

“I suggest you read my translation of this thread”: Twitter and Paratextual Interventions of the Journalator¹

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Abstract

Journalators, journalists who actively leverage translation within their professional practice, are increasingly utilizing social media platforms to disseminate content, engage with audiences, and establish themselves as experts. This study delves into the paratextual interventions employed by journalators on Twitter, specifically focusing on forms and functions of these interventions. The analysis reveals diverse paratextual forms including translations of selected segments with hyperlinks to the original content, translations accompanied by contextualization to aid comprehension, and invitations extended to readers to engage with the journalator’s work. By examining these forms, the study highlights the multifaceted nature of paratexts within the context of journalistic translation on Twitter. The study also explores the various functions served by these paratexts, drawing upon established typologies from paratextual studies. The findings reveal that journalator paratexts serve a multitude of purposes, encompassing referential, hermeneutic, community-building and commercial functions. This research underscores the significant role of social media platforms like Twitter in expanding the scope of journalators, their paratextual practices, and their agency. The study concludes by emphasizing the need for further exploration of this evolving landscape, highlighting the potential for deeper insights into the intricate interplay between journalators, their audiences, and the paratexts they craft on social media platforms.

Keywords: journalators, paratextual forms, paratextual functions, Twitter

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Introduction

Since the mid-2000s, social media have increasingly become a central part of our societal life (McCay-Peet & Quan-Haase, 2017, p. 13). Burgess et al. (2017) speak of a 'social media paradigm' that has dominated the realm of media and technologies. Desjardins (2016) argues that social media have changed not only 'what', but also 'how' we communicate with each other (p. 35).

Of the myriad of communicative forms that have been transformed by social media, a curious case are paratexts, 'thresholds' through which we step into the texts and make meaning of them. In the context of digital media products, paratexts have undergone significant diversification, encompassing forms such as promotional material, fan-made material, or curated/data-driven user interfaces (Bucaria & Batchelor, 2021).

In translational contexts, the influence of social media on paratexts is reflected in the publication of a dedicated issue by the journal *Translation Studies* ("Media Paratexts and Translation [Special Issue]," 2023), with a focus on platforms such as YouTube and Wikipedia. Nonetheless, paratexts remain a relatively underexplored area in one field: journalistic translation, as highlighted by Bucaria and Batchelor (2021), and in one major platform: Twitter⁴. Aware of this gap, and to explore the forms and functions of paratexts in Twitter settings, this study aims to answer these two questions:

1. What are the various forms of translational paratextual tweets that journalators craft on Twitter?
2. How do paratextual functions fit within these forms?

This investigation is particularly worth the effort given that for its formal and technical features which facilitate immediate, seamless communication and engagement with content generated by others, Twitter is a popular platform for

⁴ Twitter changed name to X in July 2023 after acquisition by Elon Musk. However, for the sake of convenience and users' familiarity, we use 'Twitter' in this paper.

journalists, including journalist translators. In the meantime, the existing body of research on paratext in journalistic translation has predominantly concentrated on websites (see for instance Hong (2019)). Similarly, works such as those of Zhang (2013) and Dovhanchyna (2021) delve into a mixed mode encompassing print media or websites; in other words, research has yet to address the profound transformations catalyzed by the widespread integration of Twitter into journalistic translation.

Background

Introduced by the French literary critique Gerard Genette (1997), the concept of paratexts has been extensively and profoundly used in literary studies, and later in translation and media studies. Paratexts are “phenomena that prepare and accompany the reading and interpretation of texts” (Völcker, 2020, p. 1). In print settings, it is embodied in elements such as book cover, prelude by the author or the translator, or critics’ review. In media settings, paratexts can be embodied in form of a movie trailer, users’ comments on a rating website, or posters, and in a translational context, they can come in forms, the most familiar of which is the translator’s preface.

