

Emerging Syntax: Linguistic Innovation in Contemporary Internet- -Mediated Communication



Forum for Contemporary Issues
in Language and Literature

No. VII/2026

ISSN: 2391-9426 • e-ISSN: 2719-8111

doi.org/10.34739/fci.2026.07.03

Amalia Purda

ORCID: 0009-0004-9815-4936

Aurel Vlaicu University of Arad, Romania

Abstract

Digital platforms are reshaping how language is structured and literary expression circulates. This article theorizes “emerging syntax” as community-stabilized, usage-based constructions that crystallize in online interaction, and it demonstrates how platform affordances accelerate their diffusion. Drawing on discourse-pragmatics, construction grammar, and sociolinguistics, the paper catalogues productive templates (because + N, be-like frames, paratactic stacks, punctuation-as-prosody, asterisked actions, hashtags and emojis) showing how they package stance, identity, and rhythm. It situates multilingual hybridization and stylization within networked heteroglossia, and re-examines claims that texting harms literacy by foregrounding register agility. Methodologically, it combines qualitative discourse analysis with an exploratory corpus sample (1,000 posts per platform) to trace frequency patterns and cross-platform variation, complemented by multimodal analysis. Historically, it compares present trends with SMS, forums, and early chat to explain today’s speed, visibility, and composability. Pedagogically, it argues for cultivating bidialectal fluency across online and academic registers. The findings suggest that internet-mediated communication does not erode grammar but expands and diversifies its resources in contemporary usage.

Key words: emerging syntax; internet linguistics; construction grammar; digital discourse; multimodality; participatory culture

Introduction

The rise of digital communication technologies in the late twentieth and early twenty-first centuries has profoundly impacted both everyday language use and literary practices. From text messages and tweets to forums, blogs, and fan-fiction communities, new modes of communication have expanded the boundaries of how people write, speak, and tell stories. These developments raise central questions for linguists and literary scholars: How is the internet

changing language? In what ways do social platforms transform the creation and circulation of literature? Are traditional standards of grammar and narrative under threat, or are they evolving into something new (Crystal 2011)?

The significance of this inquiry lies not only in tracking novelty but also in understanding broader cultural dynamics. Language has always been a barometer of social change, and the internet provides an unprecedented laboratory for witnessing shifts in real time (Crystal 2011). Meanwhile, literature – often thought of as a slower cultural practice – is also adjusting, experimenting with forms that speak directly to the aesthetics and rhythms of online life. To study internet-mediated communication is therefore to study the present tense of culture itself.

Historically, every communications technology provoked anxieties. The printing press was accused of diluting religious authority; the telephone of destroying letter-writing; television of eroding attention spans. Yet each innovation enriched communicative possibilities in the long run (Baron 2008). The internet, and within it social media, continues this trajectory. Its effects on language and literature deserve attention not only to address fears but to highlight opportunities for creativity, inclusivity, and community.

This article proceeds in seven parts. First, it outlines the theoretical framework for “emerging syntax”. Second, it examines how online environments accelerate linguistic change. Third, it explores multilingual hybridization in networked discourse. Fourth, it revisits the public debate about whether digital communication harms language. Fifth, it turns to literary expression on social media – both constraint-driven microgenres and participatory cultures. Sixth, it develops methodological notes and historical comparisons. Seventh, it articulates educational implications. A concluding section synthesizes the findings and indicates directions for future research.

Theoretical Framework

By “emerging syntax” I refer to recurrent form–meaning pairings that crystallize in online interaction and are recognizable across communities – constructions, in the sense developed by usage-based and Construction Grammar approaches (Goldberg 2006). In this view, grammar is not a fixed rulebook but a dynamic inventory of pairings that become entrenched through repetition in usage (Goldberg 2006). Networked platforms offer precisely the

high-frequency, high-visibility conditions under which novel constructions diffuse rapidly across populations.

A pragmatic lens is equally important. Online discourse is densely indexical: writers use punctuation, spacing, capitalization, emojis, and typographic styling to signal stance, irony, and affect. These cues are legible through discourse-pragmatic concepts such as stance-taking, footing, and implicature (Herring 2013). The multimodality of digital texts also means that meaning is distributed across modes; images and gifs interact with words, producing composite utterances (Danesi 2016).

