COMMUNICATIVE ASPECTS OF TEXT-MINIATURE GENRE IN INFORMATION AND COMMUNICATION TECHNOLOGIES (AS EXEMPLIFIED IN THE SOCIAL NETWORKING SITE "VKONTAKTE" AND THE BLOG "LIVE JOURNAL")[1]

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Abstract
There is the problem of part of information and communication technologies (ICT) in contemporary text-miniature genre in the social networking site "Vkontakte" and the blog "Live journal". Goal of research is to elicit the communicative peculiarities of the Internet-miniature genre as about a new text type formed in virtual communication (in so-termed network literature). Communication in the format of Internet-miniature stimulates creative speech activity of young men. ICT using leads to alterations of text pragmatics of the miniatures.

Key words: *information and communication technologies, text pragmatics, text-miniature, genre*

The problem of part of information and communication technologies (ICT) in contemporary communication takes more significant in linguistics. Using ICT provokes changing of factors of functioning of traditional genres, as a result communicative, stylistic and linguistic text elements are transforming. In consequence, new genres emerge. In this article the communicative features of text-miniature genre functioning by means of the ICT are considered. The parameter "genre position" plays a specific role in contemporary communication, particularly regarding ICT. Emphasizing points of its description are due to such scientists as D. Crystal and S. Herring. Firstly, this problem tried to resolve in her works S. Herring, who separated the parameter of communicative medium for genres on the Internet. She supposed that it's rational to consider parameters, specifying «medium» (for example, synchrony/asynchrony; one-way-at-a-time/two-way-at-a-time message forwarding, size of communication buffer; possibility of quoting, communication channels, message format (Herring, 2004). Difference of semantics and psychology of communicative Internet-medium found out G.Saler ("In psychoanalytic terms, computers and cyberspace may become a type of "transitional space" that is an extension of the individual's intrapsychic world. It may be experienced as an intermediate zone between self and other that is part self and part other." (Suler 1999). This, in its turn, also influenced the structure of Internet-genres and specifity of text content, particularly such form as miniature. Nowadays ideas of virtual genres is developing by E. Goroshko (Goroshko 2007, 2009).

Goal of research is to elicit the communicative peculiarities of the Internet-miniature genre as about a new text type formed in virtual communication (in so-termed network literature). Study subject is an Internet-miniature as a speech genre of personal creative self-expression of modern Internet-users. This genre, distinguished by shortness and stylistic completeness expresses subjective world perception and emotional state of an author. Opposed to preceding tradition of searching text-miniature genre, the source of all texts are Internet resources such as the texts of the social network "VKontakte" and the blog "Live Journal".

In modern period of studying communication in the Internet scientists are considering characteristic language features, functioning in Internet-discourse, on material of different genres. Query of alteration of language system on different levels (phonetics – lexicology – morphology – syntax) of the Russian language is studying such scientists as Trofimova, Sidorova, Moroslin. Specific language features are determined by increasing importance of technology factor in Internet communication in

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researches of Herring (2004, 2007); Makarov (2005); Shipicina (2011), etc. The scientists distinguish proper language text peculiarities appeared under influence of technology factor: electronic text, hypertextuality, multi-media, interactivity, synchrony, variation of number and revealing of communicators (Shipicina 2011, p. 18). Therefore, the theory of "virtual genres" formed. It takes into account these features of Internet-communication and traces their influence on the genre nature.

Note that the miniature genre in the classic literature is not a genre being in the centre of the literature process, but proportion of genres of small and large volume texts varies in the network literature. Prevailing small volume texts on the Internet can be explained by its better adaptiveness to the new communicative medium inasmuch as they are needed less time expenditure either to create e text or to percept it. That corresponds to the tendency of increasing dynamic of communicative process. A number of the characteristics of Internet communication and the miniature genre superimpose on one another making some intersecting points and conditions which update genre functioning in this medium. Such characteristics as small volume, creativeness, and specific emotivity characterize the Internet in whole and miniature form of literature. Moreover, the Internet communication enables creative personal fulfillment. One of its forms for an amateur author is the miniature, because it's simpler than other larger and structurally complicated forms. All the above mentioned determines motivation to study the miniature genre in the ICT.