In its original conceptualization, paratext primarily focused on printed content, with a ‘core’ text, and content created with ‘authorial intention’ framing the text. With extension of Genette’s framework into other mediums such as movies, introduction of new forms of communication (e.g. the internet) and consequent diversification of content, Genette’s definition has undergone significant revision. Gray (2010) defines paratexts as fragments that surround a text, but cannot be viewed as the text itself, while Batchelor (2018, p. 142) defines paratext as “a consciously crafted threshold for a text that can influence the way(s) in which the text is received.” In the same vein, for Freeth (2023) paratextuality is “a functional relationship between [any two] texts in which an encounter with one can frame an encounter with another within a given context” (p. 420). Rockenberger (2015)

defines paratextuality as a relation of 'framing' where one text frames the perception of the other.

Paratexts can have diverse embodiments as said earlier. In Twitter, the long list of actions that a user can employ e.g. tweeting, quoting, following etc. can potentially assume a paratextual function. Green (2014) for example, identifies capitalization, spacing, punctuation, and hashtag, and also user's avatar and handle, 'reply', 'retweet' or 'favourite' buttons, and metrics (number of likes, retweets, etc.) as paratextual elements in Twitter.

Functions of Paratexts

For Völcker (2020), paratexts offer a general 'framing' function through which "recipients can make sense of what a text is or could be for them" (p. 2) and kick off the process of interpretation for the recipient (ibid). In the context of movie promotion by production companies, he identifies three key functions for tweets:

1. *Information and dissemination of knowledge*: to publish background knowledge;
2. *Participation and interaction*: to stimulate response in participants and engage them in discussion about the topic;
3. *Affective-emotional function*: to raise curiosity, attention, hype, and excitement among the recipients towards the product.

Batchelor (2018) offers a general typology of paratext functions for digital milieu, which consists of the following functions:

1. *Making the text present in the world*: as their basic function, all paratexts 'deliver' the text to the reader.
2. *Commercial*: all paratexts are an effort to 'sell' the text as the ultimate product to the reader. According to Batchelor "marketing permeates almost all aspects of the paratext in digital contexts" (p. 51).

3. *Navigational*: These are paratextual elements that guide the reader through the text (e.g. table of contents, and menus and submenus).

4. *Community-building*: allows recipients of the text to become part of a reading community and engage with each other.

5. *World-building/guiding interpretation*: aims to guide the reader towards a preferred interpretation of the text.

A more detailed taxonomy of functions is proposed by Rockenberger (2015). This typology, advocated by Batchelor (2018) for its functional approach which rings familiar for translation scholars, is primarily designed for video games and does not take the interactive, user-generated essence of social media into consideration; nonetheless, its detailed enumeration of functions is worth consideration. Paratextual functions proposed by Rockenberger (2015, pp. 262–263) include:

1. *Referential*: identify the work and establish its legal and discursive fingerprint.

2. *Self-referential*: intentionally draw attention to the paratext or its constituent parts.

3. *Ornamental*: decorate the text and make it look nice.

4. *Generic*: categorize the work and indicate its genre, thus directing the appropriate attitude of reception

5. *Meta-communicative*: involve explicit reflections on the conditions and limitations of mediated communication, particularly regarding the placement of the work.

6. *Pragmatic*: control the overall public reception of the work.

7. *Informative*: Through this function, one mediates true empirical data, clarifies internal and external relations and properties of the work, explicates intentions, removes epistemic obstacles to the reader's understanding; and refers to other helpful information.

8. *Staging*: focus on image cultivation or self-display. It may also involve biased depiction of the author and/or their work, which leads to promotion of certain expectations or pro-attitudes.

9. *Ideological*: promote a certain viewpoint and try to change the recipient's beliefs to 'fit' the author's.

10. *Hermeneutical*: offer specific cognitive framings, direct attention or expose certain aspects, mediate relevant contexts, instruct the understanding or interpretation and widen or restrict interpretative options.

11. *Evaluative*: attribute value or cultural significance.

12. *Commercial*: aim to advertise, praise, sell; attract and direct the buyer's attention; cultivate needs; refer to and recommend other products.

13. *Legal*: Legal paratexts inform about legal entitlements of the products which consequently serves an illocutionary function of establishing legal rights and obligations in the form of formal or informal contracts and guarantees

14. *Pedagogical*: In the context of video games, pedagogical function serves to establish standards for behavior;

15. *Instructive, Operational*: Aims to facilitate and guide reception and use of the product, offering orientation, suggest, organize and structure possible approaches to the product and recommend actions.