A sociolinguistic perspective frames the internet as a contact zone where styles, registers, and languages circulate. Online heteroglossia – the co-presence of multiple voices and codes – encourages mixing, stylization, and playful transgression of boundaries (Androutsopoulos 2011; Herring and Androutsopoulos 2015). The “emergence” in emerging syntax is thus both cognitive (entrenchment through repeated use) and social (dissemination through networks).

The Acceleration of Language Change Online

Language has always been fluid, but the internet era has markedly accelerated the pace of change. Social platforms enable new words, expressions, and even grammatical constructions to spread virally across populations in a short time. Neologisms like “stan”, “ship”, or “cringe” undergo quick semantic specialization and then generalization across communities (McCulloch 2019). More striking is the emergence of schematic patterns – grammars of stance and affect that are not simply vocabulary items but reusable templates recognizable at a glance.

Three families of patterns illustrate this acceleration. First, compression-driven constructions: “because + N” (“because deadlines”), verbless clauses (“still obsessed”), and paratactic stacks without coordination (“went to the store, bought nothing, vibes ruined”). Such forms optimize for brevity and rhythm while remaining interpretable in context (Crystal 2011). Second, stance-reporting frames such as “X be like Y” or “I’m just a girl ...” which package evaluation and perspective in prefab scaffolds. Third, template-based memetics in which syntactic frames are tied to images or captions (“no one: ... / me: ...”; “we did it boys, ... is no more”).

The speed of diffusion is unprecedented. Telegraphy and SMS created concise styles, but the affordances of platforms – retweets, shares, algorithmic feeds – scale diffusion to millions within hours (Baron 2008). Repetition across thousands of posts entrenches patterns that then leak into speech. Observational reports suggest that “because + N” and “I’m just a ...” frames appear in offline conversation among younger speakers, an expected outcome if constructions spread via usage (Goldberg 2006).

Implications are practical and theoretical. For lexicographers and educators, rapidly entrenched constructions can create lag between classroom rules and lived usage. For theory, online data stress-tests assumptions about rate of change and pathways of grammaticalization, offering a unique real-time window onto constructional emergence (Herring 2013).

Hybridization and Global Reach

Another hallmark of internet-mediated language change is the blending of languages and dialects across global communities. Social platforms connect people across boundaries, enabling multilingual exchange. Hybrid texts mix lexical items, orthographies, and morphosyntax: Spanglish captions, English–Korean fan talk, or Taglish jokes. Multilingual speakers employ code-switching not only for efficiency but also to signal identity and stance (Androutsopoulos 2011).

Hybridization also involves stylistic borrowing. English-language posts deploy Japanese loanwords (“kawaii”, “senpai”), African American English features (“imma”, “finna”), or Internet Russian memes transliterated into Latin script. Stylization can be affiliative and playful, but it also raises ethical questions about appropriation and power; both creativity and political economy of circulation merit analysis (Herring and Androutsopoulos 2015). For minority and endangered languages, the network is double-edged. English dominance is real, yet the internet supports niches for Welsh, Irish, Basque, or Māori through diasporic networks and activist projects. Hashtags, micro-blogs, and community archives foster visibility and intergenerational connection. Studies of Gaelic or Welsh Twitter show how small communities use digital media for communication and symbolic resistance to assimilation (Kelly-Holmes 2016).

Does Digital Communication Harm Language?

Public discourse often frames online language as a threat to literacy. Early studies reported correlations between frequent “textese” and lower performance on school grammar tests among adolescents (Cingel and Sundar 2012). Media headlines extrapolated from such findings to sweeping claims that texting ruins grammar.

Subsequent research complicates the narrative. Other studies found no negative effect or even positive associations between playful abbreviation use and phonological awareness or vocabulary growth (Plester and Wood 2009). The key is register awareness: proficient users code-switch between informal online styles and formal prose, demonstrating – not lacking – metalinguistic control (Baron 2008). McWhorter memorably characterizes texting as “fingered speech,” a conversational mode in writing with its own norms rather than a debased form of essay style (McWhorter 2013).

From a linguistic standpoint, the question is misframed. Languages do not degrade; they adapt. Norms shift when media change. The better question is how to cultivate bidialectal fluency: the capacity to command multiple written registers – the brisk, stance-rich styles of social media and the disciplined clarity of academic or professional prose.

