

The Stylistics of Selected American, Italian and Polish *Challenge* Vlogs

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Abstract. The emergence of a new mode of communication called vlogging allows the spoken variety of language to manifest itself in new settings. Vloggers appear to draw both from traditional television aesthetics and from the videos of other vloggers. The content which circulates on the website globally is often recontextualised (cf. Rymes, 2012). The plethora of different types of vlogs and the sheer number of videos created daily call for an attempt to find a common stylistic denominator within specific types of vlogs. The chapter discusses characteristic stylistic features of a selected type of such videos, namely, *challenge* videos in American English, Italian and Polish. The chosen videos form the basis for an analysis in search of similarities and differences in style. The findings suggest that the analysed *challenge* videos have many common features, and if differences ensue, they are not generally found within specific national or linguistic groups but in mixed sets of videos in the three languages of interest. The author seeks to find explanations for the similarities.

Keywords: global communication, cultural differences, YouTube.

1. Introduction

There is no doubt that the video hosting website YouTube can now be seen as serious competition for traditional television programming. In his now canonical book, Michael Strangelove states that “[a]mateur video itself has become another giant among us” – the first one being television – and it is “demanding our attention, fragmenting audiences, worrying advertisers, troubling television executives, and eroding the monopolization of representation by media corporations” (Strangelove, 2010, p. 4). Millions of people around the world either create their content and upload it on the Internet in the form of vlogs or constitute regular viewership of such videos. YouTube has been rapidly gaining popularity since its establishment in 2005 and today, there is a variety of video genres available. The phenomenon opened up new possibilities for the spoken variety of language to manifest itself and nowadays it is possible to compare communication styles across languages and cultures much more efficiently. A further advantage for

comparative analyses in this field is the fact that YouTube content tends to be repetitive across countries. Normally, ideas for specific videos originate in the United States and then spread all over the world. The reuse of ideas is pervasive on the website, with content being recontextualised (cf. Rymes, 2012) to a greater or lesser degree.

The present paper explores a particular type of videos, namely, so-called *challenge videos*. Challenge videos are videos in which collaborating YouTubers perform a variety of specific tasks drawn from an impromptu repertoire which circulates on the website in specific periods. Such videos are part of a broader category of collaboration videos characterised by the presence of at least two YouTubers who decide to work together and create a video. The present paper discusses the linguistic styles of such selected videos in American English, Italian and Polish. Additionally, the author of the present article will attempt to answer the question whether there are any common stylistic features, taking into consideration global, local and glocal dimensions of vlogging.

There is a growing body of research dedicated to vlogging or more broadly, to the YouTube phenomenon. To name but a few, there are works ranging from general introductions (Strangelove, 2010), through analyses from the perspective of technology, community and commerce (cf. Snickars & Vonderau), to publications dealing with more specific topics, such as vlog genres seen from the perspective of rhetorics (Werner, 2012), visual styles (Aran, Biel & Gatica-Perez, 2014), automatic analysis of conversational behaviour and social attention in vlogs (Biel & Gatica-Perez, 2011), audience design in vlogs as monologues (Frobenius, 2014), the creation of a conversational context (Harley & Fitzpatrick, 2008), gender differences in the creation of vlogs and their reception (Molyneaux, O'Donnell, Gibson & Singer, 2008), applications of vlogs in pedagogical contexts (Hung, 2011). However, to the best knowledge of the present author, there has so far been little focus on the examination on linguistic and non-linguistic similarities and differences in vlogs at an interlingual and cross-cultural level. Generally, the research cited above was dedicated to vlogs in English with the exclusion of vlog material created in other languages and, what is more important, in different cultural settings.

