

Міністерство освіти і науки України
Київський національний лінгвістичний університет
Кафедра англійської філології, перекладу і філософії мови
імені професора О. М. Мороховського

Кваліфікаційна робота магістра
Діалогічність в англомовній та українськомовній інтернет-
комунікації: лінгвокреативний аспект

Хаюк Ірини Сергіївни

студентки групи МЛа 52-19
факультету германської філології
денної форми навчання
Спеціальність 035 Філологія

Науковий керівник
доктор філологічних наук,
професор Ізотова Н. П.

Допущена до захисту

«___» _____ року

Завідувач кафедри

_____ проф. Маріна О.С.

(підпис) (ПШ)

Національна шкала _____

Кількість балів _____

Оцінка ЄКТС _____

Київ – 2020

Ministry of Education and Science of Ukraine
Kyiv National Linguistic University
Professor O. M. Morokhovsky Department of English Philology, Translation,
and Philosophy of Language

Master's Thesis

**Dialogicity in English and Ukrainian Computer-Mediated Communication:
A Linguocreative Aspect**

Iryna Khaiuk

Group MLa 52-19

Department of Germanic Philology

Full-Time Study

Speciality 035 Philology

Research Adviser

Prof. N. P. Izotova

Doctor of Sciences (Linguistics)

TABLE OF CONTENTS

INTRODUCTION	4
CHAPTER ONE. CREATIVE ASPECTS OF DIALOGICITY STUDY IN ENGLISH AND UKRAINIAN COMPUTER-MEDIATED COMMUNICATION: THEORETICAL ASSUMPTIONS	7
1.1. Internet discourse in contemporary linguistics	7
1.2. Computer-mediated communication: major characteristics and genres	14
1.3. Dialogic features of computer-mediated communication.....	26
1.4. Linguistics of creativity as a new research area.....	36
Conclusions to Chapter One	40
CHAPTER TWO. LINGUAL MANIFESTATIONS OF CREATIVITY IN ENGLISH AND UKRAINIAN INSTAGRAM COMMENTS	42
2.1. Instagram comments as an interactive platform for communication.....	42
2.2. Language games in English and Ukrainian Instagram comments: semantics and functioning.....	50
2.2.1. Graphical games.....	50
2.2.2. Lexical games	55
2.2.3. Syntactic games.....	59
Conclusions to Chapter Two	63
GENERAL CONCLUSIONS	64
RESUME	68
REFERENCE LITERATURE	69
LIST OF ILLUSTRATION MATERIALS	78

INTRODUCTION

Nowadays, the Internet plays a dominant role in many spheres of humans' life, and its popularity is rapidly growing. The significant role of the Internet is determined by the enormous opportunities that it provides, especially the conducive conditions for the interaction. The Internet reflects almost all facets of life and reproduces many events that human beings encounter offline. It might also assist in resolving many relevant issues with extreme speed and ease. Moreover, it enables users to experience great unrealistic scenarios, for example, in virtual worlds, the primary purpose of which is to immerse the players in non-existing universes (Crystal, 2001, p. 10).

Nevertheless, in most cases, the Internet serves as the platform for a relatively new type of interaction – computer-mediated communication (CMC) addressed by computer-mediated discourse (Компанцева, 2008; Herring, 2011; Гудзь, 2015). CMC allows exchanging messages between interlocutors in chats, discussion groups, social networks, etc. with the help of electronic devices within a few seconds. Being quite a new way of information transmission, it has dramatically affected the standard language norms. In other words, the language has adapted in order to match the needs of text-based forms of CMC. The tendency for violation the grammar, graphical, phonetic, punctuation, stylistic, and lexical rules contributes to expressing the linguocreative potential of the language, the primary function of which is to transform already existing language units to catch the interlocutors' attention, express own identity, create the friendly atmosphere, etc. (Базилевич, 2015, с. 21; Swann & Maybin, 2007; Щербакова & Левичева, 2012).

One of the distinctive properties of CMC is its high interactivity (Щипицина, 2009; Терских, 2014), which often manifests itself through dialogicity (Щипицина, 2009). In most cases, it is achieved by continually appealing to the addressee, maintaining the contact between interlocutors. Various social networks require addressee orientation with the aim of reaching specific communicative goals.

Instagram is viewed as one of the most popular social networks in England and Ukraine (Рязанцева, 2010), allowing users to share photos and videos and interact via direct messages and comments. It encompasses all unique CMC properties, including language games and anomalies, linguocreative, and dialogical potential (Щурина, 2016; Аникина, 2015; Танабаева 2017).

The object of this master's paper is English and Ukrainian computer-mediated communication.

The subject of the present study is dialogicity of English and Ukrainian Instagram comments, viewed from a linguocreative perspective.

Theoretical value of the paper lies in the development of the theory of discourse and computer-mediated discourse in particular. The present study is a contribution to the relatively new branch of linguistics – Internet linguistics.

Practical value of the study results are in their application in teaching courses in Stylistics of English and Ukrainian, Internet linguistics, modern English dialogical discourse, genre studies, etc. The results can also be applied to writing students' papers, diploma papers, and post-graduates' researches.

The aim of this work is to elicit lingual means of dialogicity manifestations in English and Ukrainian Instagram comments and reveal their creative potential.

The aim of this study is achieved by the following **tasks**:

- to define the nature of computer-mediated discourse in contemporary linguistics;
- to trace the main properties and genres of computer-mediated communication;
- to specify dialogicity of text-based forms of Internet communication and the ways of its achievement;
- to elucidate properties of the interaction via Instagram comments;
- to characterize lingual means of dialogicity manifestation in English and Ukrainian Instagram comments;

- to reveal creative potential of dialogicity in English and Ukrainian Instagram comments.

Methodology of this paper presupposes the application of both general scientific and specific linguistic methods. The methods of description, classification and generalization are employed to study theoretical issues of computer-mediated discourse, dialogicity, linguocreativity, interactivity, language games, and anomalies, etc. The method of discourse analysis is used to investigate functions, genres, and major aspects of computer-mediated communication. The semantic and stylistic method is applied to reveal the semantics and functioning of various lingual means that contribute to dialogicity presentation in English and Ukrainian Instagram comments. The method of contextual interpretative analysis is used to study the creative nature English and Ukrainian Instagram comments in various contexts.

The novelty of the paper lies in the investigation of new aspects of dialogicity, which have emerged to match the needs of computer-mediated communication. Moreover, this paper provides a close analysis of linguocreative potential of Instagram comments that were not in the focus of linguistic studies before.

Materials for the study served 70 Ukrainian and English Instagram comments.

Compositionally, the paper consists of the introduction, two chapters, conclusions to each chapter, general conclusions, and the list of references.

The **Introduction** of the paper presents the object and the subject of the research, underlines the novelty of the gained results, sets the main aim and the tasks by which it is achieved, considers the methods of research used in the paper.

Chapter One focuses on theoretical aspects of English and Ukrainian computer-mediated discourse; reveals the main properties and genres of computer-mediated communication; makes a survey of the linguocreative and dialogical properties of the online interaction.

Chapter Two studies major features of the interaction via Instagram comments; deals with lingual manifestations of English and Ukrainian Instagram comments, specifically in graphical, lexical, and syntactic games.

General Conclusions outlines the results of our investigation; summarizes dialogical and linguocreative potential of Ukrainian and English Instagram comments.

CHAPTER ONE

CREATIVE ASPECTS OF DIALOGICITY STUDY IN ENGLISH AND UKRAINIAN COMPUTER-MEDIATED COMMUNICATION: THEORETICAL ASSUMPTIONS

The Internet is a significant social phenomenon of our time. Computer technology is highly developed and involved in all areas of human life. It is impossible to imagine the existence of human beings without the Internet since it enables users to instantly exchange messages and data, even if the interlocutors are in different parts of the world. It has become noticeable enough that the Internet affects the language and the process of comprehending the information. The rapid development of technology gave birth to computer-mediated discourse that is currently being studied by different scholars as a relatively new socio-linguistic phenomenon.

1.1. Internet discourse in contemporary linguistics

The fact that the Internet has been one of the most significant inventions of humanity since the invention of the printing press cannot be denied. It seemed impossible before the invention of the Internet that so many people could always be interconnected and have permanent access to different resources and data, but nowadays, it is reality.

Despite the importance of discourse in linguistics, anthropology, sociology, sociolinguistics, philosophy, psycholinguistics, cognitive psychology, and other

disciplines, there is no universally accepted interpretation of it, encompassing all its properties and cases of application. Various scholars came up with quite diverse definitions of discourse, in accordance with the approaches they had applied (see Николаева, 1978, с. 467; Кубрякова, 2000, с. 13; Saussure, Bally and Baskin, 1974, с. 14; van Dijk, 1998, p. 352; Harris, 1952, p. 23). The most widely-spread interpretations present discourse as a coherent text; oral form of the text; dialogue; a group of statements related by the meaning; written or oral speech activity (Николаева, 1978, с. 467). In the article "Discourse analysis", American scholar Z. Harris used the notion of discourse for the first time and attempted to determine what the text was and whether it was a simple sequence of sentences or something more. He suggested a system that was hierarchically higher than the syntax level. According to Harris, understanding a discourse is closely related to this system (Harris, 1952, p. 23).

Considering various interpretation of discourse, researches distinguish communicative (functional), structural-syntactical, structural-stylistic, and socio-pragmatic approaches to the definition of discourse (Кубрякова, 2000, с. 13).

F. de Saussure addressed the discourse through the concepts of language and speech (Saussure, Bally & Baskin, 1974, p. 14). Speech and language have always been opposite concepts. F. de Saussure is one of the first scholars who focused on the differences between language and speech. He elaborated that by separating language from speech, one also separates: 1) social from individual; 2) significant from the most or less random. On the one hand, discourse is similar to speech, since it manifests itself in communication. On the other hand, systemic features of discourse organization and form relate it rather with the concept of language. But at the same time, language is a more abstract system than discourse (Saussure, Bally & Baskin, 1974, p. 14).

One of the main features that distinguishes discourse from language and speech is a close relation of discourse to socio-cultural context (Осипов, 2011, с. 126), that is always taken into account while analyzing the discourse. Discourse has become an object for interdisciplinary research since it is being addressed not

only from a linguistic perspective. For instance, sociolinguistics examines discourse as the communication between people who belong to one or another social group or are to a particular speech-behavioral situation. Pragmalinguistics focuses above all on the method and channel of communication (Осипов, 2011, с. 126). Linguistic philosophy considers speech in various modes of human existence, necessary for a person to survive. It presupposes two main registers, depending on the purpose of communication: institutional and gaming. Institutional discourse guides a person in the realities of our time (defines restrictions caused by social institutes and statuses). Gaming discourse allows to break speech stereotypes and provides prospects for creativity (Карасик, 2000, с. 16).

The communicative approach sees discourse as verbal interaction in the form of a dialogue or polylogue, or as the speech from the position of the addresser (Карасик, 1999, с. 5).

Broadly speaking, discourse can be viewed as a complex communicative event between the speaker and the listener in a particular temporal and spatial context. It can manifest itself both verbally and nonverbally, in written and oral interaction (e.g., conversation with a professor, reading news, the conversation between a salesperson and buyer). In its narrow sense, discourse is a verbal component of the communicative event, text, or conversation. In this case, discourse denotes the oral or written, completed, or continuous result of the interaction, comprehended by the addressee. Moreover, aside from the message itself, such extra lingual factors as interlocutors' knowledge, attitudes, goals play a crucial role in discourse comprehension (van Dijk, 1998, p. 352). In general, both broad and narrow views of discourse presuppose that discourse always refers to the actual communicative situation in the specific setting and context.

Academicians, who employ structural and syntactic approaches to discourse analysis, appeal to text while defining it. Discourse is defined as a text due to several reasons. Firstly, there is no equivalent to the word of discourse in some European languages, that is why the word text is usually used. Secondly, in

previous centuries linguists claimed that the concept of discourse included only language practice (Кубрякова, 2000, с. 15). Later on, scholars noticed that the notion of discourse could not be examined only in terms of written or oral speech, since it also includes extra lingual semiotic processes. Moreover, currently, great emphasis is put on the interactive nature of discourse (Борботько, 1981, с. 8).

Borbotko notices that discourse is a text, which encompasses sentences and their combinations into larger units. However, the text does not always stand for coherent speech, but discourse does (Борботько, 1981, с. 8). Consequently, the text is a more general concept than discourse. Discourse is always a certain type of text, but not all texts can be termed discourse.

Although the nature of discourse is close to the text, there are several distinctive features between these two concepts: the dynamic nature of discourse as opposed to the more static nature of the text since it primarily stands for the results of linguistic activity (Гальперин, 1981, с. 9). Moreover, discourse is often defined as the speech immersed in life. Therefore, researches do not apply the notion of discourse to ancient texts, which do not have explicit links with speech activity (Арутюнова, 2002, с. 137). Another difference between discourse and text embraces that discourse is a spoken text, while the text is the abstract grammatical notion. So, the concept of discourse is related to speech, while text refers to the language (van Dijk, 1998, p. 364).

The structural and stylistic approach sees discourse as a non-textual form of colloquial speech, characterized by the division into parts, the domination of associative links, spontaneity, and specific stylistics (Кубрякова, 2000, с. 16).

Pragmalinguistics defines discourse as the interactive activity of people that presupposes establishing and maintaining the contact, emotional and informational exchange, changing communication strategies, as a result, verbal and non-verbal means of communication (Карасик, 2000, с. 21). Therefore, the socio-pragmatic approach to discourse focuses on the process of speech, types of linguistic personalities and conditions of communication, personalities of the speaker and listener, their social status, knowledge, and previous experience, which contribute

to the success of the interaction and belong to an integral part of the communicative situation. Moreover, it also studies relations between linguistic units and the conditions of their use in the communicative situation, that presupposes oral or written interaction between who participants, who have specific goals and expectations (Арутюнова, 2002, с. 137).

Johnstone states that "to discourse analysts, "discourse" usually means actual instances of communication in the medium of language" (Johnstone, 2008, p. 1). Discourse might be understood as communicative and mental processes, leading to the emergence of the text, which cannot be separated from its situational context and social, cultural, historical, ideological, psychological factors, the system of speakers communicative-pragmatic cognitive goals. Therefore, texts are the basis for describing discourse, that is not limited by propositional and illocutionary aspects but presupposes the analysis of processes preceding the creation of texts (Чернявська, 2008, с. 1003). So, it is such a use of language, its grammar and vocabulary structures, which express a certain mentality or ideology. So, the socio-pragmatic approach to discourse deals with circumstances, methods, channels of communication, and the uniqueness of every participant of the communicative situation.