16. *Personalization*: Primarily for interactive paratext elements, this function aims to temporarily adjust elements to personal needs.

Methodology

Twitter

Twitter is now the predominant social media tool for journalists, particularly in Western countries, as evidenced by various studies. Mellado and Hermida (2021, p. 762) highlight Twitter's communication framework, encompassing attributes like connectivity, interactivity, participation, openness, and personalization, which serve as catalysts for novel communication strategies among

journalists. Hermida (2018) attributes Twitter's allure to its multifaceted nature, encapsulating a "stream of news, comments and analysis, mixed in with professional and personal updates, snippets of little consequence and self-promotional activities" (p. 500).

Mellado and Hermida (2021) elucidate that for journalists social media create an opportunity to "connect with relevant audiences, build a following and become a micro-celebrity among specific communities, beyond their host institution" (pp. 12–13). These journalistic practices span a spectrum from the creation of journalistic products to engagement through posts and likes on social media (ibid, p. 7). This opportunity also exists for a substratum of journalists, i.e. journalators, whom Van Doorslaer (2012) defines as newsroom agents who actively and proactively employ translation within their journalistic practice.

Data Collection and Analysis

This study adopted a qualitative case study approach to explore the forms and functions of journalistic translational paratexts on Twitter. Given the nascent nature of research on this specific topic, a case study allowed for an in-depth examination of how a single journalator utilizes paratexts. The data for this study were collected from the Twitter account of Siavash Fallahpour, a translator and journalist focusing on foreign policy and covering Middle East and Arab affairs (Figure 1). Mr. Fallahpour's informed consent was obtained for data collection from his public Twitter account and disclosure of his identity (written consent form and verbal confirmation via phone call).

Tweets were selected based on two pre-defined criteria:

1. They were of a paratextual nature, that is, they pointed to and 'framed' another specific text (or texts),
2. They were of a translational nature, that is, the original text(s) that they framed was in a language other than Persian.



Figure 1. Twitter Account of the Journalator

Following a reverse-chronological order, data collection involved sifting through tweets to identify those meeting the established criteria. We then conducted a meticulous examination of each tweet to identify the specific forms or configurations utilized (e.g., tweets with links, tweets with images, tweet threads). This iterative analysis involved constantly refining the initial set of configurations as we examined new tweets. The process continued until saturation was reached, with more than 300 tweets examined and no new configurations emerging from the data. For each tweet, drawing upon an integrated framework (discussed below), we identified the function(s) of the tweet and its embodiment on Twitter and in translation. This approach ensured a thorough understanding of the diverse paratextual strategies employed by the journalators.

As said earlier, an overlap between the taxonomies proposed by Batchelor, Rockenberger, and Völcker calls for an integrated framework, which is as follows:

Table 1. Integrated Taxonomy of Paratextual Functions

Function	Definition
Making the text present in the world/referential	Delivers the text to the reader; identifies the work and establishes its fingerprint

Function	Definition
Commercial	Sells the text to the reader; advertises and attracts attention, cultivates needs
Navigational/instructive, operational	Guides the reader through the text; organizes and structures possible approaches to the product
Community-building	Allows and stimulates recipients to engage and communicate
World-building/guiding interpretation	Guide the reader towards a preferred interpretation of the text
	Generic Indicates genre and directs appropriate reception
	Meta-communicative Explicitly reflects over the conditions of mediated communication
	Informative Mediates empirical data, clarifies relations and properties, explicates intentions, removes epistemic obstacles, refers to other helpful information
	Staging Focuses on image cultivation or self-display, may involve biased depiction of the author and/or their work
	Ideological Promotes a certain viewpoint, tries to change the recipient's beliefs to 'fit' the author's
	Hermeneutical Hermeneutic paratexts offer specific cognitive framings, direct attention or expose certain aspects, mediates relevant contexts, instruct the understanding or interpretation and widen or restrict interpretative options
	Evaluative Attributes value or cultural significance to the text
Self-referential	Intentionally draws attention to the paratext or its constituents
Ornamental	Decorates the text and makes it look nice
Legal	Informs about legal entitlements of the product
Pedagogical	Serves to establish standards for behavior.
Personalization	Aims to temporarily adjust elements to personal needs.