2. The Material

For the purpose of the analysis, 18 challenge videos by American, Italian and Polish vloggers who used their native languages in the videos were selected. To find suitable videos in American English, first the YouTube location and language settings were changed and then the word *challenge* was used in the search engine. The procedure was repeated in the search for both Italian and Polish videos but

along with the English word *challenge* its equivalent translations in the two other languages, that is, *sfida* in Italian and *wyzwanie* in Polish, were used. The material was narrowed to 6 specific challenges that have been popular worldwide. The challenges were: the Pizza Challenge, in which vloggers draw for random ingredients (good or bad ones) prepared beforehand that they have to put onto their pizza and then eat it; the Bean Buzzled Challenge, in which vloggers choose from two candy beans, one regular in flavour (for example, chocolate) and the other unpleasant (for example, soil); the Chubby Bunny Challenge, in which vloggers try to place the greatest number of marshmallows in their mouth and still be able to pronounce the words *chubby bunny* (*nota bene*, always in English); the Seven Second Challenge, in which vloggers give each other different tasks to perform within 7 seconds; Salt and Ice Challenge, in which vloggers put salt on their skin and then place ice cubes on it, trying to keep them on for the longest time possible; and finally the Cinnamon Challenge, in which vloggers put a spoonful of cinnamon in their mouth and try to hold it in. For each challenge three videos were selected: one by Italian vloggers, one by Polish vloggers and one by American vloggers. The choice of challenges allows for closer observations of communication styles and linguistic reactions of the vloggers in very similar situational contexts in order to identify similarities and differences. Each video featured a different vlogger or channel. The average duration of the videos was approximately 7 minutes, with the majority of the selected videos being from 4 or 5 up to 11 or 12 minutes long. Only in the case of one video was the length that of approximately 2 minutes 30 seconds.

After the viewing of the videos, a list of features was created. Most of the features on the list were selected based on their salience and regular occurrence in the videos. Additionally, the features concerning cultural elements, accent modification and netspeak were selected to test their presence throughout the material. The final feature – the occurrence of lexical items in English – concerns Italian and Polish only. Because it appears that to date, there have not been similar attempts to analyse the stylistics of vlogs with the use of a greater number of features simultaneously, the author's own set of such features was employed.

The following table shows the distribution of the features across the analysed videos. Since the content of the table is dense, colours were used for greater clarity: pink for Italian vlogs, green for Polish vlogs and blue for vlogs from the United States. Whenever ✘/✓ appears, it indicates that the feature was present but to a much lesser degree in comparison to other videos. In the case of the feature of taking turns to explain the rules of the challenge, ✘ signifies that only one person explained the rules and “no” signifies that there was no explanation whatsoever.

Features	Video types																	
	Pizza			Bean Buzzled			Chubby Bunny			7 seconds			Salt & ice			Cinnamon		
	IT	PL	US	IT	PL	US	IT	PL	US	IT	PL	US	IT	PL	US	IT	PL	US
Introductory segment	✓	✓	✓	✓	✓	✓	×	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Taking turns to explain the rules of the challenge	✓	×	✓	✓	×	×	n o	✓	✓	✓	×	×	×	n o	×	×	n o	×
Addressing the audience directly	✓	✓	✓	✓	✓	✓	×	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Inviting viewer to interact	✓	✓	✓	✓	✓	✓	×	✓	✓	✓	✓	✓	×	×	✓	✓	✓	×
Eye contact with the camera	✓	✓	✓	✓	×	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Summing up	✓	✓	✓	✓	✓	✓	×	✓	✓	×	✓	✓	×	×	✓	✓	×	✓
Saying goodbye	✓	×	✓	✓	✓	✓	×	✓	✓	✓	✓	✓	×	✓	✓	✓	×	✓
Switching focus: partner – viewers	✓	✓	✓	✓	✓	×	×	×	✓	✓	×	×	×	×	✓	×	✓	✓

Many separate takes	✓	✓	✓	✓	×	×	× / ✓	×	×	×	✓	✓	✓	×	✓	✓	× / ✓	✓
Using special culture-specific fixed phrases	✓	×	✓	×	×	×	×	×	×	×	×	×	×	×	×	×	×	×
Cultural references	×	×	✓	×	×	×	×	×	×	× / ✓	×	×	×	×	×	×	× / ✓	×
Scripted language	✓	✓	✓	×	×	×	×	✓	✓	✓	✓	✓	✓	✓	×	✓	✓	×
Spontaneous language	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Accent modification	×	×	✓	×	×	✓	×	×	×	×	×	✓	✓	×	×	×	×	×
<i>Netspeak</i>	×	×	×	×	×	×	×	×	×	×	×	×	×	×	×	×	×	×
Offtopic conversation / info	×	×	✓	✓	×	×	×	×	✓	✓	✓	✓	×	×	✓	✓	×	×