The rapid growth of the popularity of the Internet gave birth to a relatively new type of discourse. Scholars call it the virtual discourse (Компанцева, 2008), computer-mediated discourse (Herring, 2011) or Internet discourse (Гудзь, 2015). In modern linguistics, the Internet discourse is interpreted as:

- cognitive-communicative space of the Internet, where electronic transmission of the information along with the hypertext provides all circumstances for communication that results in the replacement of the real image by fictional (Рижков, 2010, с. 56);
- the process of text creation along with pragmalinguistic, socio-cultural and psychological factors; a social action with a particular goal, which comprises the interaction between people and their consciousness (Ахренова, 2009, с. 7);

- a text immersed in a communicative situation with the help of computers or other electronic devices (Лутовинова, 2009, с. 106);
- a complex semiotic system presented in the form of texts, images, and sounds, the main aim of which is to engage users in various types of discourse (Распопова, 2010, с. 44).

Researches worked out several properties, which distinguish the Internet discourse as a type of communication from other types of discourse (Галичкина, 2001, с. 5):

- electronic signal as a channel of interaction. Although there are many communication channels, the Internet remains the most multidimensional one, which provides enormous opportunities for interaction. The Internet discourse deals with a new way of communication, which is mediated with the help of phones, computers, and other electronic devices; virtuality and distance. The Internet discourse presupposes that the interlocutors can be located even in different countries, in other words, separated in space and time, that does not have any impact on the success of the interaction;

- anonymity. People converse in chats and forums in real-time, but they know practically nothing about each other, except for the nick and the information they provide while communicating. However, Internet users tend to avoid sharing personal information and provide imaginary facts about themselves. Anonymity and distance, the possibility to join or disconnect from online conversation anytime, contribute to the spread of deviant communicative behavior (spam, trolling, or flooding). Moreover, there is no responsibility for the actions and crimes committed on the Internet. In addition, anonymity and distance stimulate various violations of language norms and grammar rules. Nevertheless, many users of such social networks as Instagram, Facebook, Twitter post own videos and photos, tell a lot about their life (Мосейко, 2019, с. 154);

- hypertext. The traditional written text acquires the form of the hypertext on the Internet so that the data is perceived in 3 dimensions. The system of hyperlinks

to other texts and different parts of one text provides instant access to the information, enables users to deepen their knowledge in a particular sphere, structuralize the text and serve as the navigation;

- creolization. A combination of the means, which belong to different semiotic systems within one computer text, is called creolization. It usually incorporates alphabetic, figurative-visual, and figurative-auditory components. Consequently, the texts use verbal and non-verbal means, i.e., videos, photos, and memes. The combination of verbal and non-verbal means of communication provides Internet users with enormous opportunities for self-expression and influencing the addressee;

- status equality of interlocutors. The participation structure of Internet users is quite diverse. Nevertheless, social, economic, or political factors cannot prevent the interaction on the Internet, where everybody is equal;

- transferring of emotions, facial expressions, feelings with the help of graphic means. Even though Internet discourse is mediated, and there is no visual contact between interlocutors, Internet communication can be very emotional. People resort to various non-verbal means (emoticons, emojis, stickers, the specific use of punctuation marks) in order to convey emotions and feelings;

- specific computer ethics. A set of rules, tips, and guidelines for behavior and communication on the Internet is called netiquette. Sticking to the rules of the netiquette helps to avoid many troubles and discomfort while interacting on the Internet (Галичкина, 2001, с. 5).

The unique nature of the Internet discourse can be studied by describing its discursive properties: the channel of communication, communicative purpose, type of communicators, chronotype, genre composition of discourse, discursive picture of the world its linguistic embodiment. The computer-mediated channel is applied to reach such communicative purposes as search, transmission, discussion and storage of information, and interaction and entertainment. The Internet discourse erases social, gender, age, and other characteristics, so anyone can become a

participant of the communication on the Internet, regardless of the place of residence and time-zone. Moreover, the interaction occurs in three local-temporal positions: virtual, conditional, and real, so that the Internet discourse is ambivalent by its nature (Карасик, 1999, с. 22).

Speaking about genre composition, Internet discourse is a genre-generating sphere that promotes new genres. For instance, based on structural, compositional, and communicative features emerged such genres as e-mail, online conferences, blogs, online games, chats. The linguistic embodiment of Internet discourse stands for the combination of oral and written speech and the development of CMC (Гриценко, 2011).

In linguistics, there is no clear, universally accepted distinction between the concepts of "discourse" and "text", "discourse" and "speech". In this paper, we will adhere the hypothesis that discourse and text differ in a number of formal and functional aspects. The difference between discourse and speech lies primarily in the social orientation of the discourse and the individual nature of the speech.

1.2. Computer-mediated communication: major characteristics and genres

Integration of computers into person's socio-cultural and mental dimensions, technological progress has led to the emergence of a new type of interaction, namely, computer-mediated communication (CMC). According to J. December, computer-mediated communication is "a process of human communication via computers, involving people, situated in particular contexts, engaging in processes to shape media for a variety of purposes" (December, 1997).

CMC is carried out via different channels with various communication purposes. Although there is a significant number of studies related to CMC, Internet genres have not been fully studied yet. One of the classifications of Internet genres bases on their significant functions:

- informative genres are used to provide or receive information (web pages of universities and colleges, web pages of news agencies and online media, online encyclopedias, e-libraries);
- directive genres, the primary purpose of which is to motivate the addressee to act in a certain way (advertisements, commercial and private announcements, online stores and auctions);
- communicative genres serve to satisfy communication needs and presuppose the following etiquette standards (chats, e-mails, forums);
- presentational genres are mainly used for self-expression and presentation (personal web pages, blogs);
- aesthetic genres enable users to realize their artistic and creative potential and to make an impression on Internet users by creating imaginary reality (network romance, fiction);
- entertainment genres, which are mainly aimed at satisfying the need for entertainment by performing specific actions on the Internet (virtual worlds, games) (Щипицина, 2009, с. 74).

People interact via the Internet on a regular basis, therefore CMC serves all spheres of human's life. Crystal distinguishes five expansive content-based Internet situations: electronic mail (e-mail), asynchronous discussion groups, synchronous real-time chat groups, virtual universes, and the Internet (www). These communicative situations are unique, therefore, have their own distinctive features. The semantic properties differ depending on the way of communication, social, and cultural setting of the specific speech act. These Internet situations have in common visually-presented language, which appears to be the essential peculiarity of every communicative situation (Crystal, 2001, p. 10).

Email is the most popular service on the Internet since it enables users to communicate with family, friends and business partners and receive invitations, reviews, etc. Emails differ in their formality, length, content, presence of an attachment, and its type (Crystal, 2001, p. 11; Бирюкова, 2014, с. 84).

Chatgroups are constant conversations on a specific topic, held in 'rooms' on certain Internet websites (Crystal, 2001, p. 13). Depending on whether the discussion occurs in real or postponed time, chat groups can be synchronous or asynchronous. In a synchronous communicative situation, users enter a chat room, join a discussion in real-time, read other participants' replies, and provide their personal opinions regarding the topic. In asynchronous discussion groups, users enter chat rooms whenever they want and add something to the discussion, so it is accessible to them upon the request. Such discussions can last even for a few months. Crystal highlights that chatrooms can be global or local; controlled by an owner or moderator or uncontrolled at all (Crystal, 2001, p. 14; Бирюкова, 2014, с. 85).

Virtual worlds are nonexistent environments, which people can enter to take part in text-based imagery cooperation. In such non-realistic world, participants have the chance to encounter nonexistent and vividly portrayed situations, where they embrace new characters, investigate dreamlands, participate in novel endeavors and utilize their fake appearances in order to interact with other participants. The semantic prospects in virtual worlds are undoubtedly enormous.

Internet or The World Wide Web (WWW) represents the full collection of all personal computers connected to the Internet with their unique webpage addresses, introduced as the abbreviation www. The main function of the Internet is to interconnect people who possess a computer no matter where they dwell. Its numerous potential incorporates all encyclopedic references, documents, games, publications, news, all kinds of commercial transactions, etc. (Crystal, 2001, p. 15).

The communicative situations described below are not mutually exclusive since there are many cases when all components consolidate, or one situation is used inside of another. For instance, many websites contain chat rooms, email links as well, as various attachments.

As Figure 1.2.1. shows, the communicative approach to CMC puts forward the following types of interaction with regard to (Галичкина, 2004, с. 57):

the number of participants	<ul style="list-style-type: none"> • interpersonal • group • mass
the duration	<ul style="list-style-type: none"> • time-limited • time-unlimited
the form of communication	<ul style="list-style-type: none"> • oral • written
the channel of transmission and perception of information	<ul style="list-style-type: none"> • virtual • actual
the way of contact	<ul style="list-style-type: none"> • computer-mediated

Figure 1.2.1. Types of computer-mediated interaction

Linguists explore discourse interlocutors' strategies, methods of identity construction in the Internet space, properties of Internet genres, etc. within the framework of the discourse approach. Various structures or modes of CMC have quite diverse conditions for communication. They presuppose that different types of interactions are carried out for various purposes; therefore, they affect the language differently. In this context, Herring defines a mode as a genre of CMC that combines messaging protocols and the social and cultural practices that have evolved around their use. Basically, Herring confirms that CMC varies according to its application and the technology it is based on. Thus, synchronous CMC differs from asynchronous in message length, complexity, and interactivity due to the time limit for production and transmission of messages (Herring, 2004, p. 68).

Furthermore, as Figure 1.2.2. shows, there are two groups of varieties of text-based forms of CMC: technological and situational varieties that are usually taken into account while analyzing a communication situation (Herring, 2004, p. 67).

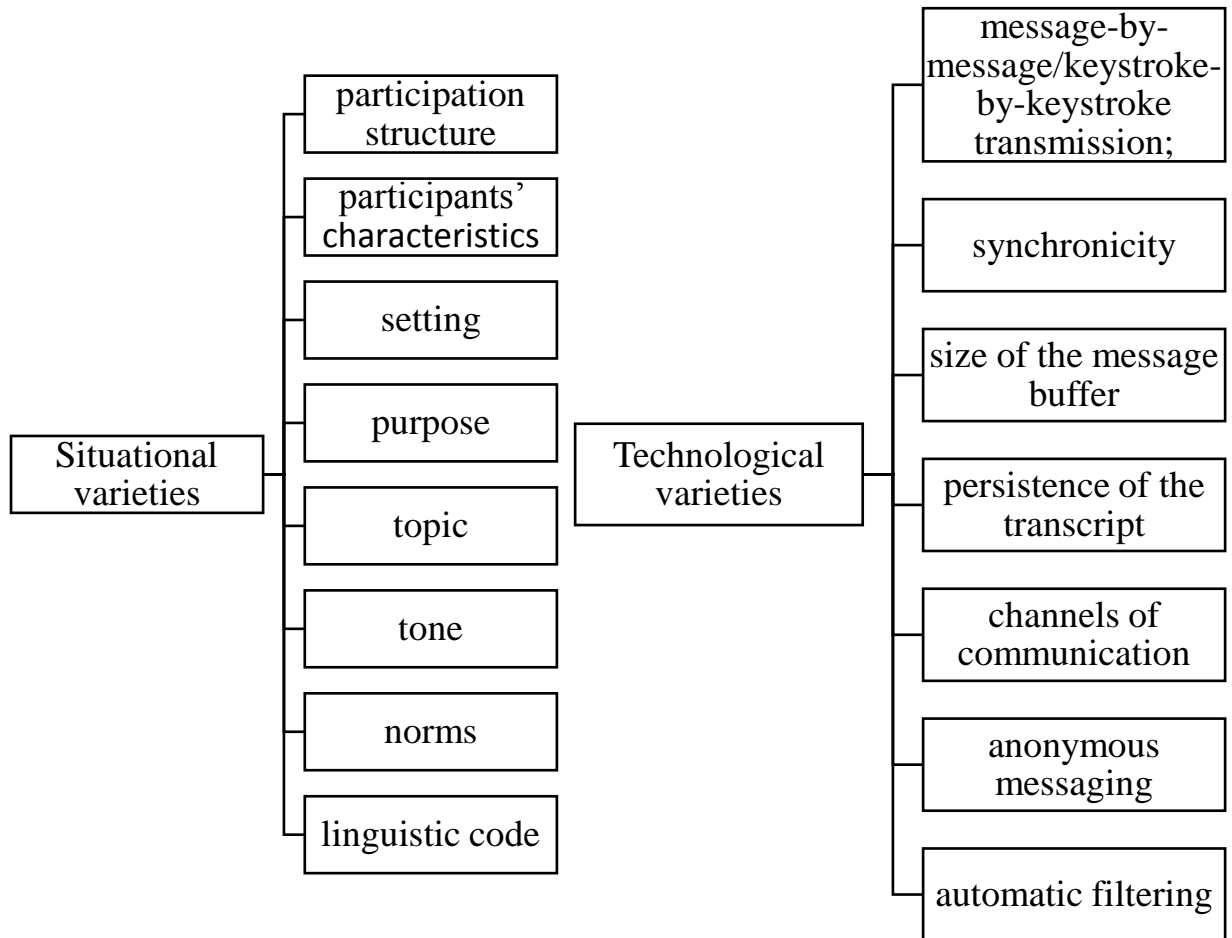


Figure 1.2.2. Technological and situational varieties of CMC

Linguists distinguish synchronous and asynchronous CMC (Бирюкова, 2014, с. 79; Herring, 2004, p. 67; Crystal, 2001, p. 14). Text-based asynchronous CMC does not require interlocutors to be online at the very moment of interaction, messages are stored, and the addressee can check them anytime. Nevertheless, in case both sides are signed in at the same time, the process of getting messages and replying to them is much faster. One of the perks of this type of interaction is that users have a chance to plan, edit, or delete their messages. Communication via emails is a great example of asynchronous communication (Бирюкова, 2014, с. 80).

Some researchers compare synchronous CMC to spoken interaction, where interlocutors have to be online simultaneously, although Crystal underlines that chat rooms are too constrained by the response time and slow speed of typing; that

is why it cannot be the complete analogy to speech (Crystal, 2001, p. 14). Unlike face-to-face interaction, asynchronous CMC does not require interlocutors to be physically present; they might even converse while being in different countries. Chat rooms, video conferences, instant messaging are vivid examples of such type of communication. In chat rooms, for instance, users type their messages in the chat window, and in such a way, all the people who have joined the discussion can see this message right away.

Herring underlines that message-by-message, or keystroke-by-keystroke transmission of information deals with the possibility of the simultaneous reaction during the communication act. The recipient cannot identify that a sender is replying with the message-by-message transmission until the message is actually sent and received. Therefore, the recipient cannot come up with a reply until they get a message. It is called "one-way" communication and points out that nowadays, it is the most widespread type of interaction (Cherny, 1999, p. 103). Keystroke-by-keystroke is the synonym for "two-way" communication that presupposes a sender and a receiver to observe what is being typed so that the interlocutors can prepare their responses in advance. The screen is divided into two or more parts, and the words of each participant appear keystroke-by-keystroke in the corresponding parts.

Size of message buffer refers to the number of characters the system allows to be used in one message. The buffer of emails is usually limitless; that is why users are permitted to provide as much data as possible within one email. Still, chat rooms, instant messaging, and other networks impose limits for the message size, for instance, 280 characters per tweet. Therefore, users can either opine quite briefly or divide their thought into two separate messages (Herring, 2007, p. 15).