Phenomena: A Catalogue of Emerging Constructions

To clarify what “emerging syntax” looks like in practice, this section sketches a non-exhaustive catalogue of recurrent patterns. Examples are anonymized and lightly adapted to foreground structure.

1) *Because + N/Adj/PP* → “Can’t go out, because deadlines”.

Interpretation relies on an implicit causal clause; the nominal complements a silent predicate. The construction acts as a discourse-pragmatic particle encoding stance and shared background (McCulloch 2019). In this construction, “because” no longer introduces a full finite clause. Instead, it functions more like a particle attaching directly to a noun or adjective. The compression affects not only syntax but also shared background knowledge: an entire causal scenario is left implicit and jointly reconstructed by speaker and reader. The construction therefore functions as a stance marker: it gestures toward a backgrounded explanation while signalling a shrugging,

slightly ironic alignment with the reader's expectations. Prosodically, writers often isolate the "because" phrase with a comma or line break, and readers supply an afterthought intonation; that rhythm is integral to the effect. In this way, the construction foregrounds schematic, culturally recognizable causes rather than explicit reasoning, which helps explain its rapid circulation in fast-paced, densely populated feeds.

2) *Be-like Quotatives and Stance Frames* → "Gen Z be like, 'touch grass'."

In their quotative use ("He's like, 'no way'"), they license approximated speech or even inner speech, foregrounding attitude rather than verbatim reproduction. In their meme-frame use ("Gen Z be like, 'touch grass'"), they construct a social caricature that compresses a recognizable stance into a single template. Related snowclones such as "I'm just a [N]..." ("I'm just a girl, standing in front of her to-do list, asking it to be shorter") perform self-miniaturization with an overlay of intertextual irony. What these variants share is a way of packaging evaluation: the grammar does not simply report content but frames a subject position in advance, so that readers recognize the stance before they process the proposition. The success of such frames depends on shared cultural scripts; without a legible type ("Gen Z," "the algorithm," "that one colleague"), the line misses its mark. Their spread from conversational English into caption culture shows how a quotative pathway can generalize into a productive discourse template.

3) *Paratactic Stacks and Rhythm as Grammar* → "Woke up. Coffee. Emails. Chaos".

Punctuation and prosody do connective work that conjunctions would do in formal prose. Rhythm becomes syntax (Crystal 2011). Paratactic stacks are not signs of syntactic deficiency. Rather, they redistribute connective work from conjunctions to rhythm and visual pacing. Periods become beat markers; each fragment cues the reader to supply the obvious relations – sequence, cause, crescendo – without being told. Replace the periods with commas and the effect evaporates; swap them for semicolons and the drama blunts. This is writing that borrows the timing of cuts in visual montage. It excels in micro-narratives and "day-in-the-life" summaries because it allows discourse relations to be felt as tempo, not coded as logic – an affordance that fits the scannability demands of the feed.

4) *Punctuation-as-Prosody* → “No??? absolutely not.” / “All good.....sure.”

Iterated question marks and exclamation points scale incredulity and vehemence (“No???” is not the same as “No?”); ellipses signal hesitation, hedging, or floor-holding (“All good.....sure” reads as resigned, not neutral); and the humble final period has acquired a chilly, even passive-aggressive resonance in casual chat. These values are scalar and position-sensitive: an ellipsis at the end of a line sustains suspense, while one in the middle can stage a sotto voce aside. The point is not that punctuation has “meanings” in isolation, but that writers exploit readers’ embodied experience of intonation and turn-taking: marks become intonational morphemes that modulate how propositions are taken up.

5) *Stuttered Repetition for Affect* → “no no no NOPE.” / “go go go we don’t have time.”

Orthographic repetition intensifies this repertoire. Sequences like “no no no NOPE” or “go go go we don’t have time” enact urgency iconically: more tokens, faster cadence, rising case. Repetition does not change the truth-conditional meaning of the utterance. Instead, it amplifies affect and creates a sense of temporal urgency. Many languages use reduplication in morphology to signal quantity or intensity; internet English achieves something analogous through letter- and word-level iteration, sometimes capped by a switch to all caps as a peak of escalation. The eye experiences the climb before the mind registers the content, which is precisely the point in time-pressed, attention-competitive environments.