Findings

The findings section of this study delves into the forms and functions of paratextual tweets employed by journalators on Twitter. The analysis will firstly present illustrative data samples through a series of tweet screenshots chosen from the collected corpus. Subsequently, its formal structure will be described through a dissection of the various elements that constitute the tweet.

After unpacking the formal structure of each tweet, the analysis discusses the functional purposes these tweets serve. Moreover, the analysis will address any Twitter-specific or translation-specific nuances that contribute to the paratextual dimension of the tweet. Examining these nuances helps us better understand how the tweet's paratextual function is shaped by its placement within the Twitter platform and the context of journalistic translation.



Figure 2. Select Translation and Hyperlink

Figure 2 is the quintessential type of journalator intervention. The journalator has curated excerpts from the original text and provided their translations. Additionally, a hyperlink to the source is included.

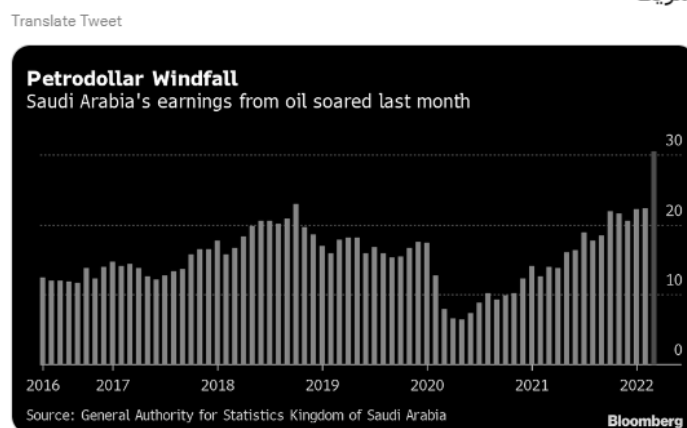
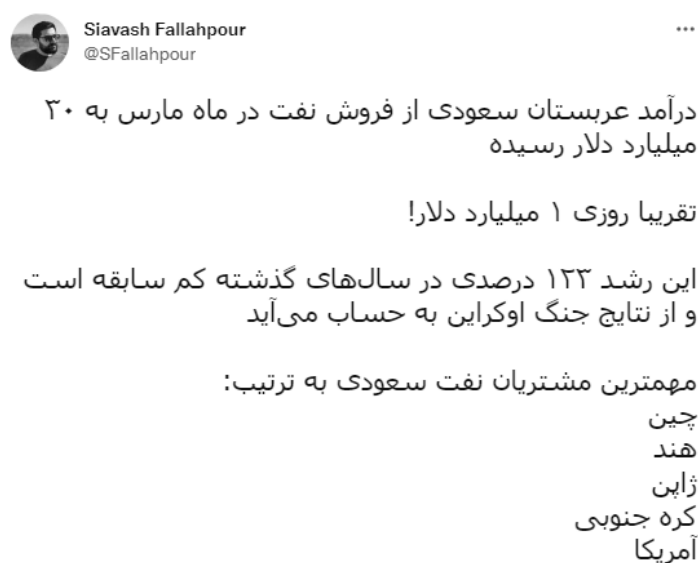
Like every other paratext, this tweet serves a basic referential function as it makes the text present to readers. The hyperlink serves a navigational role, as it guides the reader to the original content. In the meantime, the journalator's choice for translation serves a hermeneutic function as it highlights a certain segment of the original. Interestingly, this choice may not be exactly the same as the original (the original headline speaks of Russian negligence of Syrian interests, the Persian tweet highlights a joint Iranian-Syrian disgruntlement with Russia's approach).