Swearing	x	x / ✓	x	✓	x / ✓	x	x	x	x / ✓	x	x	x	✓	x	x / ✓	x / ✓	x	x
Lexical items in English	x	x / ✓	n / a	✓	✓	n / a	✓	✓	n / a	x	✓	n / a	x	✓	n / a	x	✓	n / a

Figure 1.

The distribution of selected features across the analysed vlogs in Italian, Polish and American English

3. Discussion

Generally, the stylistics of the analysed videos exhibited more similarities than differences. A vast majority of videos repeated similar themes. First, the vloggers greeted their audience and introduced the other people they appeared with in the video. This introductory segment was present in all the videos with the single exception of the Italian Chubby Bunny challenge video. Vloggers tend to use either random or specific and repetitive formulas. The latter appears to be the most popular option, with vloggers employing a “signature greeting”, which can be more or less original and thanks to which the vloggers can be identified by their audience.

In her article on the opening sequences of video blogs in English, Maximiliane Frobenius (2011, p. 818) identified *hi*, *hey* and *hello* as the most common greetings in the vlogs she selected for analysis. The most common terms of address were *everyone*, *everybody*, *guys*, *YouTube* and *youtubers*. In the material analysed for the present paper, the greetings were as follows.

Italian vlogs	Polish vlogs	U.S. vlogs
Ciao tutti!	Witam serdecznie moi drodzy...	Hey guys!
–	Siemanko, witajcie moi drodzy!	What’s up internet?! Hey dingleberries!
–	Witajcie...	What up peeps?!
Saluti, ragazzi!	Siemanko, ziomeczki!	What’s up everybody?
–	Cześć wszystkim, hej!	What’s up dudes...

Ciao!	Tak więc hej, witam was wszystkich bardzo.	What's up you guys?
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Figure 2.

Expressions used to say hello identified in the analysed vlogs in Italian, Polish and American English

The most common type of greeting in English was *what's up*. In Polish the two predominant greetings were *siemanko* – a slang term for “hello” derived from the expression *jak się masz*, “how are you” – and *witam, witajcie*, “welcome”. Interestingly, whereas both in English and Polish the vloggers were consistent in greeting their audience, such forms were only present in half of the Italian videos. The forms of address in English were the generic *guys* and *everybody*, as well as idiosyncratic *peeps*, *dudes* and, in one particular case, *dingleberries*. Similarly, vloggers were generally consistent in using a phrase to say goodbye to their audience, as shown in Fig. 3.

Italian vlogs	Polish vlogs	U.S. vlogs
Ciao!	–	Bye bye! Bye!
Ciao!	Cześć! Do zobaczonka!	<i>Au revoir!</i>
–	Na razie!	Peace on the streets, son!
Ciao, ciao!	Trzymajcie się, piona! Papa!	<i>Imma see y'all soon, peace!</i>
–	Cześć, pa! Nara!	Bye!
Buona giornata! Ciao!	–	Peace! Bye!

Figure 3.

Expressions used to say goodbye identified in the analysed vlogs in Italian, Polish and American English

In this segment, the most typical way of saying goodbye in the Italian videos was *ciao*, which also appeared as a greeting. Its English equivalent is both “hello” and “goodbye”. The Polish videos tended to have slightly more elaborate phrases, with the typical *cześć* or *pa(pa)*, both meaning “goodbye”, *do zobaczonka* (a modified version of “see you”), *na razie/nara* (“see you”) or *trzymajcie się* (“take care”), here used with a modified version of the expression *przybij piątkę, piona* (“high five”).