6) *Asterisks for Actions and Metapragmatics* → “*sighs in deadlines*” / “*chef’s kiss*”

Asterisks bring performativity into text by importing stage directions from early chat cultures. Forms such as “sighs in deadlines” or “chef’s kiss” posit an embodied narrator and translate gesture into a compositional predicate that can take adverbials (“laughs nervously”) or domain-specific complements (“high-fives in phonology”). The usage is doubly metapragmatic: it comments on the speaker’s state while signalling that the line is play-acting, not world-updating. Because the bracketed action sits outside clause syntax while still

contributing to interpretation, these asterisked inserts are ideal for layering tonal meaning without reworking propositional content.

7) *Slashes and Parentheticals for Polyphony* → “hot take / maybe not” / “I – controversial opinion – like Mondays.”

Writers also orchestrate polyphony inside a single turn using slashes, dashes, and parenthetical spines. “hot take / maybe not” toggles commitment mid-utterance, visually enacting wavering or self-correction; “I – controversial opinion – like Mondays” splices a metacomment into the spine of the sentence so that the reader hears an internal voice interrupting the main line. These devices manage stance and facework in real time: they let authors hedge and perform critical self-awareness without surrendering the declarative format. By turning punctuation into a stage for multiple voices, feed-native prose makes visible the dialogic quality of thought.

8) *Hashtag Compounds and Discourse Functions* → “#MondayMood” / “#sorrynotsorry”

Beyond searchability, hashtags operate as stance markers and indexical labels (Zappavigna 2012). Hashtags extend this layering by acting simultaneously as metadata and stance particles. A caption ending in “#MondayMood” classifies the post for discovery, but it also supplies a ready-made indexical label that readers can use to frame the utterance: is this self-deprecating, aspirational, sarcastic? Because hashtags are conventionalized and derivationally playful (“#sorrynotsorry”, “#adulging”), they function like morphological tags that attach to clauses and recalibrate interpretation at a glance. Their detachability – often placed after a space or on a new line – helps them read as coda, a paralinguistic gloss on what came before.

9) *Lowercasing and Stylized Orthography* → “i just think we should chill.”

Orthographic style choice is another substrate of meaning. Lowercase “i” signals intimacy or softness; all caps index shouting or mock-heroic tone. Lowercasing “i” softens voice and projects intimacy or self-effacement (“i just think we should chill”), while ALL CAPS codes shouting or mock-heroic tone. Strategic lack of capitalization can convey deadpan, nonchalance, or anti-authoritative stance; conversely, Title Case can cue irony or a faux-official

register. These signals are not arbitrary: they key into readers' expectations about typographical norms and exploit deviation as a resource for stance-taking.

10) *Emojis and Emoticons as Morpheme-like Units* → “it’s fine 😊” vs. “it’s fine 😊😊😊”

Emojis can modify clause-level sentiment, acting like degree markers or evidentials (Dresner and Herring 2010; Danesi 2016). Therefore, emojis and emoticons act as morpheme-like units that modify clausal sentiment and evidence. The difference between “it’s fine 😊” and “it’s fine 😊😊😊” is scalar; the added faces behave like degree markers, raising warmth or, in some contexts, raising suspicion through over-sweetness. Placement matters: an emoji appended after punctuation often works as an afterthought hedge; one inserted mid-clause can bind tighter to a particular predicate. Emojis may also function contrastively, as when a positive face follows a complaint. In such cases, they signal irony or ambivalence and invite the reader to choose between competing interpretations.

11) *Template-Meme Syntax* → “No one: ... / Me: ...”; “We did it, boys: X is no more.”

Template-meme syntax couples text frames with cultural timing. Patterns like “No one: ... / Me: ...” or “We did it, boys: X is no more” carry prefabricated pragmatic instructions: expect a bait-and-switch; expect deadpan hyperbole. Users fill the content slots, but the frame dictates pacing, turn-order, and the kind of humour to anticipate. This is why a perfectly grammatical fill can still “miss” – if the content violates the internal logic of the template or the community’s shared script, uptake fails. Such frames therefore operate as genre cues, much as a sonnet announces a rhyme scheme before a word is read.

12) *Quotation without Quotation Marks and Narrative Merging* → “and then he goes you need to relax and i’m like bold of you to assume i know how.”