Figure 3. Sharing and Promotion of Content

Figure 3, a paratext containing two tweets, demonstrates the journalator's simultaneous employment of several functions. In the first tweet, an external link (from SoundCloud) is shared with followers. Unlike Figure 2, it does not contain a translation of the original content, but informs the followers of its quality, directing them towards a "very warm and worth-listening dialogue" and a "unique analysis"

by a political analyst. Here, we are witnessing evaluative (attributing value to the text), commercial (promoting the text), and staging (biased depiction of the author) functions. In the second tweet, the journalator explains his reason to forego translating the episode: rapid change of subjects throughout the talk which makes its translation less useful. This deliberation illustrates the meta-communicative function as the journalator transparently discusses his decisions regarding what and how they choose to translate, offering insights and explanations to their Twitter audience.



12:50 PM · May 27, 2022 · Twitter for Android

Figure 4. Translation and Explication of Diagram

In Figure 4 the 'text' is a diagram curated from an external source, and the paratext is the journalator's translation and explication of the diagram in which he mediates empirical data and contextual information on the subject. The tweet serves

an informative function by supplementing the original text with additional details, enhancing the audience's comprehension and facilitating a more comprehensive reception of the material.

The reposts, quotes, and replies to this tweet and the discussions going on between the followers and the journalator also guide us towards another function of paratexts: community-building, a function that allows recipients of the text to become part of a reading community and engage with each other (Batchelor, 2018).

Here, the journalator plays a pivotal role in community-building by initiating discussion on a particular subject. The resulting cluster of paratexts woven around this translation holds the potential to be theoretically boundless. This proliferation can significantly influence the reception of the original text and the translation in ways that may surpass the expectations of the initial text producer, the media reporting it, or the journalator translating it.

The image shows a screenshot of a Twitter interface. At the top, a tweet by Siavash Fallahpour (@SFallahpour) is displayed in Persian. Below the tweet, there is a 'Translate Tweet' button and a quote by Ben Bartenstein (@BenBartenstein) from May 19, 2022, which provides an English translation and commentary on the original tweet. To the right of the tweet, a 'Relevant people' sidebar lists three users: Siavash Fallahpour (already followed), Ben Bartenstein (follow button), and Matthew Martin (follow button). At the bottom of the sidebar, there is a 'Trends for you' section.

Figure 5. Paratext to Paratext

In Figure 5, unlike the previous cases the 'text' is not an external source, but a Twitter post. The paratext by the journalator is a partial translation of the English tweet, accompanied by additional commentary. The journalator's commentary

elucidates and interprets the content of the original tweet, serving a hermeneutic function, i.e. mediating relevant context and guiding interpretative options.

In the meantime, the original tweet (inside the bottom left box) is a paratext in its own right, in form of an excerpt plus link to a report by Bloomberg news outlet. Here, we are witnessing a paratext to a paratext to a text. Technically, this 'chain of paratexts' can be infinite with Twitter's technological capacities, with each tweet serving as a frame to the tweet that it quotes.



Figure 6. Translation of Twitter Thread

In Figure 6, the journalator has translated a chain of thematically connected tweets (technically known as a 'thread') from Arabic. Three formal elements in this tweet call for closer examination. The journalator has added a 'headline' to his translation which serves a hermeneutic function as it provides a 'cognitive frame' for reading the text. The translation strategically incorporates three thematic hashtags absent from the original tweet, i.e. 'جمهوری_اسلامی' [Islamic Republic], 'انقلاب' [Revolution], and 'دولت' [state]. These hashtags function navigationally as they not only categorize content of the translated thread, but also allow users to click on them and access a collection of tweets discussing the same topic. The availability of this cluster can significantly influence the reader's interpretation of the original tweet by providing context, additional viewpoints, or complementary information on the discussed topic. These hashtags in the meantime serve a hermeneutic function,

similar to the headline, as they provide a clue for the readers on the general content of the original thread.

A fourth hashtag, i.e. 'رشته تویت' [reshtoo] which stands for 'thread of tweets' in Persian serves a generic function, alerting the readers that they will be reading a series of tweets.



Figure 7. Invitation to Read Translation

Like the previous figure, Figure 7 demonstrates the networked, complicated relation of texts and paratexts in Twitter. Here, the journalator is inviting his followers to read his translation of an Arabic thread. What we see here is a paratext for a paratext, or an invitation to a translation of the original thread.