The persistence of the transcript implies the time when messages remain available in the system from the moment they have been received. Herring indicates that emails, for example, are automatically stored in the mail-box until a user deletes them. Oppositely, in chat rooms, there is only a certain number of messages in the scrollbar buffer since new messages replace earlier ones, so that

the system does not store the messaging history. The whole chat history disappears once users close the chat window (Herring, 2007, p. 15).

CMC is seen as less affluent since there is usually only one data transmission channel, namely text. Nevertheless, technology is continually developing, and nowadays, many net-users prefer voice-based communication over text since it requires less time to record an audio message than to type the same information. Text-based communication can also incorporate illustrations (statistic or vilified). The significance of video-based communication has also increased recently, especially for those who are working remotely (Herring, 2007, p. 15).

Herring indicates that anonymous messaging, private messaging, filtering, and quoting refer “to technological affordances of CMC systems”. Many networks ask users to come up with a nickname that differs from their real name, thus encouraging anonymous interaction (Herring, 2007, p. 16).

Some chat rooms do not let carrying out private conversations if the chat window is open. In such cases, users need to open another window and only after that converse privately. Various computer systems provide mechanisms that filter messages if users decide to disregard some of them.

The order in which messages show up in the system is called the message format. Herring adds that it regulates what data is added automatically, how it is presented, and what happens when chat history gets loaded up. Many networks enable users to view new messages at the bottom of the page. However, in blogs, new posts appear on the very top of the page. Another example is wikis that allows users to pick where exactly they wish to put the data. As Herring states, if a person receives many emails they are more likely to reply to the recent one since it is seen on the top of the list of received emails (Herring, 2007, p. 17).

The participation structure corresponds to the actual or potential quantity of people who take part in the conversation. This term also refers to whether the communication is private, semi-private, or public; the degree of anonymity/pseudonymously that interlocutors would like to preserve. One more major property is whether it is one-to-one, one-to-many or many-to-many

interaction. According to Herring, the participation structure is closely connected to politeness. She specifies that public CMC and anonymous interaction inclines not to be very polite.

Participants' characteristics portray users' age, sex, education, experience, occupation, skills, background knowledge, beliefs, etc. (Herring, 2007, p. 19; Карасик, 1999, с. 28). These characteristics embrace users' role and status in real life, their mentalities, and accepted norms of interaction. All the factors mentioned above impact on the way how users converse and what language norms violate.

Herring distinguishes two major types of communication purposes: group purposes and goals of interaction (Herring, 2007, p. 20). Group purposes might be identified if more than two people interact and try to achieve certain professional, social, athletic, entertaining goals. Goals of interaction stand for what individuals want to accomplish while interacting, such as establishing social contacts, making friends, getting information, making an impression, finding out a solution, inducing some actions etc. Activities are a means of achieving communication goals. Herring differentiates such activities on the Internet as flirting, discussing and solving issues, job announcements, transmitting information, telling a joke, debating, sharing results, etc. (Herring, 2007, p. 20).

The topic signifies a particular subject that is being discussed. Chat rooms and forums have previously determined issues for discussion so that all users can express their opinion. Such communicative situations as virtual worlds usually have a theme that establishes further interaction, for example, a medieval village, a war with aliens, etc.

Tone presents a person's attitude towards others and the subject of communication. The following tones are distinguished by Herring: informal/formal, serious/playful, friendly/hostile, pessimistic/optimistic. Emojis, emoticons, and memes bear certain pragmatic meanings and help to establish the slant of a communication act (Huls, 2006, p. 9).

Norms allude to traditional practices within the communicative situation. Herring presents three types of norms: norms of organization, social appropriateness and language norms (Herring, 2007, p. 37).

Norms of organization appeal to formal or casual authoritative conventions that designate how groups are framed, how new participants are added to the group, whether there is a moderator, a leader or a person who is performing official functions, how messages are stored, how participants who break the rules are punished, etc.

Norms of social appropriateness deal with behavior guidelines and norms that take place in CMC. Some communicative groups publish the rules to be followed on the website or ask users to read and accept them before starting the interaction. In other groups, they are implicit, not presented on the website, but still, they need to be followed for the sake of successful communication (Herring, 2007, p. 37; O'Sullivan & Flanagin, 2003, p. 80).

Language norms comprise language specifics that can be appropriately understood by a particular group of users. These may incorporate contractions, abbreviations, jokes, understandable within a group, nicknames, etc. (Herring, 2007, p. 37; Cherny, 1999, p. 105).

The last situational variable Herring puts forward is the code that deals with a language or language variety utilized with the aim of communication. Although English is currently the most widespread language on the Internet, the situation is changing very fast: countries get access to the Internet, consequently begin using their native language for interaction purposes. A language variety incorporates a dialogue spoken within a certain geographical area. Standard English is the language of business formal communication (Androutsopoulos & Ziegler, 2004, p. 99; Herring, 2007, p. 22).

To sum it up, both situational and technological varieties mentioned by Herring seem to be independent, in practice very often overlap within communicative situations (Herring, 2004, p. 68).

The emergence of information technologies, the Internet, and, consequently, CMC has led to changes in the language serving this area. Moreover, these changes are so major and global that some linguists are already talking about developing of the computer-mediated language; namely, a special functional variety of the language used in the communication carried out via the Internet. The main reasons for singling the sublanguage out are the following:

- the sphere of usage of this sublanguage is clearly delimited from other spheres of communication since it is carried out via electronic means and is always mediated by them;
- its primary goal is to satisfy specific communicative purposes (the phatic purpose, that is, communication for the sake of communication, etc.);
- this sublanguage gave birth to new multimedia genres and genre formats, therefore, contributed to the development of new fields of study, which explore them from different prospects;
- linguistic means used in computer-mediated language are characterized by a certain set of lexical and grammatical features, which can be easily distinguished and structuralized (ИВАНОВ, 2000, с. 91).

At the same time, computer-mediated language tends to be rather a functional variety of language than a functional style due to some properties that differentiate the concept of "style" from the concept of "sublanguage" or "variety of language". These properties include a significant presence of neutral means of the standard language, both in the periphery and in the center, and non-normative means of the language, which brings it closer to the language of the media. This kind of language is stylistically open and cannot be reduced to any language's functional styles and varieties. Moreover, it cannot be associated with any area of communication or type of discourse (scientific, religious, educational, etc.), it serves everyday human communication (ИВАНОВ, 2000, с. 93).

The computer-mediated language combines features of both oral and written speech. The language exists on the Internet, mainly in its written form, but under

the conditions of the highly interactive nature of communication, the rate of speech is closer to its oral form. Before the advent of the Internet, spontaneous speech was manifested primarily in its oral form. Nevertheless, spontaneous spoken language remains recorded in writing on the Internet.

The main differences between oral and written speech were worked out by Crystal (Crystal, 1998, p. 2). Oral speech is dynamic and time-bound. It assumes direct interaction between the speaker and listener, and each utterance, as a rule, is addressed to somebody. On the contrary, written speech is space-bound, and in most cases, especially during CMC, the addresser is not aware of anything about the addressee.

There are no pauses between production and the perception of oral speech. The listener immediately perceives every utterance of the speaker; therefore, interlocutors usually cannot prepare their responses in advance. By contrast, there is always a pause between the production and perception of the message in writing. In addition, in most cases, the message addresses a certain number of readers, who can read it several times, carefully analyze its content, and then respond.

Oral communication usually presupposes face to face interaction, that makes immediate feedback possible. Moreover, interlocutors use gestures, facial expressions in order to convey emotions or certain shades of meaning. The absence of visual contact makes comprehending the message more complicated; consequently, the writer should pick up those words, which can properly transmit the meaning. Moreover, one cannot expect an immediate response in writing.

Oral speech is characterized by a significant number of contractions, slang, awkward words. Complicated grammar constructions, such as long coordinate sentences, are used rarely, in comparison to writing. However, a number of colloquial words are rarely used in oral speech.

Errors arising during oral speech cannot be corrected, while errors, which occur in writing, are easily fixed before sending the message. Such prosody component as loudness, tempo, rhythm, and pauses are unique features of oral speech and cannot be transmitted into writing. Capitalization, italics, spatial

organization, and punctuation are the most distinctive properties of the written form of communication (Crystal, 1998, p. 2).

We can conclude that CMC combines the features of both oral and written speech due to the fact, that written form is very often used with the purpose of instant communication. Similarly to face-to-face communication interaction via Skype, Zoom, Microsoft Teams is quite dynamic, requires quick responses. In other words, users immediately exchange the information, or at least the delay does not exceed a few seconds. As a result, CMC corresponds to oral communication in many aspects, even though users may be located in different countries. In addition, users are deprived of the ability to think over every message while using a video-based form of communication. Many users do not think a lot about the content of the message even while using a text-based form of communication, because if all interlocutors are online, the process of sending and receiving messages takes a few seconds, that does not allow to reread the message and results in a large number of typos and errors. Considering these features, the Internet communication language cannot be identified with either spoken language or written language, even though it shares some common features of both. Crystal admits that CMC tends to be the innovative medium that portrays how language styles adapt for users to achieve certain goals of the interaction (Crystal, 2001, p. 24). However, Sveningsson mentions that one cannot view CMC as one homogenous type of interaction since there are many different styles and genres of CMC. Moreover, they vary within the same type of media and between different ones (Sveningsson, 2001, p. 26).

The development of a new communicative environment, the virtual reality that has never existed before, leads to the emergence of a relatively new linguistic discipline that focuses on the most distinctive Internet language features, namely Internet linguistics. Being a polyparadigmatic discipline, it focuses on the typological features of all levels of CMC (functional-systemic, discursive, cognitive, sociolinguistic, and linguogenderological) (Компанцева, 2010, с. 27). Crystal adds that Internet linguistics should study a large number of problems, including purely linguistic issues as well as sociolinguistic and educational aspects

(for example, the development of language filters for unwanted messages, problems of multilingualism on the Internet, teaching schoolchildren the peculiarities of the Internet language) (Crystal, 2006, p. 1).

To sum up, many linguists address the CMC since it has been shaping the process of interaction and its language means.

1.3. Dialogic features of computer-mediated communication

The Internet enables millions of people to search and transmit information, share photos and videos, communicate on different platforms by sending and receiving messages and emails within a few seconds. According to the Cambridge dictionary, communication is the process of interaction between people, when participants not only exchange information but also express its assessment, own emotions and attitudes to the subject matter of the communicative act (Cambridge dictionary). CMC is mutually directed, in other words, interactive. This means that any user can take an active part in the interaction, not only in the role of a recipient but also sender of messages.

Academicians distinguish two communication models, namely linear and interactive. The linear communicative model was developed by Shannon & Weaver in 1948 (Почепцов, 2001, с. 127). Researchers came up with three levels of communication: technical, semantic, and efficiency level. The accuracy of transmitting information from a sender to a receiver belongs to the technological level, while the semantic level deals with the interpretation of the message, specifically how the perception of the sent message differs from the was received one. The efficiency level refers to the success of interlocutors' behavior change regarding the message itself. As Figure 1.3.1. shows, the linear communicative model consists of five elements arranged in a linear sequence: a source of information, transmitter, transmission channel, receiver, and place of destination.

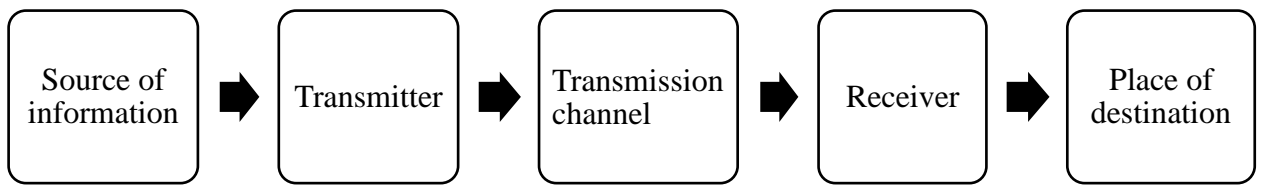


Figure 1.3.1. Shannon & Weaver's linear communication model

This model presupposes only one-way communication, where a person can be either a sender or a receiver, but not both (Почепцов, 2001, с. 127).

Yakobson interpreted Shannon and Weaver's model differently and distinguished six components of the linear communicative model: addresser, message, context, code, contact, and addressee (see Figure 1.3.2.). Each component has a certain function: the expressive function of communication (stands for the possibility of different interpretations of the same content by different addressees), the metalinguistic function (shows the importance of code in the process of interaction), the connotative function (implies addressee-orientation), the cognitive function (reflects context orientation), the phatic function (manifests itself in maintaining the contact between interlocutors), the poetic function (illustrates the form of presentation of information).

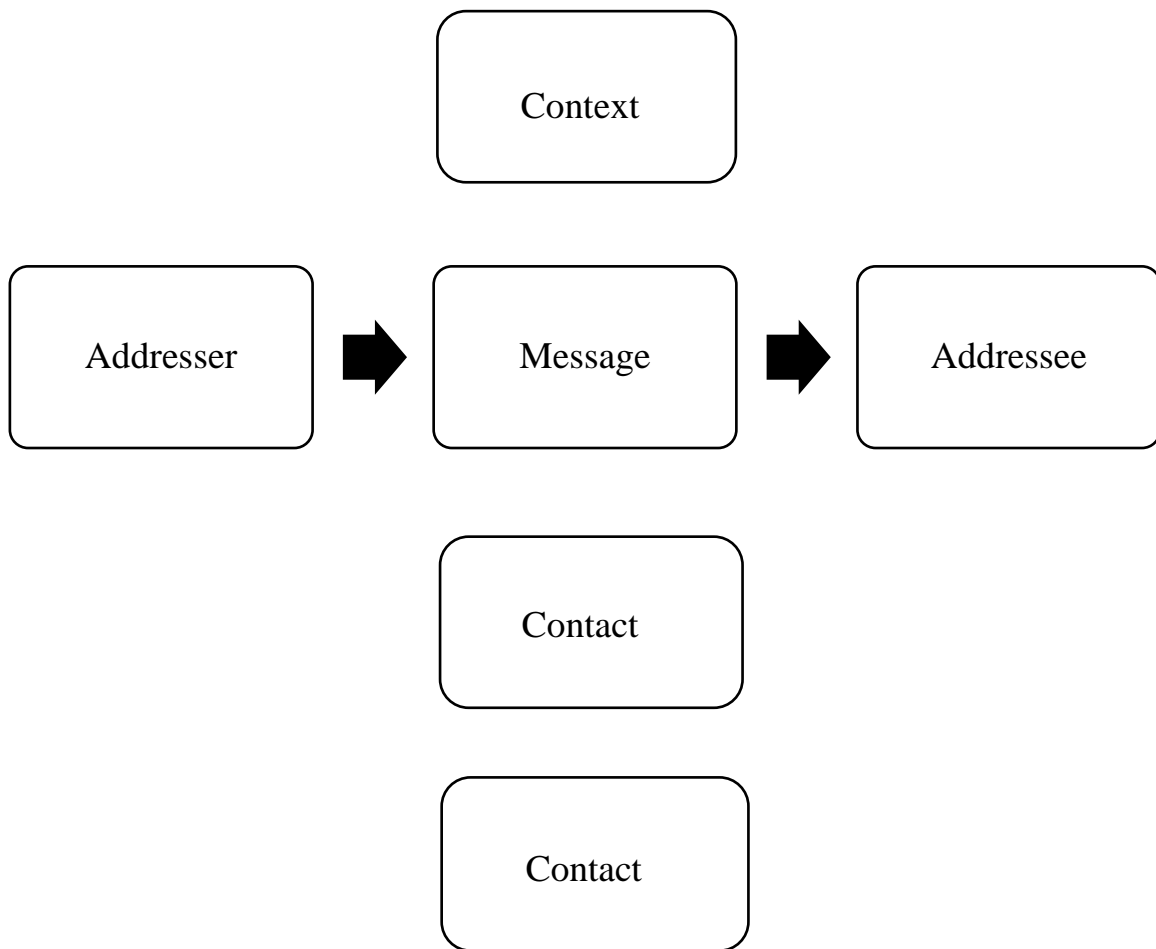


Figure 1.3.2 Jakobson's linear communication model

According to Jakobson, there are two participants in the speech act: the addresser, who encodes a message, and the addressee, who decodes it. The academic associates the context with the content of the message, while contact performs the regulatory function of communication (Якобсон, 1985, с. 203).