One of the communicative peculiarities, which is worth of consideration, is abundance of the Internet-miniature genre (contrary to traditional literary communication in particular). The thesis that miniatures are published on the Internet by the thousands and the dozens of thousands is evident and has already framed in "prescientific" metagenre the internet-critics' reflection: "*On any sites the most popular form of a literary text is a miniature. A number of miniature publications run into the dozens of thousands*." (http://www.proza.ru/avtor/jans)

The dynamic and the degree of great demand of the miniature genre in Internet communication is illustrated by the literary site Проза.ру. The site's interface gives quantitative characteristic of intensity of publications of miniature genre. Let us compare the data on miniature publications for one day during 3 years (2006, 2009, and 2012). The date of the publication is chosen at random (25 day of different months).

In 25(th) January, 2006 it were published 89 texts, 25(th) February – 115 texts, 25(th) March – 78 texts, 25(th) April – 163 texts, 25(th) June it were published 89 miniatures.

In 25(th) January, 2009 it were published 172 texts, 25(th) February – 267 texts, 25(th) March – 260 texts, 25(th) June – 265 miniatures.

In 25(th) January, 2012 – 547 texts, in February – 462 texts, in March – 414 texts, in April – 326 miniature texts.

Therefore, nowadays more than 10 thousand miniatures are posted on one website for a month and, consequently, more than 120 thousand texts relegating to this genre by its authors are posted per a year. There is a tendency of increasing of number of miniature year by year. According to these data, a number of miniature posts have been increasing in 4 for last 5 years. This shows the rate of genre development, growing interest to it. Also it is the indirect evidence that electronic miniatures, like neterature in whole, are in its formative stage.

As a comparison let us give the data on publications of stories for 2012. It were published for one day in the 25th of January 242 stories, in the 25th of February – 238 texts, in the 25th of March – 251, in the 25th of April – 193 stories. Taking into account traditional popularity and a central part of the story genre in the system of literary genres, it is essential that a number of publication of miniatures is twice more than stories.

Communicative text specificity of this genre is mainly determined by the location of miniatures in the communicative Internet area. Considering diversity and complex hierarchical organization of the Internet genre system, it's necessary to specificate the place of the lyrical miniature in this system. "The genre system of Internet communication is represented by the hypergenres of a site, blog, social network, and e-library, which, being a genre macroformation, thus, can include the genres of internet communication, such as an e-mail message, forum, chat, online classifieds, advertising banners, communication via instant messengers, virtual conference, posts, and feedbacks in any other virtual hypergenre (social networking sites, blogs, and so on)." (Goroshko 2010, p. 116).

Social networking sites are communicative means allowing users to fill in personal sites and limit the number of potential multiple addressees. Among other issues personal sites of social networks fulfill functions of self-presentation and self-identification. On personal sites users have an opportunity to post texts, images, video and audio files. On a few sites (for example, sites В контакте.ру, Я.ру) there are special items for notes and minutes. The genres of these minutes can be different: the aphorisms, the humorous anecdotes, the parables, the jottings, the recipes, etc. Among them for our researching it were made out 150 texts, which can be classified as the miniatures.

The blog genre is one of the most well-characterized genres of the Russian-speaking Internet. Its polydiscursive and polygenre kind is universally recognized (Alekseev, 2009). The speech genre is not the blog but the content of this blog (In the Internet-discourse the lexical item "post" is usually used. In this research it's taken as a synonym for a "blog entry".). Researchers consider the content of the blog as a hypergenre comprised diverse genres. But also a blog entry might be in the miniature genre if the author's aim is to express his personal world perception or emotional feelings through the text of the blog in a brief message (about 100-200 words) with completed compostion. The genre of the text is pointed out by the blog entry's tags (for example, лирическое, лирика, про любофф, мое творчество, во глубине жизненных грез, в лирике сарказма, настроение and so forth). Blogging supposes more or less regular posts. The miniature genre in its turn has a tendency to cyclization. If the blog's author has a penchant for self-expression through written word, has poetic world perception, which he'd like to share with an addressee, his blog in whole might be a cyclus of the miniatures. Each blog entry can be opened on a separate page, in this case the text has its own complete wholeness and coherence without correlation with earlier or later entries.