Apparently, there is a marketing function at work in the form of advertising and selling the text as a commodity to the users. In the meantime, we can see a self-referential function, intentionally drawing attention to a constituent part of the paratext, as the journalator specifically invites readers to engage with the quoted thread that he has translated.

 **Siavash Fallahpour** @SFallahpour

بعد از حواشی چمدان‌های ورزشکاران ایرانی در سفر به بیروت، ساعاتی پیش وزیر کشور لبنان در نامه‌ای به حفاظت فرودگاه رفیق حریری خواستار بررسی این موضوع شده

او در توئیتر خود از "ورزشکاران یک تیم فوتبال خارجی" نام برده که "تعداد زیادی چمدان همراه داشته‌اند"

چند نکته درباره این ماجرا:

Translate post

10:29 PM · 10 Nov 21

21 Reposts 4 Quotes 498 Likes 3 Bookmarks



 **Siavash Fallahpour** @SFallah... · 10 Nov 21 · Replying to @SFallahpour

۱- فارغ از حجم بالای مطالب طنزی که در این باره تولید شده بود، برخی جریان‌ها به طور جدی در شبکه‌های اجتماعی یا حتی رسانه‌های عربی از احتمال حمل دلار، تجهیزات کوچک نظامی و... توسط ورزشکاران ایرانی نوشته بودند

این نکته به خوبی ابعاد گسترده جنگ رسانه‌ای در لبنان را نشان می‌دهد

1 Reply 7 Retweets 283 Likes 1 Bookmark

 **Siavash Fallahpour** @SFallah... · 10 Nov 21

۲- وزارت کشور لبنان به طور معمول سهم اهل سنت است و بسام مولوی (وزیر کشور فعلی) از وابستگان به میقاتی است

بنابراین همراهی تعجب آور او با این موج رسانه‌ای خنده‌دار، خیلی هم عجیب نیست 😊

3 Replies 1 Retweet 278 Likes 1 Bookmark

 **Siavash Fallahpour** @SFallah... · 10 Nov 21

۳- آخرین و مهمترین نکته

فضای بخشی از رسانه‌های لبنان به طرز بی سابقه‌ای علیه حزب‌الله و ایران تند شده

Figure 8. Paratext to a Set of Tweets

Figure 8 is different from other instances of our data set as the paratext does not directly cite the original text. In four tweets, the journalator translates a tweet by the Lebanese Minister of Interior and reviews media coverage of a rumor (the suspicious baggage of Iranian athletes in their visit to Lebanon). Describing the coverage as a 'media war', he labels the tweet by the Lebanese official as 'strange but not unsurprising' pointing to the minister's political affiliation. Additionally, he calls the media war on the issue 'preposterous'. Here, the journalator is reflecting his ideological position in the paratext. However, unlike Rockenberger's conviction that sees ideological paratexts trying to change the recipient's beliefs to 'fit' the author's, here, the journalator is pitting the readers against the author of the original tweet. This reminds us of Hermans (2014) who says that paratexts serve as a space where translators can signal their alignment or divergence from the ideological standpoint presented by the author.

Discussion

Building on Genette's (1997) foundational work, this study delved into the paratextual interventions undertaken by journalators on Twitter. We identified seven distinct forms of paratexts crafted by journalators, analyzing their functions within the context of translation. Five of these forms directly incorporate translations, either full or partial, of the original content. Formal elements, such as hashtags, further enrich these paratexts. Six out of the seven identified forms are accompanied by the 'text', thanks to the technological affordances of Twitter. This text can encompass external sources (hyperlinks to websites, social media platforms, etc.) or internal Twitter content (individual tweets or threads). It is crucial to acknowledge the limitations of our study, which focused on a single journalator. This necessarily restricts the generalizability of the findings. However, the identified forms, and their potential permutations, offer a theoretical framework for further investigation into journalators' paratextual interventions on Twitter.