The interactive model portrays such communication, which presupposes a regular change of positions of a sender and receiver in producing messages and receiving feedback. Schramm was one of the first academics who presented the interactive model of communication (see Figure 1.3.3.). He admitted that communicative goals are the most crucial component of any interaction; therefore expanded the linear model. Unlike researchers who worked on the linear communicative model, Schramm emphasized the needs of the main participants of a speech act – the sender and recipient of information. He admitted that the addresser starts to converse with a certain purpose (to inform, teach, threaten,

entertain, offer, convince). The addressee's goals are to get information, to learn, to enjoy, and share the opinion about what has been said.

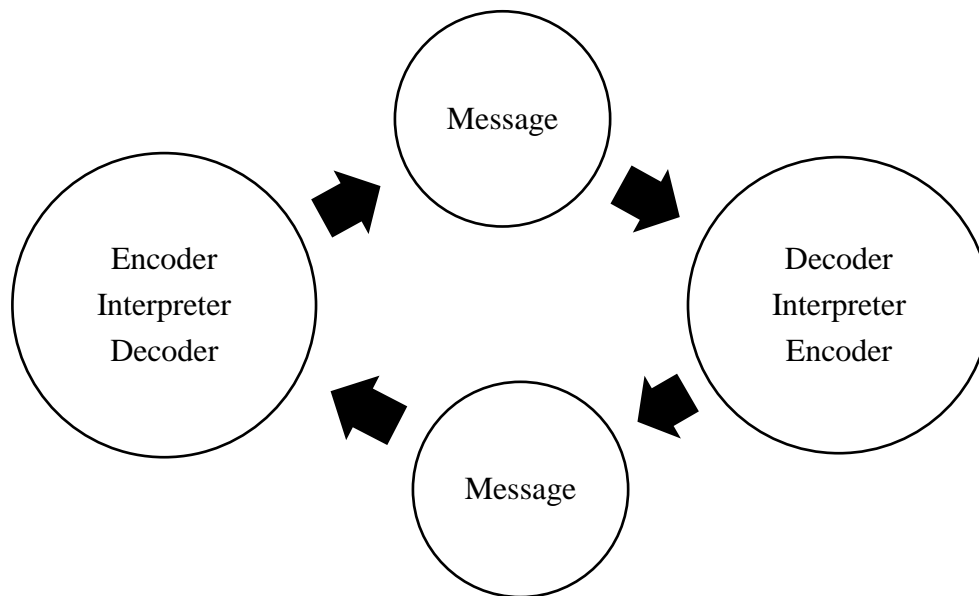


Figure 1.3.3. Schramm's interactive communication model

Consequently, communication is the process of establishing contact between a sender and a receiver with the help of messages. Schramm also pointed out that without three interrelated processes – encoding, decoding, and interpreting a message – the communication process cannot be considered valid (Schramm, 1971).

Another variation of this model was worked out by Bakhtin (Бахтин, 1979, с. 362). The model embraces two ideas: dialogicity and carnivalization. The main feature of a dialogical nature of communication is its addressee orientation. It assumes that any utterance has an addresser and addressee; therefore, the addresser must bear in mind who they converse with and consider the addressee's views, beliefs, ability to interpret, awareness of the situation, and knowledge of the topic. The second Bahtin's idea is carnivalization, which is an example of a festive communication, in which the distinction between actors and spectators is erased. Everyone lives in the carnival, not just watches it (Бахтин, 1979, с. 363).

To conclude, communication models and their elements enable to study the components of interaction and its success, effectiveness, and various obstacles that

can occur. In general, all existing communication models are characterized by the obligatory presence of four components: a sender, channel, message, and a recipient. Communication models that might be observed in the mass media, including the Internet, are primarily focused on the goals of interaction and ways of their achievement, consider all conditions and the roles of addresser and addressee.

Moreover, the communicative model always presupposes interactivity, in other words, the mutual activity of interlocutors in which each participant can take the speaker's role from time to time. Consequently, interactivity implies not only the presence of the addresser and addressee but speech activity between two and more people (Щипицина, 2009, с. 36). Interactivity of CMC allows users to enter into direct dialogues with the audience to receive the feedback (Терских, 2014, с. 275). Two major aspects of interactivity embrace a person's ability to influence the content, form and thematic orientation of computer programs or electronic resources; the ability to communicate, opine and ask the others' opinion regarding certain issue (Щипицина, 2009, с. 36).

The first aspect is realized, for example, through in-text search and the ability to change the text's form. Barnes calls it the interaction between a man and a computer (Barnes, 2003, p. 20). The second aspect, namely the conversation between the author and the reader, is incredibly substantial while dealing with CMC because interactivity is mostly implemented in the form of comments in social networks, blogs, forums, etc. In such cases, interactivity manifests itself through dialogicity, that is appealing to the addressee. Being one of the main properties of CMC dialogicity might be traced even in monologues (Щипицина, 2009, с. 36).

For instance, emails always seem to presuppose interactivity, however in some cases, the addressee might dispose to further interaction and ask questions, but in other situation just provide brief information without waiting for any feedback. A thread of emails, where people converse about certain topics is always interactive, due to the fact that there is a dialogue between the addresser and

addressee. Another example of a communicative situation that is highly interactive is chat, where a multitude of people can take part in the discussion, making a polylogue. Some participants are more active since they manage to send more replies than others; however, everyone can provide as many replies as they are willing to. Interactivity is crucial in virtual worlds, the primary purpose of which is entertainment. On the one hand, players converse with their imaginary sidekicks to discuss and plan the course of events. On the other hand, there is always computer-human interaction, namely, players are provided with information about the history and purpose of the game, advice for beginners, list of teams, etc.

Interactivity of a text is based on its dialogicity. Fundamental theories about the nature of dialogicity were worked out by two philosophers – Buber and Bakhtin (Бубер, 1993, Бахтин, 2000). Considering this phenomenon as a primary feature of human relations, they stated that people acquire their own essence only by interaction with others. Moreover, people always comprehend themselves and the world in the form of a dialogue. One of the critical points of Buber's philosophy is the problem of interpersonal communication. Buber defined dialogue as people's attitude towards each other manifested in the process of interaction. Life is essentially a complex of interpersonal relationships, and the primary goal of human existence is to address the others and respond to their appeal (Бахтин, 2000, с. 128).

Buber stated that language is not the main component of dialogue, but mutual orientation and openness are; that is why a dialogue starts not from the moment the first word is said, but once the mutual contact between interlocutors is established. Thus, the dialogue is not just any communication act where two people interact. Dialogue is a special relationship between interlocutors, who perceive each other as a friend. Buber elaborates that we may talk about a dialogue only in case its content prevails over the form (Бубер, 1993, с. 231).

Whereas Buber emphasizes the ethical aspect of dialogicity, the moment of internal connection of interlocutors, Bakhtin focuses on its polemical nature, ideas of life struggle, and self-expression. Bakhtin believes that dialogicity is a necessary

form of interaction between equal consciousnesses, between the I and Others. Therefore, he stresses its ontological status, namely, “to be is to communicate dialogically” (Бахтин, 2000, сс. 130-156). Moreover, people exchange their semantic positions – their view of life, opinions about certain facts, phenomenon communication. Dialogical relations are the result of such an exchange. In addition, Bakhtin introduces the principle of carnivalization. Carnival is an activity that mixes various texts, ideas, cultures. The protagonist of the carnival performs roles of both the participant and the spectator – carnival laughter. Laughter is the unity of opposites, for instance, birth - abuse, defeat - victory that excludes any one-sided interaction; that is why it is a significant component of any dialogue. The primary function of the laughter is to prevent the dialogue from turning it into a monologue (Бахтин, 2000, с. 135).

Dialogicity is interpreted as a property of the text (utterance) that reflects the attitude of the speaker and listener towards one another; relation of "I" and "you" spheres. It manifests itself in the multi-faceted nature of verbal communication, which is realized in dialogues itself, in dialogues between texts and monologues with features of both oral dialogues and written speech. Therefore, we may talk about external and internal dialogicity in this context (Дускаева, 2012, с. 21).

Internal dialogicity displays in the question-and-answer form of communication and the assessment of other people’s semantic positions. It stands for the addressee orientation of any speech act, reveals the status of the addressee along with relations between the addresser and addressee (Чубай, 2014, с. 32; Дускаева, 2012, с. 22). It might be traced in interviews, conversations, discussions, where direct replication is essential for reaching the interaction goals. Thus, internal dialogicity deals with the text’s communicative-pragmatic nature and manifests itself at the semantic, lexical, and grammatical levels by a certain system of linguistic means.

External dialogicity is a semiotic and intertextual phenomenon that embraces the connection of texts with each other through intertextual links and intertextual dialogism formed by the elements of the author’s comment. Bakhtin states that the

text lives only when it is linked with another text: the dialogue might appear at this point (Бахтин, 2000, с. 203). In this case, concepts of external dialogicity and intertextuality coincide.

External dialogicity can be achieved by specific linguistic means, namely, pronouns of the first person plural and singular ("We" sphere), question-answer units, forms of the imperative mood, address, interrogative sentences. Means of internal dialogicity ("I" spheres) are forms of transmitting indirect speech and quotes (Чубай, 2014, с. 30).

Dialogicity is traced not only in dialogues but also in monologues if the addressee provides their reaction to the message. In various forms and spheres of communication, the nature of dialogicity is quite heterogeneous. Nevertheless, in most cases, it is the most vividly expressed in the form of oral and written dialogue.

A chain of sentences, produced alternately by participants, where each participant is either as a speaker or as a listener (reader) is considered to be a dialogue (Домрачева & Аксьонова, 2001, с. 39). A typical set of constituents of an oral dialogue embrace:

1. The establishment of visual and speech contact between interlocutors (*Hello. Excuse me?*)
2. The beginning of the conversation: a) greeting; b) asking whether a person is willing to converse (*Can you speak right now? Do you have a minute? Excuse me, can I ask you something?*) c) asking about how the interlocutor is doing; d) announcing the purpose of the conversation.
3. The development of conversation is determined by the interlocutor's reaction to the information, their initiative to become a speaker;
4. The end of conversation: a) summary of the conversation; b) parting (Домрачева & Аксьонова, 2001, с. 39).

Dialogical speech is considered to be situational, contextual, and elliptical. In case a dialogue is rich in incomplete statements that are understandable, researches talk about the situational nature of the dialogue. Contextuality

presupposes that every new replica is determined by the previous one. Ellipticity manifests itself in clichés ("ready-made" speech units), pause fillers, absence of one or both main members of the sentence, which may be easily filled in with the help of the context. Clichés are typically used to express gratitude, greetings, congratulations, regret etc. One can use pause fillers in order to avoid awkward silence while thinking over the next replica (Ларута, 2007, с. 206).

According to the purpose of the interaction, Arutyunova highlights such types of dialogues: informational dialogue, in the process of which interlocutors are willing to provide and receive some information (make-know discourse); prescriptive dialogue, where one of the interlocutors would like another one to perform a certain action (make-do discourse); exchange of opinions, aiming at making decisions or finding out the truth (make-believe discourse); dialogue, the main goal of which is to establish and regulate interpersonal relationships (interpersonal-relations discourse) (Арутюнова, 1999, с. 649).

There are four types of dialogical communication concerning the semantics of dialogue and the its lexical-syntactic structure (Соловьева, 1965, сс. 104-110):

- dispute, the primary purpose of which is to convince the interlocutor in the correctness of own beliefs. In the majority of cases, participants have different views of a certain topic; therefore, they attempt to persuade each other by providing logical arguments. Such type of dialogues may comprise lexico-syntactic parallelism in replicas, interrupting the interlocutor or, conversely, picking up their thoughts;
- explanation, in which one of the interlocutors ask different types of persistent and even disturbing questions to find out something interesting and significant. The goal of the speech act is achieved by asking primarily ironic, mocking, indignant questions;
- emotional conflict is determined by the presence of opposite views and opinions that results in a quarrel. Emotions prevail over the logic; therefore, interlocutors appeal to emotionally colored vocabulary and criticism;

- unison stands for the exchange of memories and impressions, which connect the interlocutors. The element of struggle, which is typical for three types of dialogues mentioned above, is substituted in dialogues-unisons by common experience under discussion (СОЛОВЬЕВА, 1965, с. 107).

According to the number of participants, Skalkin distinguishes dialogue, triologue, and polylogue. He also mentions three types of dialogical communication regarding its social and communicative nature:

- social contact (buying groceries, exchanging currencies),
- business conversation (presenting a project, taking an exam),
- casual conversation (telling relatives what happened at school, discussing the wedding) (СКАЛКИН, 1989, с. 6).

According to the peculiarities of creation, scientists oppose primary (natural) and secondary (reproduced by artistic or other means) dialogues (КОЛОКОЛЬЦЕВА, 2012, с. 77).

Natural dialogues are produced by interlocutors during eye-to-eye conversations so that two people are physically present at the moment of interaction. On the contrary, secondary dialogues are reproduced by the writers, screenwriters, advertisers, etc., taking into account the basic rules of dialogical communication. In this case, the addresser and the addressee are not linked by the common chronotype. In addition, the linguistic organization of the reproduced dialogues cannot fully correspond to the natural dialogues' structural features. According to the form of implementation, dialogues are divided into oral and written. In most cases primary dialogical belong to the oral form of implementation. Nevertheless, the oral form of realization does not determine the primacy of dialogue as, for instance, in plays, advertisement, rehearsals, etc. (КОЛОКОЛЬЦЕВА, 2012, с. 77).

We may classify dialogues in CMC as secondary because the interlocutors are not physically present at the moment of interaction. Secondary dialogues in

CMC serve as an excellent platform for displaying the linguocreativity of the language.