Despite the anomalous lack of greeting forms in three Italian videos, and no farewells in two Italian and two Polish videos, their presence in all the other videos

suggests that these terms of address are perhaps an integral part of the strategy of audience design in vlogs as described by Frobenius (2011) in all three languages.

Following the introductory segment, in 17 out of the 18 analysed videos vloggers addressed their audience directly to get their opinion or to involve them in what was happening in the video. Frobenius (2011, p. 817) states that “[t]he concept of an imagined or constructed audience helps explain why vloggers greet and address their viewers”, though she highlights that this line of thinking is not “one to one applicable to the vlog situation since it is difficult to argue that vlogs without greeting and address were not filmed with an imagined audience in mind”. Other than audience design, there is also a more obvious statement to be drawn from the presence of greetings and farewells in the vlogs. Namely, vloggers appear to view their videos as separate entities rather than on-going narration. This could also be so due to the affordances of YouTube itself, where videos pop up as clear-cut, easily clickable, separate entities with tags and descriptions.

The introductory segment was then followed by one in which the vloggers explained the rules of the challenge either by taking turns with their video partner (6 videos – 3 Italian, 2 American, 1 Polish), or doing it on their own (9 videos – 4 American, 3 Polish, 2 Italian). In the case of 3 (1 Italian and 2 Polish) videos there was no explanation whatsoever. It is worth noting that even though, as mentioned in the introduction, the challenges in question are part of popular chains of tasks circulating on the website, most of the vloggers in the analysed material felt the need to explain them to their audience. This could further support the claim that not only specific videos, but entire channels of specific vloggers are seen by them as separate entities, with additional information that the vloggers include in their material for their own audiences.

Another feature which constituted a means of maintaining contact with the audience identified in the analysed videos was the switching of focus of the main vlogger between their video partner(s) and the viewers. What is meant by the switching of focus is that the main vlogger sustained a conversation both with their video partner(s) and the audience, randomly addressing either the partner or the projected audience members. Here, some differences were identified in the analysed material: out of 18 videos, the switching occurred in 10 (4 American, 3 Italian, 3 Polish), and consequently in 8 videos (3 Italian, 3 Polish, 2 American) there was no switching but only internal dialogue between the vloggers. This phenomenon influences the degree of involvement of viewers. In the videos in which the vloggers addressed their viewers more often there appears to be a greater sense of inclusion, as if the viewers were semi-active participants of the conversation. On the contrary, in the videos in which vloggers talked mostly to themselves, the impression a viewer may have is that of being a passive observer of what is happening on the screen. However, because all of the vloggers in all three languages maintained more or less consistent eye contact with the camera, it

appears that even if vloggers seem to *ignore* the viewers and focus on each other, they are still aware of the fact that they are producing utterances that other people will listen to in the future, as was pointed out by Frobenius (2011, p. 817).

Taking into account the above, a related question may be posed, namely, to what extent the spontaneous language in conversations between vloggers is influenced by the presence of a video camera. Finding an answer to this question would require, for instance, an experiment in which vloggers would give their consent to place a hidden camera in order to observe their behaviour at random times when they would not necessarily realise they are being filmed. A difficulty in discerning between strictly *spontaneous* and strictly *scripted* language arises. For the purpose and within the limited scope of the present article what is meant by scripted language is stretches of speech that appear to have been prepared before making the video. In the analysed videos such language was especially evident in the introductory segment, in which vloggers explained the rules of the challenges. The vloggers appeared to have already decided specifically what they wanted to say about the challenge and the general layout of their video. This is yet another feature that was shared by almost all of the videos – except for the three mentioned before in which no explanation of the rules of the challenge was offered. By no means a set formula, the scripted character of this part can be however contrasted with latter parts, in which a more spontaneous, unrehearsed dialogue ensues. Rossi (2011, p. 26) lists the characteristics of spontaneous language in what he calls dialogue “drawbacks”: “[...] hanging or shifting topics, self-repairs, repetitions, interrupted utterances and words, overlapping and false starts”. All of the listed characteristics were present in the majority of the analysed videos. Undoubtedly, many separate takes which were present in more than half of the analysed videos allowed the vloggers to edit out segments, and therefore also stretches of spontaneous speech, which has a further bearing on the final character of the language employed in vlogs and the level of spontaneity.