In this research it was separated more than 150 texts of different authors. The most popular blog of the Russian-speaking Internet (http://livejournal.com, http://www.liveinternet.ru.) was used as a resource of material. Contrary to social networking sites, the miniatures in the blog are in juxtaposition with the other texts of one author. The communication study with an addressee is texts of the blog entries. And author's personal information is peripheral nature, i.e. the texts posted on them are in a greater degree self-presenting nature, inasmuch as they are primary towards non-textual information about the author.

Any speech genre is defined by its typical semantic filling reflecting well-defined eventive content level. It's significantly that in one of the critical articles on the Internet there is a scheme of the standard text of the Internet-miniature in metagenre reflection: "the standard of this miniature has even already formed. As I said before, people write about everything, but always about themselves with necessary passion delivery, unrequited feelings, not forgetting to comment the weather outside" (Yans, URL http://www.proza.ru/avtor/jans). In the terms of scientific description this statement discovers the genre semantic of the Internet miniature: **egocentric text on any topic with overexpression of an author, who models a fragment of his personal worldview at the moment of his speech.** This tentative definition points up the author's character as the most important parameter of the miniature genre.

The author's character is made from, firstly, extralinguistic concept of personality types, who write their text using the ICT, secondly, survival of author's category in the text. From these points of view the author's character of the genre is complicated and variegated therefore it requires multiaspect characteristics. To characterize this parameter of this genre integratedly let us consider the author's category in the following linguopragmatic issues: substantive, social (including gender and age related), and psychological.

In substantive aspect the author of the Internet miniature is **an active Internet user**, i.e. who generates his texts but not only perceives them in the communicative space. He creates his character through the text that is rather smooth for the communicative goal of socializing on the Internet. Moreover, this non-professional author has a defined and rather high level of speech culture, i.e. he creates a text according to the canons of a fiction book. Consequently, he can be characterized as a creative language person who can create original texts.
The source of information about the author of the genre from sociological standpoint could be the data that the author noted in the pretextual space (in the user profile, on a personal page). Movability of the genre for a defined sociological group is evident. Internet users remark social freedom in network creativity: "age and social compositions of authors are multifaced and mixed: from 12 to 115 years old and from a parochial school to Harvard. In one word, all social groups of the post-Soviet society." (http://www.proza.ru/2004/09/30-04)/ Moreover, the author type can be figuratively expressed by the following formuli: "different from the others", "that who has something to say", "an artist", "a personality".

According to the gender basis the character of the author of the genre is described in most contemporary genre studies. Contrary to the traditional miniature, the author of which is the well-known writer (I.S. Turgenev, V.P. Astafiev, M.M. Prishvin, I.A. Bunin) and, consequently, texts in whole according to its gender identity are more often "masculine". The "feminine" text dominates in the sphere of Internet-text. Information about author gender identity is in his name or username, detached to the miniature text and often can be defined by this criterion, although it appears directly in texts (for example, in the grammatical expression of the gender.

In the considering material in whole there are 26% of masculine authors and 74% of feminine ones. The analysis of the material indicated that typical "masculine" texts are more laconic. The texts, authors of whish are the men, have 100-word size (70%) and 30 % of the texts are more than 100-word sized. The "feminine" texts have an inverse proportion: the texts of less 100-word sized are 27%, of more size is 73%. The consequence from this fact is that quantitative size of a text, expressed by proportional relations, depends on the author type.

According to the communicative psychological issues the author can be named a scriptor-graphomaniac (a person who needs constant write), an egocentric who writes about himself and comprehends rueful feelings about himself and the world: "*I've got such a mood that going to sing! The sun hardly shines, but I get a thrill out of such weather, because I needn't screw up my eyes and resemble a Chinese girl))*" (http://proza. ru/2010/04/20/512)

"I've been going and scarcely smiling for 3 days. What's changed? nothing..has anything happened at the weekend? nothing oddity.. Simply the pain has gone. " (http://www. liveinternet. ru/users/blackangel888/post103935546/) The author of the text is certainly talking about herself, her feelings and self-perception. Language occurrences of physiological author's constants ЛМ is determined by many reasons: necessity to make a statement, to draw attention to inner world, wish to write with public notice.