1.4. Linguistics of creativity as a new research area

The Internet has become an integral part of people's life. Contemporary social networks serve not just as platforms for interaction but also to check the latest news, promote products, take part in lotteries, etc. Therefore, they perform various functions and provide users with enormous possibilities to express their creativity.

Creativity is usually perceived as the rethinking of reality that results in the creation of comparatively new phenomena, objects, and the advancement of already established ideas, consequently, constructing new meanings and their embodiment into renewed concepts (Гилфорд, 1965, с. 14).

The main aspects of creativity embrace:

1. originality – the ability to establish distant associations, provide an original response;
2. semantic flexibility – determination of the main property of an object and suggesting a new version of its use;
3. figurative flexibility – modification of a stimulus in order to reveal new properties and opportunities of its use;
4. semantic flexibility – spontaneous generation of various ideas in a non-regulated communicative situation (Гилфорд, 1965, с. 14).

One of the types of creativity – linguistic – is defined as a system of knowledge about the language that is used by speakers to create new words, transform already existing language units in order to expand their semantics, attract attention, achieve a certain effect (Базилевич, 2015, с. 21). Unconventional use of language units on phonetic, lexical, morphological, syntactic, and stylistic levels demonstrate the linguocreative potential of the language, that presupposes that language users do not just reproduce, but recreate, refashion and put in another

context (recontextualize) linguistic units in the process of communication (Swann & Maybin, 2007, p. 491). Creativity as an integral property of the language can be traced in different forms of CMC. The fact that the main aim of many texts posted on the Internet, is not to provide information but to attract possible readers' attention, forces their authors to pay special attention to how the text looks like.

While dealing with the creative potential of the language, researchers often rely on the conception of W. von Humboldt, which states that a person, who can speak, uses the linguistic means in an infinite number of ways, thus emphasizing the enormous creative potential inherent of the language, which finds its actualization in speech activity (Звегинцев, 2001, с. 181).

Linguistic creativity is realized at three levels through specific communication strategies. At the first level, verbal-semantic, linguistic creativity represents a desire to use language means and reach certain communicative goals. The second level stands for the readiness to choose stylistic devices, definitions, aphorisms, and proverbs in accordance to the speaker's worldview. The third level, motivational, deals with the pragmatic function of linguistic creativity, namely, with the speaker's ability to vary the language utterance in accordance with the communicative task (Щербакова & Левичева, 2012, с. 99).

One of the manifestations of the creative potential of the language is linguistic anomalies and language games (Гридина, 2016, с. 143; Базилевич, 2015, с. 21; Булыгина & Шмелев, 1997, с. 440).

One of the linguistic phenomena used to convey the linguo-creative potential of the language is linguistic anomaly. Although the understanding of this notion is quite ambiguous, most linguists tend to define linguistic anomalies as the unintentional or deliberate deviation of compatibility and forms of linguistic units at various language levels (Булыгина & Шмелев, 1997, с. 441). In this context, special attention is paid to such a deliberate deviation from the norm, which increases the informative capacity of the content, since linguistic anomalies create new meanings, increase expressiveness, and become a stylistic device. The broader interpretation incorporates not only violation of forms, but also various semantic,

stylistic, narrative and pragmatic deviations of the standard language, which are functionally loaded (fulfill the aesthetic intention of the author and portray the author's world) (Радби́ль, 2006, с. 309).

Researchers apply both literal and linguistic approaches to understanding the essence and functions of anomalies. Literary critics point out that linguistic anomalies serve as the creative means of reflecting disharmony of reality. In other words, scholars address linguistic anomalies through the notion of defamiliarisation, particularly from the author's position, in such a way showing the isomorphism between the author's picture of the world and the linguistic means of its representation (Гажева, 2007, с. 401; Кобозева, 1990, с. 195).

The emergence of the theory of anomalies in linguistics is associated with N. Chomsky's separation of syntactical structures into marked and unmarked, i.e., grammatically correct and incorrect (grammatical and ungrammatical). Some violations of language norms have eventually evolved from grammar to semantics and stylistic and began to be viewed as such deviations, which receive new interpretations and serve as one of the figurative means, performing certain expressive functions. The main types of linguistic anomalies incorporate:

- level anomalies (phonetic, morphological, syntactic, semantic, pragmatic, etc.);
 - degree anomalies (completely wrong, wrong, not quite right etc.);
 - intentional anomalies (deliberate violations of language rules, which are classified according to a speaker's intentions (Булыгина & Шмелев, 1997, с. 442);
 - unintentional anomalies (accidental violations of language rules);
 - anomalies, arising as a result of tautology, contradiction, etc.
- (Апресян, 1990, с. 50).

Being the result of the speaker's linguo-creative activity, the concept of linguistic anomalies intersect with language games, which also relates to the speaker's linguistic and creative activity. However, the main goals of language

games are quite different. They may not pursue any goals other than purely entertaining ones: increasing the ease of communication, an unusual way of expression, nonsense, etc. (Булыгина & Шмелев, 1997, с. 448).

A language game is a certain type of speech behavior, based on the deliberate violation of the systemic relations of the language, i.e., on the destruction of speech norms to create non-canonical linguistic structures, which acquire expressive meaning and ability to evoke a particular stylistic effect, i.e., the aesthetic one (Кожина, 2006, с. 657). In addition, it violates the associative stereotypes of the usage of the verbal signs, as well as the potential registers of word-creation and text-generation (Гридина, 2016, с. 143). Sannikov suggests that the language game manifests itself at all language levels: phonetic, graphic, spelling, pragmatic, and stylistic. Moreover, every conscious manipulation of language units based on eccentricity (violation of spelling rules, vivid metaphor, метонимы, periphrasis, etc.) should also be classified as a language game (Санников, 1999, с. 376).

In such a form of speech behavior, the addresser demonstrates wit, accompanied by the emergence of a comic effect. Consequently, the addressee shows their creativity through comprehending the language game in a proper way (Нухов, 1997, сс. 36-37; Гридина, 1996, с. 12). Thus, the language game is associated with the comic effect on the interlocutors, based on the conscious violation of functional and semantic patterns of the language. However, in some cases, entertainment is only the cover, while the major purpose of the language game is to address the relevant issues of the society.

The main properties of the language game are rich associativity, a conscious search for unusual means of interaction, ways of a non-traditional embodiment of linguistic means and laws (Рут & Иванова, 2009, с. 78).

Weblogs, social networks, and chats provide Internet users with huge opportunities to implement the language game that can cover all language levels. On the one hand, the written form of CMC allows to spend unlimited amount of time creating and editing the text, which enhances the addresser's creative

potential. On the other hand, the addressee can reread the text several times to comprehend all facets of the language game along with linguistic means, applied for its creation, and evaluate the addresser's creative skill and innovation. Thus, in comparison to the language game in oral communicative genres, text-based language game is more complicated, original, fully, and correctly perceived.

The language game in social networks becomes more vivid and expressive because most communicators are not anonymous, unlike in chats and forums. In addition, people who resort to the language game while interacting in thematic groups, leaving comments, responding to posts, suggesting their own opinions demonstrate solidarity with like-minded people.

Internet users resort to language games in social networks in order to

- attract the interlocutor's attention and leave an impression on them, reduce the distance between the addresser and addressee and create a friendly atmosphere;
- express own identity (the possibility of self-identification, creating own style, demonstrating specific skills, knowledge) (Якоба, 2013, с. 90).

In general, language games help to reflect communicators' assessment of reality, self-identification, and emotions. Due to the lack of visual contact, CMC focuses only on the language means, which determines the aesthetic function of linguistic units, including language game.

Conclusions to Chapter One

1. The emergence of modern technologies that allow storing large amounts of information and interacting with an infinite number of people worldwide has completely changed the nature of communication. Therefore, scholars highlight the development of a new type of interaction, carried out online, the primary goals of which are achieved by transmitting the information in the form of written creolized text that combines verbal and visual components.

2. According to the number of participants and the context, computer-mediated interaction can be either mass (includes a large number of people

regardless of location, position, social status), group (interaction in Internet communities), or interpersonal (private messages). According to the time of establishing and maintaining contact, linguists distinguish time-limited (chats, forums) and time-unlimited (e-mails) CMC. Regarding the channel of transmission and perception of information, there is actual (communication between real interlocutors) and virtual (interaction between imaginary personalities).

3. The main properties of all Internet situations are linguocreativity and dialogicity. Dialogicity reflects relations between the addresser and addressee, their semantic positions, mutual communicative orientation, usage of specific linguistic means, etc. Dialogical interaction consists of structurally, semantically, and functionally connected replicas, which require an answer.

4. CMC serves as an excellent platform for demonstrating the linguocreative potential of the English and Ukrainian languages that manifests itself in language games. A language game is linguopoetological technique, which implies stylistically motivated violation of language and/or speech norms, aiming at entertaining the audience by generating new meanings. Graphical, syntactic, and lexical games appear to be unique features of the interaction via comments.

CHAPTER TWO

LINGUAL MANIFESTATIONS OF CREATIVITY IN ENGLISH AND UKRAINIAN INSTAGRAM COMMENTS

The development of social networks has significantly altered the nature of communication. Millions of people worldwide spend a few hours a day checking new posts and commenting on them on Instagram. They endeavor to provide eye-catching comments using the linguocreative potential of the language to the fullest, that results in various language games.

2.1. Instagram comments as an interactive platform for communication

Among a significant number of various blogs, chat rooms, imaginary worlds, and social networks on the Internet, Instagram remains the most popular platform for communication over the past few years. Instagram discourse is formed as hypertext that is a specific form of the written text organization, carried out via the Internet and characterized by non-linear writing and reading (Рязанцева, 2010, с. 24).

The main principle of Instagram lies in posting a video or a photo with a caption or without that encouraging users to comment on it and rate it by “like”. It does not require any special knowledge or skills to quickly edit a photo taken on a smartphone and share it with followers. One can also add the location where it was taken and tag people on the photo. Therefore, an Instagram post is always a secondary, complex hypergenre, which comprises a sequence of speech genres organized non-linearly (caption to a photograph, location tag). Photo captions and comments may include such subgenres as pranks, gratitude, advice, information requests, compliments, congratulations, threats, etc. (Щурина, 2016, с. 158).

Academicians point out the following specifics of the interaction on Instagram (Щурина, 2016, сс. 159-164; Аникина, 2015, с. 235; Карпоян, 2015, с. 84):

- creolization. Although the main function of Instagram is to serve as a platform for sharing photos and videos, it has been widely used for communication purposes. The combination of two sign systems contributes to the creolized nature of Instagram posts, where visual and verbal elements are closely connected and perceived as a single unit (e.g., a photo or a video with its caption and comments on it);

- hashtag (#) stands for words or phrases starting with a "#" followed by any combination of characters that does not only state the main idea of a post or a comment but also allows net-users to group thematically related photos so that posts and comments, which concern a particular event, person, story, etc. can be easily found within a few seconds. In most cases, new hashtags appear right after something significant has happened and instantly spread all over the Internet. Recently, hashtags have become a new form of self-expression, when users come up with their hashtags, which can become popular even in other social networks, blogs, etc. Another significant function of hashtags is promoting of a brand and its goods, so bloggers who advertise an item on a commercial basis are supposed to leave a hashtag with a brand's name. Even though the main function of hashtags is to group photos, they have also become a way of communication, conveying mood and emotions.

Atyagina summarizes the main functions of hashtags, which are designation models of the situation; inclusion into the general context / trends; actualization and expression; self-presentation; promotion of goods (АТЯГИНА, 2014, с. 14).

- interactivity is another property of Instagram as a social network. After sharing a post, the user wishes to receive as many comments and likes as possible from actual and potential followers. The amount of likes and comments reveals that followers enjoy the content and are not willing to unsubscribe. Moreover, subscribers can influence the content and thematic focus of posts;

- synchronicity is a distinctive feature of Instagram since it allows users to simultaneously or almost simultaneously discuss a post via comments, share

opinions about it. Hence, once a user publishes something, they can instantly receive feedback in the form of likes or comments.

- hypertextuality stands for a system of the relation between the texts, achieved by clickable hyperlinks to other sections of the text or other Internet documents. Many scholars point out that hypertextuality is a peculiar integral feature of any written text since there are always semantic correlations and references to other texts. Nevertheless, the notion of hypertextuality is applied to CMC more often because external and internal hyperlinks give net-users a possibility to perceive the information not only linearly but to check completeness and reliability of data, deepen and structure knowledge of a certain topic.

Shchipitsina emphasizes that hyperlinks as the heading of the blocks need to be short, understandable, and match the text itself; otherwise, the reader is not able to get the required data (ЩИПИЦИНА, 2009, с. 37);

- intertextuality means that the texts in a social network are related in a certain way so that they explicitly or implicitly refer to each other. It manifests itself through links to various Internet resources and cross-posting messages from different social networks.

Mainly visual transmission of information is a distinctive feature of Instagram. However, the existence of multiple blogs, websites, and social networks, including Instagram, has lately given rise to a new CMC genre that is comment, allowing users to express their attitude towards a photo, video, or its capture. Interaction initiates from the moment a post is shared and lasts as long as it can be found on the profile. Highlight that communication via comments under a post is reciprocal; in other words, the profile owner observes strong interest in the topic and responds to comments via a new post or in the comment section itself. Although many scholars who apply the notion of comment consider it as a part of CMC, some linguists state that Internet comment is a separate genre and addresses it from the perspective of its problematic reliability (reliable/unreliable, positive/negative comments) (ИВАНОВА & Зубарева, 2013, с. 1148).

According to the Cambridge dictionary, the comment is an oral description of an event in the media; a set of written notes regarding anything, e.g., an event, a book, a movie, or an object that interprets its nature or expresses an opinion on it (Cambridge dictionary).

Melnik highlights the following types of comments on the Internet:

- a conventional comment from the oral speech that is used on the Internet with no alterations;
- a transformed comment that modified its form and extended the scope of meaning, therefore, got new functions in CMC;
- a comment formed in the process of CMC (Мельник, 2014, с. 117).

The main functions of Internet comments are to draw the attention of addressees to certain facts, evaluate them, provide and discuss information, express personal opinion and ask for interlocutors' point of view in return (Танабаева, 2017).

The structure of the Internet comment incorporates the username, profile picture, and the text itself. Moreover, the comment can contain a hyperlink or consist just of it. Many social networks enable users to add an emoticon, emojis, pictures, and format and highlight comment words in different colors. On the various website and social networks, comments might be placed separately, one by one, or in the form of a tree, i.e., they may not allude to distributed data itself but someone's comment (Мельник, 2014, с. 115).

The comment possesses such properties as efficiency, data content, analytical nature and, as a result, expressiveness, in such a way fulfilling its main functions – to inform, influence and persuade (Танабаева, 2017). It may be complicated to effect an interlocutor online without displaying emotions, raising the tone, and controlling the vocal melody. Nevertheless, comments comprise features aimed at compensating the absence of non-verbal communication components, and the most frequently used are the following:

- specific punctuation. While interacting offline, interlocutors use intonation to convey their emotions and attitude towards what is being said, while in CMC, punctuation marks are used for these purposes;
- graphic signs. Websites and social networks enable users to transmit such emotional components as gestures and facial expressions with the help of emoticons, emojis, photos, and videos.
- capitalized words. Voice pitch is usually transmitted via capitalizing certain letters or the whole word, that lays stress on the most significant information (Бирюкова, 2014, сс. 88-92).