The spontaneity of the conversation that ensued in the videos resembled everyday life conventions with no particular traits of what is known as *netspeak*. In the vlogs analysed for the purpose of this paper, no items which could be considered only restricted to the context of the Internet were identified. However, only an analysis of a much greater number of different types of vlogs would eventually allow to establish whether the spoken language of vlogs does not indeed exhibit features which would be considered *spoken netspeak* alongside *netspeak* in the traditional understanding, i.e. concerning written language. To date, extensive research has been dedicated to the latter, with a number of features thought to be characteristic of written Internet language (e.g. “acronyms and initialisms [...], word reductions [...], letter/number homophones [...], stylized spelling [...], emoticons [...], and unconventional/stylized punctuation [...]”, as cited in Barton

& Lee, 2013, p. 5) but there are still relatively few works dedicated to spoken language on the Internet.

Before more general considerations are presented, one characteristic divergence in the analysed material is worth mentioning, namely, the issue of accent modification. The feature, identified in the American set of videos, differed considerably in comparison to the Italian and the Polish sets. In 3 out of 6 videos, American vloggers modified their accent for humorous effect, whereas no such phenomenon was present in Italian or Polish vlogs whatsoever. This seems to be related to the affordances of the English language with its numerous recognisable varieties and great accent differentiation within the system. Despite the fact that there are natural differences in accent in different regions of Italy and Poland, they do not seem to be as salient and readily available for the Italian or Polish vloggers to make use of. Whereas the aspect of accent modification identified in the American set constitutes a sort of culture-specific phenomenon, no other special, culture-bound lexical items or culture-specific elements were found in any of the videos. The lack of salient culture-specific elements has a number of implications, e.g. for the domain of translation. However, these considerations go beyond the scope of the present paper.

The final considerations of the features presented in the paper will take into account the links between vlogging and television. The stylistics of the analysed vlogs suggest some associations with television aesthetics in all three countries of interest, though with some differences. When it comes to the technical aspect of creating vlogs, Frobenius (2011, p. 816) points out that “the conditions a vlogger faces are similar to those of a television news presenter” because in both circumstances “people talk into a generally immobile camera, which restricts speakers to a limited area not just to stay within the camera frame, but also to stay within the microphone sensitivity range.” Indeed most of the analysed material in this paper involved an immobile camera, though this is not the case with other types of videos, i.e. travel vlogs. Another technical feature that appears to have been drawn from television conventions can be identified in the aforementioned segment in which vloggers presented the rules of the challenges. When only one person explained the rules, he or she took on the role of the main host of the video (or *programme*). As Marshall (2002, p. 62) puts it, television presenters “are the ‘hosts’ of celebrity chat shows and act as [...] masters of ceremonies for game shows and ‘live’ comedy shows, i.e. they introduce, oversee and direct their ‘guests’ and what happens during the show. Presenters also maintain continuity or cohesion for viewers between and across programmes”. Analogous behaviour can be found in the said segment. Consequently, when the vloggers took turns to explain the rules, the second person took on the role of the host as well, analogously to the situation in which two or more television hosts take turns to run the programme.

