on Instagram, the user already knows and takes into account that his comment is public. Since Queen Rania's profile is public, Participant 1 (Queen Rania or the person responsible for presenting her social face on the Instagram profile) and Participant 2 (users commenting on the posts), when creating meaning, take into account that their texts or other visual, audio, semiotic tools will be publicly available. Thus, publicity as a register category *tenor* of open Instagram profiles affects ideational and textual metafunctions. Meanings created in the situational context of a public Instagram page are aimed "for everyone" – this determines *field* and *mode*.

The social stratification data of Queen Rania, indicated on the Arabic and English sites as a *tenor* category, differ at the level of ideational and textual metafunctions, which indicates the presence of different registers as the conditioning of the semantic potential by the situational and cultural context, when “the semiotic structure of a situation type can be represented of the three general concepts of *field, tenor and mode*” [Halliday, 1978, p. 123].

The second *tenor* sign is the popularity of Queen Rania’s profile, the semiotic quantitative measure of which is the number of followers (10.2 million followers) as a marker of the profile’s social virtual activity.

The popularity parameter of the Instagram profile, in turn, determined the third sign – social situational role of a well-known blogger, which has the following dimensions of social virtual activity: self-presentation in the profile, creation of multimodal content (photos and videos, texts, geolocation, hashtags) with high active feedback in the form of some followers likes, comments. “Therefore, the importance of producing popular and attractive message brings the power and respect for its producer” [Mirsarraf, 2017, p. 4]. The situational social role of a famous blogger is a determinant of asymmetric communication, the sign of which at the level of ideational and textual metafunctions is semantically meaningful silence.

The interpersonal function of the profile is determined by the combination of the following social stratification dominants: social status, social role, and situational social role. The configuration of given social parameters gives *tenor* of signs of both asymmetric and symmetric communication because there is an opposition: asymmetry of social status and social situational role vs symmetry of social role.

The fourth an asymmetric, semiotically significant sign of *tenor* profile is silence as the absence of an answer – a form of asymmetric communication between an older person and a younger one. Such silence is a semantically significant and justified multimodal *mode* of asymmetric virtual communication higher not only in terms of social status but also in terms of the situational social role of a famous blogger. The silence of the elder in such a configuration is not considered a communicative deviation and does not violate the maxims of communication, however, in the opposite configuration – the lack of a response of the junior according to social status (for example, if Queen Rania’s comment remained unanswered), such communicative behavior violates the maxims of polite communication. This correlates with Mazid’s words, “another debatable aspect of Grice’s CP is its universality”. “Perception of constructs such as Quantity, Quality, Manner and Relevance vary from one culture to another and from one situation to another” [Mazid, 2008, p. 13].

The fifth symmetrical sign of *tenor* profile of Instagram, what is missing from official websites is the ability to assess a person of royal social status without following the official etiquette style as a member of the royal family, for example:

The absence of the official address “*قلا الج*” “Her Majesty” or the presence of multimodal means of assessment (emojis, etc.) is unacceptable in other registers, for example, in an official meeting or correspondence. This possibility does not reduce the real existing asymmetry in another situational context of communication with Queen Rania. We are talking about the peculiarity of the implementation of the interpersonal metafunction in the specific virtual register of the Instagram profile as a situational context of the social network, which imposes fewer restrictions compared to oral or private written communication. This confirms the opinion of [Al-Ali, 2014] that social activity in the situational context of Instagram has a specific form of communication: “Socializing on Instagram is mainly done through the like and comment functions, which are not taken for granted by Instagram users”.



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لما كنا أطفال، كل الولاد اللي بعرفهم كانوا مكرشين
على الملكة رانيا حتى انا مع ابنت بنت 😂😂😂

*‘When we were kids, all the kids I knew were in awe of Queen Rania,
even though I’m a girl’*

Fig. 18. One of the comments to the photo. Queen Rania’s Instagram homepage in 2021
(screen from a personal computer, 2021)



wafa____omari 41тиж.