The communicative approach to CMC presupposes classifying types of text-based forms of communication according to the number of participants, form and type of interaction, publicity and professional orientation.

We have analyzed comments in social networks, including Instagram, according to the communicative categories, put forward by Galichkina and concluded that comments are one of the genres of CMC because it would be impossible to socialize online without the Internet, computer, or smarphone. Moreover, comments belong to mass communication since everyone who is registered on Instagram can comment on certain photos or videos. Moreover, people can interact with each other under the post, replying to the previous comments, making a thread. Regarding the duration, communication via comments is considered time-unlimited since it is possible to discuss a post as long as it is available on Instagram. Comments belong to the written form of communication because Instagram users cannot record audio (although in direct messages this function is available); only textual or graphical interaction is permitted.

What channel of information concerns, comments can be virtual and actual. We may talk about actual communication in case people who leave comments are acquainted in real life. Virtual are those comments, which are written by unknown, imaginary interlocutors, and such socialization particularly characterizes comments under bloggers' photos.

Such communicative situation as comments on Instagram might also be depicted through two varieties, presented by C. Herring. Technological varieties embrace message-by-message versus keystroke-by-keystroke transmission, synchronicity, size of the message buffer, persistence of the transcript, communication channels, anonymous messaging, and automatic filtering.

So, comments belong to message-by-message transmission since users cannot see a message until it is actually received, making it impossible to prepare a response in advance. Considering synchronicity as the relationship between different things in time, interaction via comments is asynchronous, as it does not require both the addresser and addressee to be logged in to their account at the same time. Users can open a post and comment on it or the previous comments once they are online, which does not impact the success of the communicative act. In such cases, it is possible to carefully reread and analyze what has been written previously and only then come up with a reaction to it. Synchronous interaction is likely to happen if both the addresser and addressee are online at the moment of interaction and reply to comments once they see them in the system. Such circumstances do not allow users to think over the reply and consider the best ways of expressing ideas because the pace is the main priority of such interaction. The size of message buffer stands for the number of characters the system permits to be used within one comment. Instagram does not have any limits for characters in comments, but one can leave only 60 comments per hour. Although there are no character limits, most users tend to write brief comments and resort to various ways of drawing attention to their thoughts since they are willing to express their opinion about the topic and obtain social support in the form of likes and responses addressed to them. For instance, certain words or even the whole comment might be written in capital letters that immediately catches attention (*This song is FIRE!* (TO)). Emoticons and emojis add expressiveness to what the commentator wants to share (*Woooooowww its so cool* (KK)). In some cases the comment consists only of the emoticons ((DP)).

Another noticeable feature of Instagram is that all comments are automatically stored and remain available in the system until they are deleted by the profile owner or a person who actually left a comment under someone's post. Comments appear in the system one by one, in the order, they have been sent so that new ones can be found on the top of the page. Consequently, there is no persistence of transcript in Instagram comments, as well as manual or automatic filtering.

The registration procedure in any social network presupposes that users are obliged to come up with a nickname, that can be either a real one and contain users' name and surname or fictional, so that nobody can recognize the sex, age, social status of a person. As a result, it makes anonymous interaction possible.

Situational varieties unite participation structure (the number of participants, publicity or privacy of communication); participants' characteristics (age, sex, experience, education, occupation); setting; purpose; topic; tone; norms (of participation, behavior, language use); linguistic code (language, written system).

Every person who is registered on Instagram can socialize with others via Instagram comments. Users resort to the one-to-many pattern of interaction in case their comment is not addressed to somebody in particular; otherwise, the one-to-one pattern is applied. Considering that comment is a mass communication genre, it can involve an infinite number of interlocutors, who differ in age, sex, profession, social status, etc. Although such major differences rarely prevent the process of communication, they may affect its tone. For example, elderly people do not always respect young interlocutors' opinions because of the lack of life experience, which can create a negative tone of the conversation. In general, the tone of every communicative situation is different and may vary from serious to playful, from friendly to hostile, from pessimistic to optimistic.

People interact on Instagram for various purposes, i.e., to discuss an event, ask for reviews about a hotel, find a job, get acquainted with new people, keep in touch with old friends, read new gossips, get contacts of an experienced photographer etc. So, Instagram fulfills communicative (users interact via

comments or direct messages), creative (artists, singers, photographers present their art pieces to the world), informational (users have access to the posts with the latest news), educational (people, proficient in certain field share their knowledge with the audience), entertaining (reading stories, watching videos, memes), commercial (online shops) functions. Socialization via Internet comments allows accomplishing both group purposes when more than two people interact and goals of interaction, which stand for what individuals plan to achieve (Herring, 2007, p. 20).

The analysis has revealed that Instagram users regularly violate two types of norms, defined by Herring, namely, norms of social appropriateness and language norms. Norms of social appropriateness refer to behavior guidelines in CMC. Having analyzed Instagram comments, we noticed that people resort to trolling (writing provocative messages, comments on the Internet to cause conflicts between participants), insulting the interlocutors, demonstrating disrespect for opposite views, spreading unreliable information, imposing incorrect values, etc. In addition, Instagram users violate many language norms, namely grammar, punctuation, spelling rules.

Instagram has strict norms of organization, which enable to create a relatively safe and enjoyable virtual space. Users are free to share their own posts, which do not violate Instagram policies and comment on any posts they can find on Instagram. However, posts that contain inappropriate content such as nudity, hate speech or symbols, violence, sale of illegal goods, bullying, intellectual property violation, false information are banned, the profile is blocked either for a certain amount of time or forever. Therefore, people are supposed to follow the rules, pay attention to what they are posting and comment not to lose the possibility to use this social network in the future.

Comments are a highly interactive text-based form of CMC. In this context, interactivity manifests itself in the user's ability to influence, change the content of the page and in the opportunity to interact with the audience. Any person who is registered on Instagram can press on the Complain button and, in such a way,

report on the inappropriate comment or post by sending a message to the moderator with the request to remove materials, which do not meet Instagram policies. Moreover, if the user who has shared the post does not like certain comments, it is possible to delete them anytime. In addition, Instagram enables users to interact in different ways: in comments under the post or in direct messages.

2.2. Language games in English and Ukrainian Instagram comments: semantics and functioning

The interaction via Instagram comments presumes that people appeal to creative possibilities of the language, try to reject various stereotypes, express their identity by providing noticeable responses. Ukrainian and English Instagram users' constant desire to paraphrase, change, and play with the already existing language material leads to graphical, lexical, and syntactic games.

2.2.1. Graphical games. The language means of CMC differ from standard English and Ukrainian languages in certain lexical, punctuation, and grammatical properties, which are not always unique (there is a certain similarity, for example, with linguistic characteristics of the journalistic style) but rather clearly differentiated, forming a separate pragmatic complex (ИВАНОВ, 2003, с. 792).

Lingual features of text-based forms of CMC can be divided into two groups: extralingual and intralingual. Extralingual properties unite netiquette (speech etiquette on the Internet), emoticons (graphic markers of emotions and mood), creolized texts (texts, which combine verbal and visual codes), hypertext, etc. Main intralinguistic properties of CMC unite specific vocabulary, mainly based on scientific and technical jargon, neologisms; various types of abbreviation, predominantly acronyms; graphic violations of standard English norms (for example, frequent capitalization or the complete absence of capital letters in the text); spelling innovations; minimum of punctuation marks (Crystal, 2001; Галичкина, 2001; Асмус 2005).

Internet users often resort to extalingual means of interaction, which are increasingly gaining popularity and replacing traditional linguistic means. In any type of communication, including interactive one, the addressee's impression plays extremely significant role. Moreover, one of the priorities of interactive communication is to produce as concise and informative sentences as possible to describe all range of users' emotions. Oral speech, in comparison to written, enables people to use nonverbal means of communication, namely gestures, facial expressions, and intonation to willingly or unwillingly convey the attitude to certain events, people, objects, etc. Interlocutors strive to be correctly understood and not to offend the recipient. Hence they send signals, indicating a positive or negative attitude to the interlocutor, in particular emoticons, GIF pictures, stickers (Пигина, 2013, с. 144).

Emoticons are the smiley face, composed of punctuation marks, letters, and numbers, denoting certain emotions (Пигина, 2013, с. 145). Moreover, they can convey interlocutors' attitude towards each other and carry certain information. For example, emoticon :) conveys a friendly attitude, desire to continue the conversation. For example,

what was it for ?:) (KK), Wanna help you out :) (PW), I hope you have a great time there:) (TO).

Emoji is an image that expresses not only emotions (joy, sadness, anger) but also actions, states, animals, foods, etc. (Chairunnisa & Benedictus, 2017, p. 122; Матусевич, 2016, с. 65). For example,

(MT), (OV), *Oh man.* ♥(KH).

The heart is a classic symbol of love. In the given examples, Internet users resort to such an emoji to display how much they like the photo.

In case there is a need to express sadness, pain, sorrow, or regret, Instagram users can do it in the following way:

(CP), (GA), (SB), (HK).

Emojis inserted into the text save time on writing a lot about interlocutors' experience since one single emoticon can describe an entire event. For instance,

I'm gonna eat (DM), *Зазвичай у вільний час я надаю перевагу* (VJ),
My trip to is the best one so far (KJ).

Stickers and GIF images are usually used in chats and messengers. Their popularity can be explained by the fact that Internet users cannot convey intonation, timbre, volume, gestures, facial expressions, postures, etc. in CMC. Developers of messengers and social networks are continually improving and replenishing the set of stickers and emoticons, some can even be bought for money, that proves the extreme popularity of nonverbal means of communication. Instagram does not allow using stickers and GIF images in comments; however, it is possible to be done in direct messages (Матусевич, 2016, с. 68).

In addition, nonverbal means of oral communication can be conveyed in writing by the excessive use of spelling, capitalization of separate words, or the whole sentence unconventional use of punctuation, namely, exclamation, question marks, suspension points, colons.

One of the graphical language game presupposes capitalization that either emphasizes the most significant word/sentence or conveys the tone of the voice and such negative emotions as, for example, shouting (Галичкина, 2001, с. 54). For example,

«І кожен фініш – це, по суті, СТАРТ♥». *Ти знаєш яка я щаслива за тебе та й за нас♥зірочки не даремно так склались! Люблю* (TP), *ЦЕ БУЛО НЕЙМОВІРНО)) дуууже класний дівішнік* (TP), *Запрошую всіх в наш інстамагазчик, де ЯКІСТЬ вища за ціну* (AK), *THIS IS THE BEST FILM I'VE EVER SEEN ♥♥♥* (QR), *OMG I LOVE THEM* (CR), *Результат дає всі аргументи, щоб ПИЩАТИСЬ собою. А ще натхнення на щось нове і вдосконалення існуючого* (ND).

For the same purpose, users type certain letters of the word two or more times, that obviously violates spelling rules but conveys certain emotions. For example,

LOVE YOU SO MUCHHHHH (ER), *Amazinggggg* (KB), *Whaaaaatt* (SB), *Классс* (АД), *Оооох* (RP), *Ваууу* (GA), *Мрііііюю, замучила робота по спеціальность ☺* (LN).

Moreover, net-users are likely to make spelling mistakes intentionally since the time factor turns to be the most decisive one; hence, interlocutors prefer saving time using lowercase instead of upper. For instance,

My favorite version of peter pan (KK), *ofc the harry potter throwback* (OP), *олічка супер чарівна красунечка* (FO), *\$6 for that meal is expensive in Vietnam* (JW), *Omg kourtney looks the same* (NM).

Punctuation plays a crucial role in conveying the addresser's attitude towards the subject-matter of the conversation and the addressee. Moreover, it can provide a hint of the subtext and the emotional reaction expected from the interlocutor. In text-based forms of CMC, punctuation marks create the additional semantic significance of the message or its parts. Stylistic values of various punctuation marks are not the same, for example, exclamation and question marks create the strongest emotional intensity, convey irony, indignation, delight, a desire to draw attention to the message (Асмыс, 2005, с. 148).

In case the exclamation mark is used in sentences, which are not exclamatory in their nature, it indicates a special attitude to the content of the statement and sometimes strong indignation at the story. For example,

Дуже гарно! А в Монтенегро теж классс! Там дуже сподобалось!!! Природа, гори та море - супер поєднання (DK), *Оля !!!Нарешті ви поставили на місце Зарозумілу Кухар!!!я була в шоці Так само як Катя !!!!Я горжуся вами !!!!Ви молодці ,!!!!танець був бомба ! Народ з вами !!!!* ♥♥ (FO), *Wow!!! Great mother!* (KJ), *GOD BLESS THEM!!!!!!* (SB),

NOOOOOOOOOOOOOOOOOOOOOO!!!!!!!!!! WHAT AM I SUPPOSED TO KEEP UP WITH NOW?! (MT).

The number of punctuation marks used in one sentence corresponds to the strength of emotions the user is willing to evoke (Асмус, 2005, с. 149). The combination of exclamation and question marks is typical in case an interlocutor is willing to increase the emotional tone of the message (Галичкина, 2001, с. 79). For example,

Should i quit music ?!?! Be honest im going broke !!! (OR), *Wait.. we're getting a video?!?! VIDEO?!?!?! (CP), What are you doing with this team???????* (TO), *А чому немає дати забору матеріалу?!?!?! (ЄБ), Можна ще раз зробити такий тест?!?!?!?!))* (AK).

However, in many cases, users omit question marks in interrogative sentences. For example,

Ну чому так гарно ♥ (LN), *Where is this from* (MP), *isn't emma the perfect human being* (CR), *Why their feet's are naked* (SB).

Moreover, in order to save time on typing, especially Ukrainian Instagram users, tend to omit commas. For example,

Оля вы богиня÷♥♥♥♥ (FO), *Вітаю вас мої любі удьте щасливі* (TP), *Красуня гарного відпочинку вам з чоловіком* (RD), *З Мілою на дівич вечір♥♥♥ це буде ідеально♥ Доречі мої найзручніші туфлі в яких можна було марафон бігти були від @geox буду завжди їм признаватись в кохані бо на ногах по 14 годин і ніякої втоми♥* (TP).

Emotional pauses usually indicate the interlocutor's hesitation, insecurity, and nervousness and are marked in written form of interaction by dashes or ellipses (suspension points):

Такі чарівні фото... Просто шкала ніжності (ND), *Як круто..., я настільки вражена цим відео... немає слів....* (LN), *Навіть вчити не доведеться повезло.... можна мені так? А фото супер* (AK), *My music is so*

good it makes GOD look good for putting me on this earth... (PD), so overwhelmed, cant say anyth.... (EP).

Unconventional spacing contributes to creating special effect on the interlocutor:

Фомо– к а ъ ф (HK), Це HE Й MOB IP HO!!! (DK), This is D A R K (TO), Really a w e s o m e (KK).