The majority of functions introduced by Batchelor (2018), Rockenberger (2015), and Völcker (2020) were identified in our study, demonstrating the diversity of functions that are employed by the journalator. The general functions introduced by Batchelor, e.g. referential (presenting the 'text') and hermeneutic (framing the text), were virtually present in all tweets. Some of these functions, e.g. community-building, are particularly empowered by Twitter's techno-social features. The commercial function is always at work if we view Twitter as a 'field', in its Bourdieusian sense, where media agents struggle to increase their different types of capital.

The embodiment of paratextual functions was mostly at a semantic and pragmatic level, however, some functions had specific formal embodiments, e.g. generic functions in form of hashtags or navigational functions in form of links. Four functions, namely ornamental, legal, pedagogical, and personalization were not found in our data set. We can attribute that to the different settings for which they were introduced, i.e. video games (Rockenberger, 2015), and also to our limited corpus.

Overall, the emergence of social media platforms has significantly widened the scope for journalators, allowing them to surpass the limitations of traditional mediums. Confined by low paratextual visibility in platforms such as websites (see Hong, 2019), in social media, through their paratextual interventions, journalators can garner a larger number of audience, express their ideological position, present their own reading of events, and promote content to increase visibility, raise their professional profile, and exercise further agency. However, it's important to note that despite this expanded maneuvering space, professional and institutional norms such as instructions on social media best practices issued by a journalator's affiliated media may still impose certain limitations on their freedom.

Conclusion

The widespread adoption of digital and social media has triggered a

reevaluation of the conceptual frameworks and methodologies applied in paratext studies. While translation studies are evolving to embrace these new approaches to paratext, the field of journalistic translation continues to face a shortage of comprehensive research in this subfield. This study sought to address this gap by delving into uncharted territory, specifically exploring the utilization of paratexts within Twitter. Twitter, as a prominent news dissemination platform, serves as the focal point for journalators in this investigation. Through this exploration, the aim was to shed light on forms and functions of paratexts within this context, contributing to a deeper understanding of paratextual dynamics within the realm of journalistic translation on social media platforms.

Our study focused on delineating how paratexts manifest within Twitter. Through this exploration, we identified key and prominent forms of paratext on Twitter. Recognizing that each of these forms carries meaning within its unique semiotic mode, our study underscores the potential for deeper investigation into how these diverse elements operate as paratextual components. This deeper inquiry promises valuable insights for future studies, offering a richer understanding of their specific functions and implications within the realm of paratextual analysis in the context of Twitter and social media platforms in general.

This study extended beyond mere identification of paratextual elements within Twitter; it delved into the multifaceted functions that these paratextual tweets embody within the translational context. Drawing upon three typologies of functions introduced and adapted in our research, we examined how these paratexts operate within the domain of journalators and the distinctive dynamics governing their function on Twitter. This nuanced exploration allowed for a comprehensive understanding of not just the presence but also the purpose and mechanisms behind the utilization of paratexts by journalators within the unique environment of Twitter.

Twitter, a pivotal platform for journalists, including journalators, facilitates direct interaction between journalators and their audience, fostering an environment

conducive to debates surrounding translation products and procedures. This heightened interaction cultivates an expansive landscape of translational paratexts, representing a significant area ripe for further research and exploration within the field.

Employing terminology from paratext studies, the traditional 'thresholds' crafted solely by media agents have transformed into 'networked thresholds,' shaped and influenced by the engagement of all involved and interested users. This dynamic evolution challenges and reshapes the conventional relationships between Source Texts (STs) and Target Texts (TTs). STs are no longer singularly created, and TTs are not passive recipients; instead, both are generated and disseminated rhizomatically, free from fixed production points. Moreover, this context of translation extends its scope beyond the realms of linguistic, cultural, and ideological acts, signaling a more expansive and inclusive paradigm.

To expand upon the present analysis, future research could explore these paratextual interventions through a quantitative lens. This would allow for the identification of frequently employed forms and functions and the underlying motivations for their usage. Additionally, broadening the sample size to encompass a wider range of journalators would enable comparative analysis, revealing potential variations in paratextual strategies. Finally, future investigations could delve into the interactive affordances of Twitter. This would entail examining how journalators' paratextual interventions influence and are shaped by their interactions with other Twitter users including media agents, followers, and the broader Twitter community.

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