It's necessary to mention that age parameter of an author allows to name these texts "young". The average age of an author is 15-25 years old, from given in the research information this age category makes 78%. This notice becomes significant in comparison with traditional literary genre of the

miniature. If the author of the literary genre is more often adult. For example the Russian writers I. Turgenev or V. Astafiev, A. Solzhenicin makes their miniatures in the twilight of this life, then the author of the Internet-texts can be characterized as mainly "a young author", who likes hemes of love, music and personal feelings. On the one hand, it can be explained like nowadays most young Internet-users are young people, on the other hand, it is peculiar for the language of the young people to use high text expressiveness, that is stated in necessity of making texts, serving for self-expression and socialization.

Communicative goal "Virtuality makes a person to self-express, concerned with deliverance from various physiological complexes, formed in his real life" (Carpova 2007, p. 394). Notably this deliverance takes place in the language community, because personality manifests on the Internet mainly through the language. So, in our pinion, the parameter of the communicative goal is determined by 2 factors: combining 2 discursive spaces. Firstly, the genre keeps its literary, autobiographical purposes. Secondly, the genre takes peculiarities of the communicative goal in the new communicative Internet-medium with its pragmatic peculiarities of interconnection of the author and addressee.

The "young author" are mostly authors of Internet-miniatures, doubtless, give definite information, idea, or content in them. But information isn't focused on in the pragmatic purposes of Internet-users. Motivation of self-expression, enjoyment, interest, intercourse dominates over informative aim of their creativity. However, the authors of the Internet-miniatures are often at a loss to define a goal of their works in this genre. They confirm that they write "just for fun", "for no reason in particular", "just want to write something". That testifies the phatic character of the genre.

Among the language functions marked by the researchers that realize the well-defined purposes of a statement, T.G. Vinokur suggested to distinguish and contradistinguish its two basis functions: "phatic" and "informative". She understands "phatic" as a beginning of a talk that preferably has an aim to socialize. The main phatic intention is to satisfy the requirement of communication – co-operative or competitive, of various forms, tonality, and relations between communicators. "Informative" is considered as a beginning of a talk that has an aim to give some information (Vinokur 1993). "Each of these two most general communicative aims "makes" a set of most particular communicative intensions" (Dementev 1997, p. 37). Authors of Internet-miniatures, doubtless, give definite information, idea, or content in them. But information isn't focused on in the pragmatic purposes of Internet-users. Motivation of self-expression, enjoyment, interest, intercourse dominates over informative aim of their creativity. However, the authors of the Internet-miniatures are often at a loss to define a goal of their works in this genre. They confirm that they write *"just for fun", "for no reason in particular", "just want to write something"*. That testifies the phatic character of the genre.

The general phatic intention of the Internat-miniature are the following needs:

to make a statement;
to loose to feelings;
to get an approval.

The purpose doesn't usually explicit in the miniature text (that is rather natural and follows out of the literature tradition: feeling and events are not named but described), but the authors of the Internet-miniature can specify it in the nearest communicative space, in the genre of a comment, an annotation, and the author's profile. Thus, blog's objective statement correlates with lyrical notes: "I write when I'd like to share the most intimate. I always hope that it's interesting for you to read my thoughts". (http://vittorianna.blogspot.com/) Here (On the blog) it is the emphasized a phatic peculiar of the aim directed to addressees' interests. There it is pointed to belonging to the intimate genres, to which all genres of the lyrical discourse belongs. In reply to the comment another user the author points delivering his communicative goal: "*GES, Thank you! Glad that I've succeed to share my feelings! Good luck! Oleg*" (http://www.litsovet.ru/index.php/material. comments?material _id=87599).

The addressee of the Internet-speech is divisible into 2 types: passive and active. The passive addressee of Internet-communication merely percepts information, but another engages in reciprocal communication. Thereby feedback link between an author of a miniature and his addressee, not expected in traditional literary communication, is provided.