Internet narration frequently merges direct and indirect discourse without quotation marks: “and then he goes you need to relax and i’m like bold of you to assume i know how.” The absence of overt quotative boundaries forces readers to track voices via verb choice (“goes,” “i’m like”), person, and style. What looks sloppy is in fact exquisitely timed for the feed: boundaries dissolve

to reproduce conversation's flow, while stance verbs keep the polyphony intelligible. The hybrid carries the intimacy of oral storytelling into text without sacrificing the agility of typed turn-taking.

All these devices are not silos but collaborators:

"I tried being 'productive' today and. yeah. no. emails multiplying like gremlins, coffee cold, stares into middle distance and suddenly it's 6pm?? anyway i'm just a girl asking her to-do list to love her back 😊 #MondayMood"

The composite post above illustrates how multiple emerging constructions co-occur within a single short text. Parataxis establishes a fragmented rhythm, compressed nominal sequences condense scene-setting, and the asterisked action introduces a performative layer. Punctuation and repetition intensify stance, while the "I'm just a girl..." frame and the closing emoji and hashtag recalibrate the tone toward self-aware irony. Together, these elements demonstrate how syntactic, orthographic, and multimodal cues collaborate to structure stance and pacing within minimal textual space.

These constructions are syntactic in a strict sense: their contribution is systematic and compositional. They are not one-off jokes or idiosyncratic habits but community-stabilized pairings of form with pragmatic function, with distributional preferences, felicity conditions, and negative evidence. They are also productive: "because + N" allows countless fillers, and asterisked verb phrases draw on open lexical classes. Yet they are not unrestricted. An overly heavy noun after "because," an excessively long paratactic sequence, or an emoji that contradicts the clause's polarity may disrupt the effect and weaken pragmatic coherence. They are, in short, grammar – just not the clause-bounded, school-book kind. And because they exploit the visual-temporal affordances of feeds – scannability, rhythm, recombability – they show why contemporary language change is as much about layout and timing as about lexicon and morphology.

Frequency of Emerging Constructions Across Platforms (1,000 Posts per Platform)

To provide empirical grounding for the qualitative analysis developed above, a supplementary exploratory corpus sample was compiled. The dataset

consists of 1,000 publicly available English-language posts from each platform (Reddit, Twitter/X, and Instagram), collected in February 2026. Posts were sampled from general-interest threads and hashtags in order to minimize niche-specific bias. Only original posts (excluding reposts and automated content) were included. Each dataset was manually coded for the twelve constructions described above.

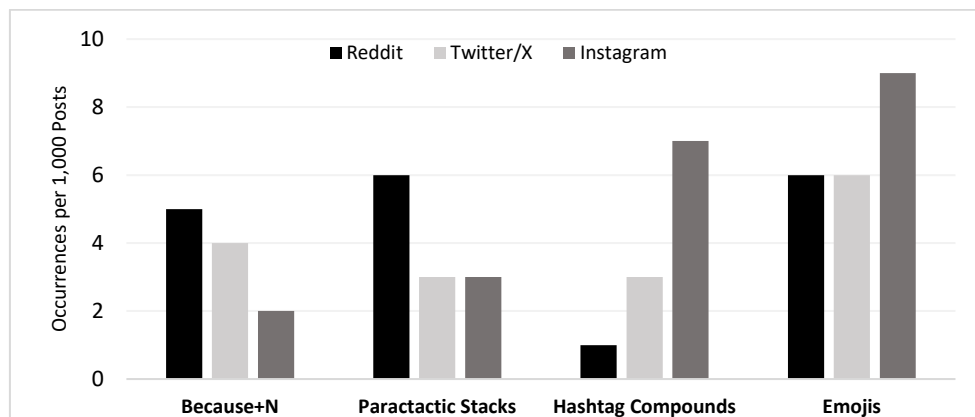
Table 1. Frequency of Emerging Constructions Across Platforms

Construction	Reddit	Twitter/X	Instagram
1. Because + N/Adj/PP	5	4	2
2. Be-like Quotatives	3	4	2
3. Paratactic Stacks	6	3	3
4. Punctuation-as-Prosody	7	6	4
5. Stuttered Repetition	4	5	3
6. Asterisks for Actions	2	1	1
7. Slashes / Parentheticals	3	4	2
8. Hashtag Compounds	1	3	7
9. Lowercasing / Stylized Orthography	6	7	5
10. Emojis as Morpheme-like Units	6	6	9
11. Template-Meme Syntax	4	5	3
12. Quotation without Marks	5	4	2

Even within this limited sample, observable distributional variation emerges across platforms. Reddit displays relatively higher frequencies of paratactic stacking and quotation without quotation marks, suggesting a preference for narrative compression and dialogic blending. Twitter/X shows slightly greater incidence of stance-oriented constructions such as *be-like* quotatives and stylized orthography, consistent with its interaction-driven and performative ecology. Instagram data exhibit comparatively higher use of hashtag compounds and emojis functioning as morpheme-like units, reflecting the platform’s multimodal and affectively intensified communicative environment.