Since the advent of easily accessible yet sophisticated technology, the term digital natives, denoting people who were born into technology and learn how to manage it with ease, has been popular among scholars and journalists. Aspects such as “[...] social interactions, friendships, civic activities [...]” in the lives of digital natives “are mediated by digital technologies” (Palfrey, 2008, p. 2). The vloggers present in the analysed material are no exception, but it seems that the rise of amateur user-generated videos has revealed another subtype of *natives* within the category, namely, a subtype which could possibly be called *media stylistics natives*. At the present time, there are generations of people who were born when television was already widely available. Because of the general availability of the medium, it seems that the stylistics of television is very familiar to anyone who regularly watches television programmes. However, it appears that there had not been a specific platform where this familiarity could manifest itself saliently and have a considerable bearing on communicative practices. This appears to have changed with the introduction of vlogging. Vloggers seem to draw from the differentiated language of television programming and employ the linguistic and non-linguistic characteristics of such programming into their own vlogs. The two main forms of spoken language on television are (Marshall, 2002, p. 62) “dialogues, monologues and narrative voice-overs in dramatic forms of television such as one-off dramas, soaps or sitcoms” and “scripted or spontaneous ‘talk’ in non-dramatic forms of television such as news, documentary, ‘magazine’ programmes and other ‘factual’ programming”. All of the above can be found in vlogs, in the form of similar remakes or innovative recontextualisations. The videos analysed in the present paper do not have a direct televised counterpart, but could be identified as part of “scripted or spontaneous ‘talk’ in non-dramatic forms”. Naturally, vloggers are not only influenced by television but also by other vloggers. The pioneers of a certain type of video must have undoubtedly set ground for others. Nevertheless, television appears to be an important source of inspiration, also because it is a much older and much more established medium.

Unlike on television, however, where there is a considerable amount of content presented in a rather formal style, the informality of language and behaviour is definitely a predominant and distinguishing characteristic of the vlogs analysed for the purpose of the present paper. In all of the videos, the speakers employed an informal, everyday variety of language to communicate. There were no v-forms present: the Italians and the Poles used the 2nd person singular or plural to address their audience, and the Americans chose informal forms such as the aforementioned *you guys*, *peeps* or *dudes*. The use of t-forms is, of course, present in television programming, but it appears that the absolute dominance of such forms in vlogs could be explained if one takes into consideration the aspect of target audience. Zięba (2008, p. 251) states that in Poland, the singular t-form is used by young people who know each other well – this can naturally be extended

to plural t-forms. Benedetti (2009, p. 62) presents a critical approach to the ongoing decline of the use of v-forms in favour of t-forms even in formal contexts in Italian. V-forms have been preferred to t-forms in Italian when one addressed people “of a certain age” (ibid.). The vloggers in all of the analysed videos are all people aged from around 12 to around 25 and they seem to target peer audiences, whereas the demographic of certain television programming, such as news reports, is much wider in terms of age and status, and thus requires a more formal language. It seems that target audience remains the same in all three countries for this type of vlogs. One interesting question concerning the future of vlogging is whether the level of formality will rise once vlogs become even more popular. One can expect that if the trend continues, audiences will differ considerably in age in comparison to the present situation. Perhaps the level of informality will remain similar because it has been a dominant characteristic since the establishment of the medium. Additionally, the changing approach to formality in society, especially in Italy and Poland, will perhaps also contribute to the permanent establishment of this particular stylistic choice.

4. Overview and Conclusions

As has been demonstrated, a number of features were present in the majority of the challenge videos analysed in the present paper. The videos repeated a similar theme: the vloggers introduced themselves and the other people they appeared with in the video, then, mostly, they explained the rules of the challenge either on their own or took turns to do this with their video partner. What followed was, in many cases, the constant change of focus: the vloggers took turns to talk to each other and to their audience. The vloggers addressed the audience directly and generally summed up the challenge at the end of the video. They invited their viewers to watch their other videos, to comment, to share, to like and/or to subscribe. As has been shown, the similarities and differences that were identified were rather present in mixed groups of videos from the three countries of interest and not within specific national or linguistic sets. No major and salient differences were identified on the international level. In fact, these videos seem to exhibit more similarities than differences on the communicative and stylistic level. One can speculate that the reasons why there are more similarities than differences in the communication styles employed in the analysed vlogs from Italy, Poland and the United States is related to the global nature of the analysed challenge videos. Thanks to modern technology, the globalised world started to draw from similar resources. As previously mentioned, all of the ideas for challenges present in the analysed videos originated in the United States and were subsequently popularised all around the world. The items used for these challenges – pizzas, Bean Buzzled candy, chubby

bunny marshmallows, and more obviously ice, salt and cinnamon – are either well-known in all three countries or easily available, also thanks to internet shopping (as in the case of Bean Buzzled).