One more principal distinction the genre of the miniature in ICT and on traditional paper is in fixed feedback link and speed of feedback link of the addressee. As our observations show, comments to posted texts appear, as a rule, since the moment of publication an entry and continue to appear during a few days, but they are more seldom during the long time perspective (in the proportion of 87% comments during first 5-10 days, 23% replies during 10 days and more). As an example let us consider the time of appearing notes in reply to one of the texts in the social networking website "VKontakte": *4 October 2010 at 12:36 → 4 October 2010 at 12:37 (autocomunication) - 4 October 2010 at 13:12 → 4 October 2010 at 13:14 - 4 October 2010 at 13:30 (the answer is in the form of the same genre) 4 October 2010 at 13:38→ 4 October 2010 at 13:45 → 4 October 2010 at 13:49* (http://vkontakte.ru/note45257325_10139383). The dialogue with one communicator has eight response turns and lasts 1 hour and 13 minutes. There is a period of time between posting of incoming text and emerging the reactive genre of comments (in this case it is not long – 30 minutes). In this dialogue of two communicators it can be also remarked that emotionally rich text elicits an emotional response of its reader, but also a responsive posting, i.e. the text of the same genre.

D. Crystal separated so differential peculiarities of asynchronous Internet-discourse as presence of two communicators; keeping messages for a long period of time, their accessibility; time gap "from a few seconds till a few months" (Crystal 2001, p. 33). To the asynchronous type of communication relate such Internet-genres as forums, LiveJournal, blogs, systems of interpersonal messaging on social networking sites and intercourse in comments on different sites. The Internet-miniature has all above mentioned characteristics, therefore, it is asynchronous with respect to time and it's in the same row with the above-listed genre.

Asynchronous pattern of communication interaction influences pragmatics and conversational turn of the miniature. Under virtual medium the miniature become the initial genre, i.e. the genre serving for beginning of the communication. After lyrical text a further chain of utterances emerges, then a dialogue or a polylogue appears as comments which corresponds to the site's architecture –either a blog or a social networking site, i.e. there is programmed technical capability of feedback link. The author task is to attract reader's interest. The function of the text in this case is to draw attention to the author, his inner world, and creativity. However, writing of a lyrical post is a motive of socializing, the first "text" in the further dialogue. Achieving this objective is demonstrated by specifity of the comments, which more often contains positive evaluation of not so much the text and its information as personality and author creativity. That's why development of the dialogue theme happens more often in any direction and can be less connected with the theme of the first message/text, which becomes only the starting point of the dialogue.

Having identified phatic nature of the goal of the miniature genre, initial genre specifity and particular text's direction on an addressee (desire to get an approval), we can conclude that proper communicative function intensifies, i.e. a small-volume literary text becomes a unit of communication similar to a separate statement (a sentence or the complex syntactic entire). However, aesthetic and informative function of the literary text eases.

The miniature as the genre has one formal principal characteristic – small volume. Limiting the volume of the text by a formal criterion is typical and specific for Internet-communication. It should be mentioned that short volume of the text of asynchronous communication is one of peculiar and distinctive features of ICT. That's why this communicative medium gives an advantage for development of small text forms. Therefore, the communicative medium determines the text's volume.

The matter of text's volume for the Internet is one of the most essential, which is in the field of metalanguage reflection in this communication medium. It's connected with importance of this parameter for company's website promotion and searching the most convenient strategy for networking. For example, the question about optimal amount of a post is discussed on Internet-forums. Also it can be mentioned that network users are embarrassed by the problem of immoderate shortening of the volume of texts: *"I suppose the dimension of an ideal post is 15–20 lines, but I tend towards the first character;" "I am for 20 and more. This is not much if we remember writings "more that 90" (that, by the way, you're note tired to read). Shortening of a post is simply the beginning of monosyllabic sentences and modern catchwords"* (http://forntir.rolka.su/viewtopic.php?id=163). Let's remark that the size of a message in 20 lines is about 200 words.

Text size corresponding to volume of traditional prosaic miniature is correlated with the average size of an Internet-post worked out about 100-200 words. Consequently, the text size is the principal factor for the genre of lyrical miniature to acquire acute communicative medium for modernity.

Being on the Internet the lyrical miniatures are of electronic genres of communication. "Electronic understratum (a computer, a mobile phone, etc.) like other means of information technology not only create new genres, but also modify traditional ones. For example, a note and a sms-message including all their common peculiarities are different genres, first of all in the characteristic of purpose, because electronic medium imposes constraints and specifies substantive and other aspects" .