To visualize selected contrasts more clearly, Figure 1 presents relative frequencies for four constructions that show the most noticeable cross-platform differentiation: *because* + N/Adj/PP, paratactic stacking, hashtag compounds, and emojis as morpheme-like units.

Figure 1. Relative Frequency of Selected Emerging Constructions Across Platforms (1,000 Posts per Platform)



Given the exploratory scope of the study and the modest dataset size, the quantitative component is intended to illustrate observable tendencies within the sampled material rather than to establish statistically generalizable patterns. While modest in scale, the dataset provides preliminary quantitative support for the qualitative patterns identified above. Future research may expand the dataset longitudinally in order to trace diachronic development and community-specific uptake of these constructions.

Literary Expression on Social Media

Social platforms have seeded microgenres that treat constraint as a creative catalyst. Twitter fiction – stories told in one tweet or serialized across threads – forces extreme brevity and reliance on implication. Writers like Jennifer Egan experimented with the form, while countless micro-authors produce “drabbles” and “twitfic” daily (Goldhill 2015). Constraint breeds technique: careful selection of telling details; strategic line breaks; emoji and punctuation as plot devices.

Microgenres are not gimmicks; they foreground an old literary truth that form organizes meaning. The tweet’s temporal flow (appearing in a timeline among news and jokes) becomes part of the reading experience. Serial threads mimic feuilleton suspense; replies constitute a live paratext that shapes interpretation (Page 2012).

Participatory Culture and Platform Literatures

Equally important is the rise of participatory platforms such as Wattpad and AO3, where readers and writers co-construct narratives in serialized installments. Comments function as a feedback loop; metrics provide social proof; tags enable discovery and expectation-setting. Cases like Anna Todd's *After* or Beth Reekles' *The Kissing Booth* illustrate the permeability between amateur platforms and mainstream publishing (Jenkins 2006; Rao 2018).

Participatory culture diversifies who tells stories and how. It also raises aesthetic and ethical questions. Do metrics incentivize formula? How do communities negotiate consent and representation in fan worlds? Scholarship increasingly treats these spaces as laboratories for genre innovation and as publics where youths develop sophisticated literacies – editing, beta-reading, archiving (Herring and Androutsopoulos 2015).

Methodological Notes

Studying emerging syntax requires mixed methods. Large-scale corpus techniques capture frequency and diffusion – tracking “because + N” across years and subreddits; collocation analysis for “be like” frames; time-series for punctuation patterns. These data can be harvested via APIs or ethical scraping, then cleaned to remove bots and spam (Tagg 2012). Sampling must be stratified by platform, time, and community to avoid overgeneralizing from niche groups. Qualitative and ethnographic methods are indispensable for interpretation. Researchers need to see how constructions are embedded in practices: fandom talk, activist discourse, academic Twitter, or local meme ecologies. Multimodal analysis accounts for how words, images, and layout co-produce meaning. Ethics is central: consent, anonymization, and community benefit should guide data use, particularly in small or vulnerable groups. While the present study provides a cross-sectional snapshot (February 2026), future research should incorporate longitudinal sampling in order to trace diachronic stabilization and diffusion patterns.

Historical Comparisons

Contemporary internet discourse continues lines that run through IRC chat, forums, blogs, and SMS. IRC pioneered nicknames, emoticons, and rapid turn-taking; forums cultivated long-form debate with quote-nesting; SMS

compressed orthography due to 160-character limits; blogs hybridized diary and journalism. Today's platforms inherit these features but add scale, algorithmic curation, and mobile ubiquity (Baron 2008; Tagg 2012). Two differences stand out. First, visibility: feed architectures expose users to recurring patterns at high frequency, making imitation effortless. Second, composability: users remix not just text but multimodal units (reaction images, audio snippets) into syntactic wholes. These affordances intensify the rate and reach of syntactic innovation.