All graphical games mentioned below have developed in order to compensate for the lack of nonverbal communication means in text-based forms of CMC, as well as to make the interaction live (Пигина, 2013, с. 144; Crystal, 2006, p. 1).

Emoticons, emojis, and specific punctuation have already become so firmly included in CMC that their absence can lead to misunderstandings between the interlocutors and even communication failure. They have become the signals that contribute to forming the positive attitude to the addressee or addresser. The presence of emoticons, stickers, and GIF images proves the creolized nature of CMC due to the semantic relationships between verbal and iconic components of interaction.

2.2.2. Lexical games. Lexical properties of the Ukrainian and English languages, similar to punctuation, adapted to the needs of CMC. Interaction via Instagram comments is characterized by frequent slang usage, which embraces abbreviations, acronyms, initialisms, and jargon. Although modern technologies have contributed to the rapid spread of slang in different spheres of life, linguists still have not presented the commonly accepted interpretation of it. It can be interpreted as a synonym of jargon (Заботнова & Богданова, 2018, с. 147). Slang might also be defined as a set of phrases and expressions that are not grammatically correct and have narrow (computer) application (Щур, 2001, с. 10).

Modern Internet slang consists of abbreviations, initialisms, acronyms, and jargon (Гавриленк, 2017, с. 82). Abbreviation is a unit of written or oral speech formed by certain graphic or phonetic components of the full form of the word

(Кочарян, 2007, с. 9). In other words, the process of formation of abbreviation can be defined as a replacement for any stable linguistic expression (word, phrase) in oral or written speech with its shorter form, maintaining the general semantic meaning. The tendency for shortening is one of the lexical aspects of any language since reducing the number of units within the utterance helps to save speech resources and increase the text's expressiveness. One of the most popular classifications of abbreviations presupposes their division into lexical and graphic, according to the method of realization (Борисов, 2004, с. 133).

Graphic abbreviations are not independent lexical units, as they do not have their own phonetic form. They are used only in written interaction to save space. We distinguish the following groups of graphical abbreviations in Internet comments: days of the week (*I saw you on Mon but I was afraid to come* (KB)); months (*We flew to Germany in Apr before the quarantine and I still remember how cool this trip was!!* (DC)); the names of states in the United States, (*wanna visit all sattes, will start from Ala*) (CR)); treatment (*ohh Mr politeness, where've you been* (EP)); military ranks (*I so enjoyed how capt Jack fought in that movie* (PD)); degrees (*my sist just got DM, congrats dear* (PW)).

In the texts of Ukrainian Instagram, we have found the following graphic abbreviations:

Вау, це відео вже подивилось млн людей! Вітаю!!! (GA), *я тчн знаю, що ви ще обов'язково досягнете теб чого хочете!! З ДН!!* (RP).

Lexical abbreviations are independent lexical units, which meet all language requirements, so that they are realized both in oral and written speech, have an independent meaning, semantic structure, and stylistic function. Moreover, lexical abbreviations are divided into initialisms, acronyms, phonetic abbreviations (Кочарян, 2007, с. 13). Initializes are formed by the first letters of the word or

phrase, pronounced letter by letter. Their meaning fully coincides with the meaning of the original word-form that denotes objects or phenomena. For example,

This dress is stunning, btw is it very expensive? (KK), I even cannot remember when was the last time I used DVD (NM), FBI is looking for you (KB), класно ви організували свій дн. Скажіть, звідки був ваш торт? (AK).

Acronyms stand for a new form of the original phrase, made by separating the initial letters of each word (Борисов, 2004, с. 10). The result of abbreviation is a new single-morpheme word that corresponds to the phonetic norms of language and absorbs the meaning of the whole combination. For example,

np, always gld to help (KK), тчн, кожен має займтися тим, що подобається (KS), She really thought it's cool lol (ER), OMG where did she find it(QR), CU next Mon bro (KH), тааааа, Оля на цьому фото нереальнаа (FO).

Many abbreviations represent creolized units because they contain an element that belongs to the graphic level of the language system, which phonetically coincides with a certain number or letter. Numbers do not change or impact the sounding of words; their primary function is to spare time and make the interaction easier. Such elements are frequently used in every language and sometimes can cause challenges for language learner, the same numeral might substitute different words, as, for example, "to" and "too" can be substituted with the numeral 2, etc. (Заботнова & Богданова, 2018, с. 162). For instance,

That's normal, it's a woman's body and it's her decision to dress and have the hairstyle she wants, and it's kinda sad that people get offended so easily, I mean what they do is not for u, B4N (CP) (bye for now); 2L8, he's already married (KK) (too late); Wait a damn minute, I BBL8R!!! (NM) (be back later).

The vocabulary of every language is constantly updating by new words – neologisms. New words and expressions arise in the language to denote new concepts that appear in a particular sphere of life, for example, political and social

phenomena, fashion realities (clothes, hairstyles, shoes, etc.). The vocabulary of the Internet language is replenished either by the emergence of new words (lexical neologisms: *the window isn't opening for 2 min, im frustrated*), or by the development of new meanings for words already existing in the language (semantic neologisms: *super-computer, software, e-sport*) (Агузарова, 2010, с. 13).

Another property of the text-based form of CMC is the frequent use of jargon, particularly computer jargon. Cambridge dictionary defines jargon as a word or phrase used by a certain circle of people (Cambridge dictionary). Consequently, their emergence is closely connected to the culture, occupation, nationality, common interests, etc. CMC has contributed a lot to the emergence of a new jargon set, which remains the biggest one for a few years. Jargons are closely connected to the context where they are used; however, plenty of words became international and independent, therefore, are used not only on the Internet but in various other spheres of life (Заботнова, 2018, с. 6).

For example, the word hashtag has appeared on the Internet and defines the main idea of a photo, video, or any other post on social networks. Currently, the word hashtag is frequently used as an independent language unit in everyday communication. For example,

guys, leave your comments, share the hashtags and I will randomly like you
 ♥♥ (PD) (to *like* someone means to press on “like” button, finding a post interesting, nice, etc.).

Any females looking to star in my upcoming PODCAST dm me. We will be discuss love/relationship stuff (PW) (a *podcast* means an audio track on different topics, which can be listened to on the Internet).

Follow me (SS) (to *follow* means to subscribe).

Users of Ukrainian Instagram tend to use Russian and English equivalents to the native words:

він мій крааш (АД) (from English noun *crush*), *вареники з чорниціями – це анбелівебл смачно* (MV) (from English word *unbelievable*), *Я свій вибір на користь гір зробила вже давно В Карнатах буваю щороку і кожного разу там анріал гарно* (OV) (from English word *unreal*).

In the texts of Ukrainian Instagram, the following Russian words can be found:

Фото класне, відчувається спокій і уют (VJ), *Барбур так завидує Вашим обіймам !!* (TP), *Іменно ,що знімає* (RP), *Мати власний будинок - надзвичайно класно, варто стримитися до такого. всім легкого тижня* (ЄБ).

2.2.3. Syntactic games. Not only unconventional punctuation and vocabulary contribute to the dialogical properties of Instagram comments, but grammar rules have also adapted to match the needs of the text-based forms of CMC. Considering that CMC cannot be as emotional and expressive as oral interaction, some grammatical deviations also facilitates making CMC more live. Moreover, the presence of syntactic games, on the one hand, confirms the convergence of written and oral communication, on the other hand, demonstrates major contradictions between traditional rules and norms of the Internet language (Скребнев, 2003, с. 73). Therefore, we distinguished the following syntactic games in the text-based forms of CMC.

In standard English, a modal verb is obligatory in sentences that imply a piece of advice. However, users are likely to omit modal verbs in communication on the Internet, which does not influence the success of the interaction. For example,

you try it once again (JW), *you buy another outfit* 😊 (KH).

The comparative and superlative forms of adjectives are formed according to certain rules. Nevertheless, English speakers tend to simplify the rules both in oral speech and CMC. For instance,

most accurate film (ER), *Who's more high* (NM), *North will be beautiful than all the Kardashians in the future* (DP).

One of peculiarities of CMC is weakening of language norms, therefore users use wrong articles or just omit them. For example,

what beautiful woman (TO) (in modern English, the noun *woman* is countable and requires the indefinite article); *we got a good new* (KJ) (The noun *news* is uncountable and cannot be used with the indefinite article).

Simplification of the language in the context of grammatical tense leads to the usage of wrong grammatical forms. Similarly to oral speech, where interlocutors need to respond so quickly that they do not have time to think of the proper grammatical tense, in many cases of CMC, people also interact synchronously and, therefore, cannot prepare their response according to all grammar rules. Such simplification of rules reflects in specific morphological aspects of CMC. For example,

I wish he has more free time so much (EP) (in conditional sentences *I wish*, the predicate must be expressed by the verb in Past tense);

When he saw me I read (MT) (Past Continues form of the verb *read* must be used to emphasize the duration of the action in the past);

Як я знаю завтра він пішов на ту вечірку (RP) (future tense must be used to convey the action that will take place in the future).

The absence of enough attention and the pace of interaction, when it is more significant to provide more information than to do it in the grammatically correct way may lead to incorrect use of prepositions. For example,

I will go to his concert on next month (CR) (the preposition *on* is not required with the phrase *next month*); *This photo is much cooler then others* (QR) (the conjunction *then* should be replaced by adverb *than*); *Його можна зрозуміти, він приїхав з Сходу* (GY) (the correct preposition in this case is *із* instead of *з*); *Ці предмети викладаються у них на рідній мові* (DK) (the correct

form is *рідною мовою*); *Send me a pic of your* (TO) (the possessive adjective is used instead of the possessive pronoun *yours*).

The most frequent syntactic game of text-based forms of CMC is the omission of the apostrophe to increase the speed of interaction. For example,

Обовязково ви молодець! Щастя жіночого вам ♥ (FO), *Wow theyre barefoot, wow its amazing ♥* (NM), *hes obsessed with computer games, he needs to see a doctor* (KK).

Moreover, we have found wrong forms of plural nouns. For example,

I think childrens need to learn it better (OP) (the correct form is *children*); *hii peoples* (ER) (the correct form is *people*).

The syntactic properties of CMC are quite similar to those that are used in oral interaction. Participants of CMC tend to reduce the time spent on typing messages; therefore, they resort to simple sentences in most cases. For instance,

Вай! Те, що треба моїм суглобам і спині! (ON), *Падали, травмувалися. страху нема ну трошки крейзі шо зробиш* (VO).

However, complex sentences are used to present a significant amount of information. For example,

Why are Americans always trying to be some kind of hero but I haven't seen A SINGLE Jamaican complain about this, all the opposite (CP), *Йога це шось страшне, а в Інтернеті з поміткою «для новачків» вправи по типу «встаньте на мізинець лівої ноги і стійте у такому положенні 8 ночей»* (RD).

Standard English characterizes by the fixed word order, where the predicate follows the subject, then goes indirect, direct object, and adverbs. In communication via Instagram comments, users often violate this rule. For example,

I always thought where are the shoes ? (SB), *Straight to her she went* (SB), *I wanted to ask you where did you buy this dress?* (KB).

According to the grammar rules, the subject agrees with the verb in number and person. The violation of this rule is quite natural for spontaneous offline speech. However, it is possible to reread the message and correct mistakes before sending it while communicating online. Nevertheless, due to the fast pace of interaction, users rarely spend time checking their message for grammatical errors:

He and his wife owns this car (DC) (the correct form of the predicate is *own*), *Wooow!! Each of these videos have 1mil likes* ♥ (JW) (correctly – *each of these videos has*), *bouquet of red roses are amazing* (DM) (the word *bouquet* requires the verb in singular), *weakaut: Тисяча глядачів стежила за вашим концертом!! Це було неймовірно!* (JG) (the noun *тисяча* requires the verb in plural), *Але більшість учасників конференції не погодилися з вашою думкою* ☺ (AK) (the subject *більшість* requires the predicate in singular, that is *погодилася*).

Due to the pace of interaction net-users are not willing to waste time typing auxiliary verbs, hence, often omit them. For example,

Anyone wanna chat? (PD), *Where are they at? Have they some instagram account ?* (KH), *she died?;*(MT), *Girl those not look ready* (OR), *this girl so beautiful* (PW), *How goes the law school?* (EP).

The tendency for reducing the syntactic structure deals with the omission of one or more members of the sentence. A vivid example of reduction is ellipsis, that presupposes missing members of a sentence, the meaning of which is easily reconstructed from the previous context (Скребнев, 2003, с. 83). Ellipsis is primarily typical for colloquial speech. However, Internet users also resort to ellipsis in order to save the language and physical resources. For example,

The description? :c (KJ), *Definitely NOT Malibu!!!* (CP), *Looking for this bag? I can help* (SS), *Looking good... When you are in Paris? You need to visit this café* (MP), *Бачимо, ти класно відпочила. Дуже за тебе раді!! Ні натхнення, ні*

сил. Осінь на мене впливає негативно. Позаду – весь негатив, попереду – одна радість. Ти дуже світла людинка. Ніколи не здавайся (TK).

The absence of a predicate or its component is one of the most common syntactic features of CMC. In most cases, users omit the verb to be as a part of the compound predicate. The abundance of sentences that lack a predicate or its part can be explained by the constantly increasing speed of interaction between interlocutors who successfully code and decode information without obligatory presence of the full predicate. For instance,

Kim there so beautiful (KK), *My queen.....you divine* (NM), *Wow purple the new color* (DP), *ahhhhh she gorgeous!! Omg 8,111 likes in 34 seconds* ♥ (KK), *I think she my favorite* (ER).

Syntactic games, described below, demonstrates the linguocreative potential of the English and Ukrainian languages. The users resort to untraditional ways of conveying information not to sound ordinary, hence to be perceived as interesting interlocutors. Moreover, in such a way, Instagram users can easily express their identity, sense of humor, and vision of the world. Outstanding Instagram comments attract much attention; people like the comment, post, and subscribe to the person. As a result, it is a cheap and easy way to become famous on Instagram and gain many followers.

Conclusions to Chapter Two

1. Computer-mediated communication provides users with many platforms for interaction, one of which is Instagram, which enables people to communicate via comments or direct messages. Comment on Instagram is a reaction to the shared photo or video. Its structure includes the user's name, profile picture, and the text itself.

2. The Internet comment content is mainly verbal by its nature; however, it can be complemented by non-verbal means of communication, such as emojis, stickers, emoticons, memes, etc. Moreover, users tend to use graphical, lexical, and

syntactic games to attract the interlocutor's attention, express their own identity, or not to sound ordinary.

3. Specific punctuation, deliberate mistakes in spelling, frequent usage of emoticons, emojis, numbers instead of words, or their parts are the main types of graphical language games, the primary purpose of which is to convey a particular idea extraordinarily, in such a way, entertaining the interlocutors. Capitalization of certain letters, the whole words or sentences conveys different shades of emotions, such as anger, surprise, excitement.

4. Besides, Instagram users focus on expressing their personality by the unconventional use of linguistic units, hence resort to expressive vocabulary, slang, jargon, and neologisms. Acronyms and abbreviations help to express the opinion of the photo or video in the shortest form.