Perfect picture our queen 🥰

Fig. 19. One of the comments to the photo. Queen Rania's Instagram homepage in 2022
(screen from a personal computer, 2022)

The sixth sign of specificity of *tenor* on Instagram lies in social activity: the space of action, as an interpersonal function of participants, is realized through a combination of multimodal semiotic resources.

When creating meaning in a certain social semiotic environment, a participant in the interaction gives preference to those whose functions will be recognized by other participants in certain contextual variables, that is, those that form a certain register. *Tenor* as one of the register characteristics of the Instagram page reveals different social communicative interactions as an interpersonal function of its participants. Compared to the official websites in Arabic and English, Queen Rania's Instagram profile contains an additional social stratification feature – situational social role of a famous blogger. This situational social role, highlighted only in the Queen's official Instagram profile, has an interpersonal function and is a marker of how Queen Rania wants to present her situational social role in the situational context of Instagram as in the space of activity of a social person in a certain situational context.

The general trend in the development of the interpersonal function, as seen on Rania's profile page, is as follows:

The most popular hyper themes are related to personal life, while the least popular are visual content that does not feature Queen Rania as the main participant in interpersonal interactions. The language code (*mode*) for the hashtag and photo caption in the first post is only in English, while all subsequent content is duplicated in both English and Arabic.

The components of the interpersonal function, as characteristics of the register *tenor* of an Instagram profile, include social stratification data and social activity as variable components. *Tenor* is dynamic and influenced by temporal, cultural, and situational contexts, which serve as the extralinguistic context for creating multimodal meanings on Instagram. The availability of social stratification data is common to both the official website and the Instagram profile. The social activity of an Instagram profile, as a dynamic component of the interpersonal function, is one of the register characteristics of the virtual multimodal context on Instagram. The situational context of Instagram, as an external virtual platform for generating meanings, is both entertaining and axiological, involving evaluation and reactions to multimodal content such as photos and short videos.

In the situational context of Instagram as a virtual channel of meaning creation, the following multimodal semiotic means of the register characteristic *tenor* profile of Queen Rania are highlighted.

Thus, the multimodal parameters of the interpersonal metafunction of Instagram profile are as follows:

1. Visual semiotic *mode* (profile photo): function of self-presentation; hashtag;
2. Multicultural language *mode* of social statuses – Arabic and English.
3. Popularity: a quantitative measure of the social situational role of a well-known blogger – social activity (number of subscribers);
4. Silence (absence of responses to comments): a form of asymmetric virtual communication.
5. Ability to assess a person of royal social status: a form of symmetrical virtual communication.
6. Social activity as a dynamic variable of *tenor* parameter: the ability to comment, like, and share photos or videos.

The selected multimodal parameters testify to the globality and multiculturalism of Instagram as a virtual situational context for creating semantic configurations.

As we may see from the above mentioned statements, register characteristics are the external context of the situation that influences speech “the categories of *field*, *tenor* and *mode* are thus determinants and not components of speaking...” [Halliday, 1978, p. 62], and the selected register parameters of *tenor* are situational determinants of the semiotic Instagram space in particular of Queen Rania's Instagram profile.

Conclusions

The register is a kind of social pattern of “expectations” of certain predicted communicative behavior in a specific functional context. Instagram, as a social virtual context of a multimodal

communication channel is represented by a combination of signs of various semiotic systems immersed in a virtual social and cultural context, which is the focus of interest for social and semiotic studies.

The functional context of Instagram profiles creates a separate register that has the specificity of organization of semiotic resources of *tenor* parameter. An essential feature of the *tenor* of the Instagram profile is the interpersonal function, represented by the configuration of multimodal and multicultural means within the virtual space. In particular, of Queen Rania's Instagram profile it has been established that the relevant multimodal parameters of *tenor* of Queen Rania's Instagram profile in comparison with the official websites in English and Arabic are the following: 1) publicity; 2) popularity; 3) the situational social role of a famous blogger; 4) the opposition between the asymmetry of social status and situational social role, characterized by silence as a form of communication; 5) the symmetry of social roles, characterized by the possibility of evaluating and commenting on the royal person.