Educational and Pedagogical Implications

For educators, the productive move is not prohibition but translation. Students already command online registers; the task is to cultivate register agility – knowing when a clipped, stance-heavy style suits the task and when explicit cohesion and formality are required (Baron 2008). Assignments can leverage internet-native forms – analyses of memes' argument structures; microfiction exercises; reflective code-switching journals. Literature curricula benefit from platform literatures: Twitter fiction, fan fiction, interactive serials. Bringing these into the classroom validates students' lived literacies and opens discussions about authorship, intellectual property, and ethics. Assessment can foreground process (drafts, feedback exchanges) to mirror participatory ecosystems while still teaching craft.

Conclusion

Far from signaling decline, the present moment demonstrates language's adaptive dynamics. Online communication accelerates change, fosters hybrid vernaculars, and expands registers. Literature, too, adapts – playing with constraint, interactivity, and communal authorship. The scholarly task is to describe these forms with precision and to theorize their implications without nostalgia or panic.

Future research should combine corpus-scale mapping with close reading of communities; chart cross-linguistic pathways of innovation; and build open, ethical datasets for the field. In pedagogical contexts, the aim should be bidialectal fluency across written registers. As Baron notes, language adapts to the medium (Baron 2008). Rather than eroding linguistic structure, internet-mediated communication diversifies grammatical resources and expands register repertoires.

References

- Androutsopoulos, J. 2011. "From variation to heteroglossia in the study of Computer-mediated discourse." In *Digital Discourse: Language in the New Media*, eds. C. Thurlow and K. Mroczek, 277–298. Oxford: Oxford University Press.
- Baron, N.S. 2008. *Always On: Language in an Online and Mobile World*. New York: Oxford University Press.
- Crystal, D. 2011. *Internet Linguistics: A Student Guide*. London/New York: Routledge.
- Danesi, M. 2016. *The Semiotics of Emoji: The Rise of Visual Language in the Age of the Internet*. London/New York: Bloomsbury Academic.
- Dresner, E., and Herring C.S. 2010. "Functions of the nonverbal in CMC: Emoticons and illocutionary force." *Journal of Pragmatics* 42(1): 1–12.
- Goldberg, A.E. 2006. *Constructions at Work: The Nature of Generalization in Language*. Oxford: Oxford University Press.
- Goldhill, O. 2015. "The Rise of Twitter Fiction." *The Atlantic*, September 11, 2015. www.theatlantic.com/entertainment/archive/2015/09/the-rise-of-twitter-fiction/404761/.
- Herring, S.C. 2013. "Discourse in Web 2.0: Familiar, reconfigured, and emergent". In *Discourse 2.0: Language and New Media*, eds. D. Tannen and A.M. Trester, 1–25. Washington, DC: Georgetown University Press.
- Herring, S.C., and Jannis Androutsopoulos. 2015. "Computer-mediated discourse 2.0." In *The Routledge Handbook of Language and Digital Communication*, eds. A. Georgakopoulou and T. Spilioti, 127–151. London/New York: Routledge.
- Jenkins, H. 2006. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
- Kelly-Holmes, H. 2016. "New Media and Minority Languages." *International Journal of Applied Linguistics* 26(1): 22–38.
- McCulloch, G. 2019. *Because Internet: Understanding the New Rules of Language*. New York: Riverhead Books.
- Page, R. 2012. *Stories and Social Media: Identities and Interaction*. London/New York: Routledge.
- Plester, B., and Wood C. 2009. "Exploring relationships between traditional spelling, text messaging, and literacy." *Journal of Computer Assisted Learning* 25(1): 90–98.
- Rao, S. 2018. "How 'The Kissing Booth' went from a teenager's passion project to a Netflix sensation." *The Washington Post*, July 13, 2018. www.washingtonpost.com/entertainment/books/how-the-kissing-booth-went-from-a-teenagers-passion-project-to-a-netflix-sensation/
- Tagg, C. 2012. *The Discourse of Text Messaging: Analysis of SMS Communication*. London/New York: Bloomsbury.
- Zappavigna, M. 2012. *Discourse of Twitter and Social Media: How We Use Language to Create Affiliation on the Web*. London/New York: Bloomsbury.