One of the parameters of language genre description in the tradition of Russian searches of genres, realizing in the context of ICT, is the parameter "technical facilities for creation", which is characterized the channel of an author and an addressee. Researchers suggest describing the genres of ICT with the aid of a number of criteria which are the parameters of communicative organizing (Lutovinova 2009, p. 287- 288).

The Internet-miniatures can be characterized in the following ways:

1. according to focus on an addressee: massive;
2. according to time limits: asynchronous;
3. according to interactivity: high or low degree;
4. according to the degree of restriction: low (its content is restricted by themes and peculiarity of figurativeness, its form is restricted on the average of 100-300 words);
5. according to the principle of cooperation: from one to many.

Data storage device as a specific genre peculiarity has a kind of "materiality", virtuality. A few researchers talk about "intangibility" of the electronic text, and although this statement isn't correct, it takes the main distinctive features of electronic communication for users (both writing and reading users). Thus, electronic understratum hasn't signs and drafts, there are no author's corrections, no editor's alteration, and the parameters of graphic display are changed easy. This genre parameter has extralinguistic specifity; however, it indirectly influences the content of the text.

It's significantly that technical means of genre creativity as a distinctive feature of modern communicative medium is fixed in a few texts of miniatures as a denotation of narration. "I am going to Petersburg in a commuter rail, where I belong to myself only and nobody else and I have 3 hours. And I like this feeling. This world of high technology makes us so lonely that we start to talk to our telephone. And then we keep it as something the most valued in our life…" (http://vkontakte.ru/note4546317_10038998?fr=1).

In the reflection act the author interconnects his condition with "the world of high technology" and also points out to the means of creation of the text, its communicative importance and axiological value ("we keep it as something the most valued in our life"). In the title of this miniature it's identified the way of creation of the text – "A note from the telephone". From one electronic

understratum (a mobile phone) the text shifts to another electronic understratum. Identification of the means of creation has a reason, it has underscript information about condition and situation's context – about author's mobility, synchronizing of what is described with what is happened in reality, absence of time distance.

Being a background, an element of objective world surrounding the author, means of creation of text are in figurative form, that is dictated by specifity of the miniature genre: *"By the way, there is a awful screen in this flat. There is nothing seen in it. But this is purged by a very interesting keyboard. It is rubber, the keys are pressed noiseless–noiseless. If its angle is hefted it'll looks like either a heater or a dead animal" (https://vk.com/note22446638_10177069).*

In some cases authors simulate the outside world to computer processes. *"In a gloomy, rainy day, the texture of the sky hasn't downloaded, but to remove all tasks and turn off, finally, rain in which isn't possible, was sitting at the computer, reading sad, touching like a kitten with its small paw tender, verses and cried because of overfilled feelings, kisses her fingers and forced against the screen" (http://vkontakte. ru/notes45257325)*. The nature in the example is like a computer: the picture "hasn't download" from the graphics card (the texture of the sky), "*to remove all tasks and turn off*" are the standard commands of a task dispatcher of an operating system, allowing to reject mistakes in a computer's work. Let us notice through the example that the traditional distinguishing features of the Internet-discourse (multimedia data, hypertextuality, colloquial-written form) appear in the Internet-miniatures, they are smoothed and determined by the form of the lyrical miniature, but they influence stylistic markers and communicative opportunities. This appears in mixing of stylistic layers (*a gloomy, rainy day – the texture hasn't downloaded*), simplification and decreasing of aesthetic peculiarities of the text, but potential of including multi-media based means in the text expands.

The specific feature of the genre parameter "technical means of creativity" for Internet-miniature is an opportunity to include instructions about technical means proper in the text. This feature is optional, it doesn't have genre-forming value, but it's specific for a range of texts, published on the Internet.

Consequently, communicative genre parameter "medium of functioning" – the Internet-medium – involves volume reduction (on one screen) and high emotionality of the Internet-miniatures. Contemporary ICT are accelerator for development new speech genres. Communication in the format of Internet-miniature stimulates creative speech activity of young men. ICT using leads to alterations of text pragmatics of the miniatures (from informative-aesthetic genre to phatic), their communicative purpose (self-presentation and phatic function of language), an author (from a writer to a non-professional Internet user), an addressee (active in feedback link), a placein communication (the initial genre), denotative filling (technological parameter as a matter of author's reflection).

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