It would seem that there are at least five main factors that have a bearing on the similarity of the stylistics employed in the analysed videos. The first factor is related to the global nature of the challenges: the fact that the same challenges requiring the same actions from the participants are present in many different countries and are available in many different languages. The second factor is the similar structure of the analysed vlogs: introductory segments, explicatory segments, the main segment, the invitation to interact on the website and a closing segment, as well as other common elements mentioned earlier. The origin of the ideas for challenges is the third factor: the fact that all of the analysed challenges come from the United States. Vloggers are not only inspired by original American videos but also by other vloggers who performed the challenges. Another contributing factor seems to be the repetitiveness and availability of products: all the products and items used in the challenges are easily accessible and recognisable in all three countries, which does not seem to trigger any culture-specific associations and reactions. The final set of factors is the similarity of the situational context, age and target audience: all of the videos appear to have been created using more or less similar tools, in more or less similar circumstances. All of the vloggers are teenagers and young adults and they all seem to direct their videos to peer audiences.

All of the above factors seem to produce a more neutral style which does not exhibit any specific culture-bound elements or complicated cultural references. The style is characterised by informality and would potentially be easily transferable, i.e. translatable, into other languages and cultures within the three cultures of interest. Apart from the aforementioned supposition that the context of performing challenges on YouTube does not particularly bring about or encourage culture-specific associations, there is an additional aspect which completes the list of factors and which is worth considering. Perhaps the vloggers themselves (especially Italian and Polish ones) may associate the whole communicative context as part of the globalised community of YouTube, despite the fact that they speak in their native language and most likely address audiences from their country of origin. It seems that the global nature of vlogging manifests itself in this specific type of vlogs.

As a final remark it is worth pointing out that the question whether the phenomenon can be extended to other genres of vlogs remains open. The present author's other study on the occurrence of English borrowings in Italian and Polish gaming vlogs on YouTube (Kurpiel, 2016) demonstrated that there are considerable differences in this respect between the two countries. This shows that vlogging should not be treated as a homogenous entity and different types of vlogs

should be compared and contrasted. Further research should be extended in order to identify to what degree global, local and glocal dimensions of vlogging manifest themselves across different types of vlogs.

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Vlogs Used in the Analysis

The name of the vlogger is given first, followed by the video title. The original form of the video titles was preserved.

Italian vlogs:

1. Me contro Te – PIZZA CHALLENGE (ITA) | Me contro Te
2. Grananas – CARMELLE AL GUSTO DI VOMITO? [BEAN BOOZLED CHALLENGE]
3. Frank Matano – SFIDA CHUBBY BUNNY - [FRANK MATANO]
4. Daniel Nordio – -7 Seconds challenge- SFIDA DEI 7 SECONDI
5. Massive •Rec Studio – 06: GHIACCIO E SALE
6. Nick Antik – CANNELLA CHALLENGE CON MIRIAM DOSSENA FROM ROMA, YO

Polish vlogs:

1. Karolek – PIZZA CHALLENGE! | Mischelendź #14 /w Asia #KAROLŻYG
2. reZigiusz – FASOLKI! - BEAN CHALLENGE! [part 1]
3. wobecobiektywu – chubby bunny challenge
4. Blowek – 7 SECOND CHALLENGE z Olą!
5. Weronika Mirga – ICE AND SALT CHALLENGE Z DAMIANEM
6. Kislu – Cinamon Challenge - Mmmm, dobre! /w xThorek

U.S. vlogs:

1. Rosanna Pasino – PIZZA CHALLENGE
2. JoshuaDTV – Bean Boozled Challenge (with Rachel Ballinger)
3. BFvsGF – CHUBBY BUNNY CHALLENGE
4. Dangmattsmith – 7 Second Challenge With A Girl
5. Wassabi VLOGS – SALT AND ICE CHALLENGE
6. Ambers Closet – Cinnamon Challenge!!! [Stem vs Fem]