The specificity of the virtual communication channel determines the configuration of semantic resources, as interpersonal, ideational, and textual metafunctions are represented by semiotic means of various systems: textual, visual (photos, hashtags, reels), social and communicative activity in the form of comments, likes, and shares.

Within the framework of this research, specific social stratification dominants were highlighted, as well as particular multimodal dimensions of *tenor* of Queen Rania's Instagram profile. Among them are publicity, popularity, the social situational role of a famous blogger, asymmetry, silence or lack of response, the ability to evaluate and comment on the photo of a person of royal status. The register characteristic of the *tenor* of an Instagram profile, as represented by multimodal means, includes social stratification features and social activity, such as photos, videos, captions by the author, and likes and comments from users. The ideational metafunction (hyper theme expressed through photos, short videos, and their captions) influences the quantitative characterization of the interpersonal metafunction (number of likes, comments, and shares). The external situational context influences the system of multimodal meanings on Instagram.

The peculiarity of the *tenor* of an open Instagram profile, as opposed to a closed profile or private Instagram chat, is that all comments can be read and replied to by anyone, not just the addressee of the message. Therefore, when creating a comment on Instagram, the user already knows and takes into account that their comment is public. Since Queen Rania's profile is public, Participant 1 (Queen Rania or the person responsible for presenting her social face on the Instagram profile) and Participant 2 (users commenting on the posts), when creating meaning, take into account that their texts or other visual, audio, and semiotic tools will be publicly available. Thus, publicity, as a registered category of *tenor* in open Instagram profiles affects ideational and textual metafunctions. Meanings created in the situational context of a public Instagram page are aimed "for everyone" – this determines the *field* and *mode*.

It has been proven that the social and semantic theory of register is not limited to the mechanical selection and description of extralinguistic social parameters as a determinant of semiotic means, because the subject of research is always deeper than the methodological means used for its study. However, as the paper showed, in the situational virtual context, social stratification parameters of social status, social role, and situational social role determine the register category of *tenor* of the Instagram profile. Therefore, the register of Instagram is a combination of various semiotic means immersed in the social, religious, and cultural context as a multimodal sphere for creating different meanings.

Instagram is a virtual space filled with emotionally significant signs, represented through verbal, visual, and video channels. The application of social semiotic analysis reveals that *tenor*, as an interpersonal function of an Instagram profile, is influenced by multimodal semiotic components that elicit varying degrees of social reactions.

Hence, Instagram can be treated as a modern virtual multimodal reality, as a channel of communication with its registers as a configuration of semantic resources, where interpersonal, ideational and textual functions are embodied by multimodal means. The specific methodology suggested in this research can be applied to highlight, describe, and compare the register characteristics of other social platforms, such as Facebook, Twitter, and YouTube. It is also promising to trace the influence of the cultural context of the multimodal discourse of social networks as a relevant meaning-creating means of interpersonal, **ideational, and textual metafunctions. Further research will explore the ideational and textual functions of the Instagram profile as register characteristics.**

Adherence to Ethical Standards

The use of the public Instagram profile of Queen Rania of the Hashemite Kingdom of Jordan as a research material is acceptable and complies with the principles and rules of publication ethics of The Publishing Ethics Resource Kit (PERK) and does not contradict the principles of academic integrity established by the Committee on Publication Ethics (COPE). Using data gathered from Instagram adhered to ethical research standards, the ethical guidelines for digital research from the British Sociological Association, and standards of Social Data Science Lab.

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TENOR AS A MULTIMODAL REGISTER CHARACTERISTIC OF THE INSTAGRAM PROFILE (a compared analysis of Queen Rania's official website and Instagram profile in Arabic and English)

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Key words: *Instagram, social semiotics, register, multimodal discourse, interpersonal meta function, tenor.*

Instagram is currently the object of linguistic research in various fields. For linguistic socio-semiotic research, Instagram is valuable, particularly for its multimodality. The methodological basis of the article is the theory of register, which is a tool of social semiotics. The article specifically examines Instagram as a subject of linguistic socio-semantic research and proposes a general methodology for analyzing the interpersonal function, using Queen Rania's official Instagram profile as a case study. It explores this profile as a multimodal virtual situational context of communication, comparing it to official websites.

As a virtual social context, Instagram provides its users with access to the implementation of three meta-functions: interpersonal, ideational and textual.

The purpose of the article is to identify the relevant multimodal parameters of *tenor* of Instagram profiles and to compare them with websites in Arabic and English. Additionally, the article aims to describe the case characteristics of *tenor* of the official profile of Queen Rania of the Hashemite Kingdom of Jordan within the context of social semiotics. To describe *tenor* of the Instagram profile in comparison with the official websites in Arabic and English of Queen Rania, the following social parameters were stratified: social status, social role, and situational social role. The study has accomplished the following tasks: a review of current socio-semiotic research, which examines the functions of the language system in the context of their emergence; a consideration of M. Halliday's provisions, which describe variations in language use as a combination of semantic resources influenced by contextual variations; and the practical multidisciplinary

application of the theory of register. Additionally, the concept of “multimodal discourse” of Instagram as an object of linguistic socio-semiotic research is examined, and a general methodology for describing the interpersonal function of an Instagram profile as a multimodal virtual situational context of communication is proposed.

The article employs various general scientific and linguistic research *methods*: a deductive method to identify tenor register characteristics as an expression of the interpersonal metafunction of an Instagram profile; a descriptive method, which includes external interpretation (to assess the influence of Instagram’s situational context on the interpersonal function) and internal interpretation. The method of semiotic decoding of visual information [Kress & Van Leeuwen, 2001] was applied for interpretation, and the comparative method was used to analyze the multimodal characteristics of websites in relation to Queen Rania’s Instagram profile.

A qualitative method was used to describe the multimodal characteristics of websites in Arabic and English and Queen Rania’s Instagram profile. Additionally, a comparative method was employed to compare the multimodal characteristics of *tenor* of websites and Instagram profiles. Using the example of Queen Rania’s official profile, the possibility of highlighting the following multimodal parameters of *tenor* in the situational context of Instagram was demonstrated: visual semiotic (photo); multicultural language of social statuses; popularity; silence (absence of responses to comments); ability to assess a person of royal social status.

Instagram is presented as a virtual semiotic space of emotionally significant signs, represented through verbal (text, hashtags), visual (photos), and video channels (short videos, reels). Socio-semantic analysis reveals that *tenor*, as the interpersonal function of an Instagram profile, is shaped by multimodal semiotic components, each contributing to varying degrees of interpersonal interaction within the communicative space. It has been proven that the components of the interpersonal function, as a register characteristic of *tenor* of an Instagram profile, include social stratification data and social activity as a variable component. As a register characteristic, *tenor* is dynamic and influenced by temporal, cultural, and situational contexts — the extralinguistic context in which Instagram’s multimodal meanings are created. The applied socio-semantic analysis of multimodal signs on Queen Rania’s profile revealed a correlation between the interpersonal and ideational functions. The most popular (*tenor*) hyper-themes (*field*), include ‘personal life, family, holidays, and children’ which are expressed through bright, emotional photos as multimodal resources. The color of the visual content serves both expressive and social functions, influencing the level of social interaction.

The interpersonal, ideational, and textual functions of Instagram as a virtual situational context, with its registers as a configuration of semantic resources, are embodied by multimodal means, demonstrating the multimodality of Instagram registers as a combination of signs from different semiotic systems.

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