5. Syntactic games presuppose mainly speeding up the interaction by saving time and language resources; that is why they presuppose ellipsis, simple unextended sentences, the omission of articles, predicates, or their parts, modal, and auxiliary verbs.

GENERAL CONCLUSIONS

The dynamic development of technology has led to the emergence of a new type of communication carried out via the Internet. Although both computer-mediated communication and the Internet discourse attract many scholars, there are no universally accepted interpretations, encompassing all their properties and cases of application.

Several approaches – communicative, structural-syntactic, structural-stylistic, and socio-pragmatic – address the notion of discourse.

The communicative approach sees discourse as verbal communication in the form of a dialogue or polylogue or as the speech act from the speaker's position. The structural-syntactic approach defines discourse as a fragment of the text that exceeds the sentence level. The structural-stylistic approach presents discourse as a non-textual organization of colloquial speech divided into parts and characterized

by associative links, spontaneity, high contextuality, and stylistic specificity. The socio-pragmatic approach stresses the fact that discourse is a text immersed in a communicative situation.

Generally speaking, discourse can be viewed as a verbal or nonverbal, written or oral complex communicative event between the speaker and the listener in a particular temporal and spatial context.

The recent tendency for digitalization of all spheres of humans' life has contributed to developing the Internet discourse, which is defined as the specific cognitive-communicative space of the Internet, making computer-mediated communication possible. The main properties, which distinguish the Internet discourse from other types of discourse are electronic signal as a channel of interaction, high interactivity, virtuality, distance and anonymity of interaction, hypertext, creolization, equal status interlocutors, and specific computer ethics. Transmission of emotions, facial expressions, and feelings by graphic means is the unique feature of the Internet discourse.

We have pointed out six major genres of the Internet discourse according to their functions:

- informative genres (web pages of universities and colleges, web pages of news agencies and online media, online encyclopedias, e-libraries);
- directive genres (advertisements, commercial and private announcements, online stores and auctions);
- communicative genres (chats, e-mails, forums);
- presentational genres (personal web pages, blogs);
- aesthetic genres (network romance, fiction);
- entertainment genres (virtual worlds, games).

Communicative situations realized on the Internet can be analyzed according to the number of participants (interpersonal, group, mass), the form of communication (oral, written), the duration (time-limited, time-unlimited), the channel of transmission and perception of information (virtual, actual).

Among various interactive platforms on the Internet, Instagram has been the most outstanding social network for the last few years. It is gaining tremendous popularity worldwide due to its creolized nature, which stands for the combination of visual and verbal effects (every Instagram post obligatory comprises a photo or video and optionally the caption). Although Instagram's principal purpose is to spread visual content, it is widely used for communicative purposes (interaction via direct messages or comments).

The Instagram comment possesses such properties as efficiency, analytical nature, and expressiveness that facilitate fulfilling their main functions – informing, influencing, and persuading. The linguistic analysis of Instagram comments puts forward the idea that the Internet creates practically unlimited possibilities for implementating of such linguistic categories as interactivity, dialogicity, and linguocreativity.

In most cases, all the data posted on Instagram provokes both verbal (comment) and nonverbal (like) dialogical reactions of Internet users. Dialogicity deals with the text's communicative and pragmatic aspects of the text, all components of which (structure, content, design) focus on the interaction between the addresser and addressee. It manifests itself in interrogative and imperative sentences, second-person plural pronouns, introductory constructions, rhetorical questions, etc.

The main goal of any post shared on Instagram is to attract attention, consequently, gather as many comments and likes as possible. For these reasons, Internet users resort to various linguocreative strategies and tactics, such as language games, to create non-canonical linguistic structures, add expressiveness, and fulfill specific functions.

A language game is a form of speech behavior, in the process of which language users realize their linguistic and creative abilities, demonstrate individual style. It deals with the specific form of the reality perception, which bases on the rejection of associative stereotypes and results in extraordinary linguistic self-expression. Aside from self-presentation, deliberate violation of language norms

realizes the phatic, aesthetic, humorous, and entertaining functions of computer-mediated communication.

Graphical games manifest themselves in excessive use of spelling, capitalization of separate words, or the whole sentence, unconventional use of punctuation marks, namely, exclamation, question marks, suspension points, colons. These phenomena mostly convey the emotionality and expressiveness of computer-mediated communication. The comparative analysis of graphical games revealed that graphic tools and their functions in English and Ukrainian Instagram comments coincide in many cases.

Lexical games imply frequent usage of abbreviations, acronyms, initialisms, jargon, and neologisms. The study results reveal that one of the most distinctive aspects of Ukrainian and English Instagram comments is the abundance of lexical and graphic abbreviations. Graphic abbreviations (days of the week, months, treatments, military ranks) are dependent lexical units that do not have their phonetic form and are mainly used to save time in writing. Lexical abbreviations are compound words formed by removing letters or parts of words. They function in speech as independent units and do not require decoding while reading. Internet users tend to reduce not only words and phrases, but even the whole sentences along with replacing a word or its part with numbers. The main functions of abbreviations in computer-mediated communication embrace saving space, time and increasing the expressiveness of the text. Another lexical game observed in Ukrainians Instagram comments manifests itself in transliterating Russian and English words instead of using native equivalents.

The analysis of syntactic games in Instagram comments demonstrates the tendency for the weakening of language norms and structures: frequent omitting or wrong usage of the apostrophe, modal words, prepositions, articles, auxiliary verbs. Elipsis, simple unextended sentences, absence of the predicate, or its part testify to the user's desire to speed up the interaction.

In general, the linguistic nature of Ukrainian and English Instagram has not been thoroughly investigated yet; hence, they provide scholars with continually updating research material.

RESUME

Робота присвячена розкриттю лінгвокреативного потенціалу діалогічності в англomовному та українськомовному Інтернет дискурсі на матеріалі Інстаграм коментарів.

Діалогічність розглянуто як властивість тексту, що відображає ставлення мовця та слухача один до одного, їх взаємну комунікативну спрямованість. В Інстаграм коментарях українською та англійською мовою діалогічність досягається шляхом вживання питальних та наказових речень, займенників другої особи множини, риторичних питань, тощо.

В роботі встановлено, що креативний потенціал мови демонструється шляхом мовних ігор, тобто вмотивованими порушеннями лексичних,

графічних та стилістичних норм. Намагання Інстаграм користувачів проявити оригінальність в написанні коментарів і у такий спосіб привернути до них увагу, розважити аудиторію та отримати якомога більше «лайків» пояснюють популярність мовних ігор на Інтернет просторах.

Магістерська робота складається зі вступу, двох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою та списку використаної літератури.

У першому розділі роботи узагальнено основні терміни та поняття, які використовуються для лінгвістичного аналізу Інстаграм коментарів українською та англійською мовою, встановлено властивості та жанри Інтернет дискурсу, визначено лінгвокреативність та діалогічність основними аспектами онлайн взаємодії.

У другому розділі проаналізовано особливості спілкування в Інстаграм коментарях та основні типи мовних ігор (графічні, лексичні та синтаксичні).

Ключові слова: *Internet discourse, computer-mediated communication, linguocreativity, dialogicity, language game.*

REFERENCE LITERATURE

- Агузарова, К. К. (2002). Проблема перевода неологизмов в английском языке. *Труды молодых ученых, 4*, 2-115.
- Аникина, Т. В. (2015). Языковые особенности комментариев в социальной сети «Инстаграм». *Научные исследования: от теории к практике. Материалы IV Международной научно-практической конференции*, 233-236. Чебоксары: ЦНС «Интерактив плюс».
- Апресян, Ю. Д. (1990). Языковые аномалии: типы и функции. Д. С. Лихачев (Ред.). *Филологические исследования. Памяти академика Георгия Владимировича Степанова (1919—1986)*, 50-71. Ленинград: Наука.

- Арутюнова, Н. Д. (1999). *Язык и мир человека*. Москва: Языки русской культуры.
- Арутюнова, Н. Д. (2002). *Дискурс. Речь*. Н. И. Ярцева (Ред.). Москва: Науч. изд-во Большая российская энциклопедия.
- Асмус, Н. Г. (2005). *Лингвистические особенности виртуального коммуникативного пространства* (Кандидатская диссертация). Взято из <https://www.twirpx.com/file/562449/grant/>
- Атягина, А. П. (2014). *Твиттер как новая дискурсивная практика* (Автореферат кандидатской диссертации). Взято из <http://cheloveknauka.com/twitter-kak-novaya-diskursivnaya-praktika>
- Ахренова, Н. А. (2009). *Интернет-дискурс как глобальное межкультурное явление и его языковое оформление* (Автореферат докторской диссертации). Взято из <https://www.twirpx.com/file/540250/>
- Базилевич, В. Б. (2015). Языковая игра как форма проявления лингвистической креативности. *Филологические науки. Вопросы теории и практики*, 8(50), 20-22.
- Бахтин, М. М. (2000а). *Собрание сочинений*. (Т. 2). Москва: Русские словари.
- Бахтин, М. М. (2000б). *Автор и герой: К философским основам гуманитарных наук*. Санкт-Петербург: Азбука.
- Бахтин, М. М. (1979). *Эстетика словесного творчества*. Москва: Искусство.
- Бирюкова, Е. А. (2014). Интернет-коммуникация как средство межкультурного общения: жанровые и языковые особенности. *Язык. Словесность. Культура*, 6, 75-98.
- Борботько, В. Г. (1981). *Элементы теории дискурса*. Грозный: Изд-во Чечено-Ингуш. гос. ун-та.
- Борисов, В. В. (2004). *Абревіація і акроніми. Військові та науково-технічні скорочення в іноземних мовах*. А. Д. Швейцер (Ред.). Москва.
- Бубер, М. (1993). *Я и Ты*. Москва: Высшая школа.

- Булыгина, Т. В., & Шмелев, А. Д. (1997). *Языковая концептуализация мира (на материале русской грамматики)*. Москва: Языки русской культуры. Взято из <https://moluch.ru/archive/29/3393/>
- Гавриленко, В. М. (2017). Використання скорочень в соціальних мережах: функціональний і семантичний аспекти. *Наукові записки Національного університету «Острозька академія». Серія «Філологічна»*, 67, 81–84.
- Гажева, И. (2007). Языковые механизмы остранения в прозе Андрея Белого. *Язык. Человек. Дукурс*, 399-405.
- Галичкина, Е. Н. (2001). *Специфика компьютерного дискурса на английском и русском языках (на материале жанра компьютерных конференций)* (Кандидатская диссертация). Взято из <https://www.twirpx.com/file/1268175/grant/>
- Галичкина, Е. Н. (2004). Характеристики компьютерного дискурса. *Вестник ОГУ*, 10, 55-59. Взято из <https://cyberleninka.ru/article/n/harakteristiki-kompyuternogo-diskursa>
- Гальперин, И. Р. (1981). *Текст как объект лингвистического исследования*. Москва: Наука.
- Гилфорд, Дж. (1965). *Психология мышления*. А. М. Матюшкина (Ред.). Москва: Прогресс.
- Гридина, Т. А. (1996). *Языковая игра: стереотип и творчество*. Екатеринбург: Издательство Уральского государственного педагогического университета.
- Гридина, Т. А. (2016). Лингвокреативные механизмы порождения текста: экспериментальный ресурс языковой игры. *Труды Института русского языка им. В.В. Виноградова*, 7, 143-157.
- Гриценко, Л. М. (2011). Особенности виртуального дискурса. *Молодой ученый*, 2(6), 17-20.
- Гудзь, Н. О. (2015). *Інтернет-дискурс як новий тип комунікації: структура, мовне оформлення, жанрові формати. Сучасні лінгвістичні студії [навчальний посібник]*. Житомир: Вид-во ЖДУ ім. І.Франка.

- Домрачева І. Р., & Аксьонова І. О. (2018). *Основи мовленнєвої діяльності [навчальний посібник]*. Вінниця: ДонНУ імені Василя Стуса.
- Дускаева, Л. Р. (2012). *Диалогическая природа газетных речевых жанров*. М. Н. Кожина (Ред.). Санкт-Петербург: Издательство Санкт-Петербургского университета.
- Заботнова, М.В., & Богданова, О.В. (2018). Internet Slang as Key means of Interaction in Cyberspace. *Development of philological sciences in countries of the European Union taking into account the challenges of XXI century [collective monograph]*, 146-164. Взято из https://www.academia.edu/38069187/INTERNET_SLANG_AS_KEY_MEANS_OF_INTERACTION_IN_CYBERSPACE
- Звегинцев, В. А. (2001). *Язык и лингвистическая теория*. Москва: Эдиториал УРСС.
- Иванов, Л. Ю. (2000). *Язык интернета: заметки лингвиста. Словарь и культура русской речи*. Москва: Азбуковник.
- Иванов, Л. Ю. (2003). *Язык в электронных средствах коммуникации. Культура русской речи*. Москва: Флинта Наука.
- Иванова, С. В., & Зубарева, В. М. (2013). Жанровые особенности коммента как интернет-текста. *Вестник Башкирского университета*, 4(18), 1147-1151. Взято из http://bulletin-bsu.com/arch/files/2013/4/43_4331_Ivanova-Frame+1147+.pdf
- Карасик, В. И. (1999). Религиозный дискурс. *Языковая личность: проблемы лингвокультурологии и функциональной семантики [сборник научных трудов]*, 5-19. Волгоград: Перемена.
- Карасик, В. И. (2000). *О типах дискурса. Языковая личность: институциональный и персональный дискурс*. Г. Г. Слышкин (Ред.). Волгоград: Перемена.
- Карпоян, С. М. (2015). Instagram как особый жанр виртуальной коммуникации. *Филологические науки. Вопросы теории и практики*, 12(54), 84-88.

- Кобозева, И. М. (1990). *Языковые аномалии в прозе А. Платонова через призму процесса вербализации*. Москва: Наука.
- Кожина, М. Н. (Ред.). (2006). *Стилистический энциклопедический словарь русского языка* (2-е изд.). Москва: Флинта.
- Колокольцева, Т. Н. (2012). Современная диалогическая коммуникация и проблемы типологии диалогических дискурсов. *Известия ВГПУ*, 66(2), 74-78. Взято из <https://cyberleninka.ru/article/n/sovremennaya-dialogicheskaya-kommunikatsiya-i-problemy-tipologii-dialogicheskikh-diskursov>
- Компанцева, Л. Ф. (2008). *Интернет-лингвистика: когнитивно-прагматический и лингвокультурологический подходы* [монография]. Луганск: Знание.
- Компанцева, Л. Ф. (2010). От классического языкознания – к Интернет-лингвистике. *Studia Linguistica*, (24), 24-30. Взято из <http://studia-linguistica.knu.ua/2010-4-24-30-kompanceva-l-f-ot-klassicheskogo-jazykoznanija-k-internet-lingvistike/>
- Кочарян, Ю. Г. (2007). Аббревиация как лингвистический феномен (на примере английской военной лексики). *Вестник Московского университета. Лингвистика и межкультурная коммуникация*, 3(19).
- Кубрякова, Е. С. (2000). *О понятиях дискурса и дискурсивного анализа в современной лингвистике*. Москва: РАН ИНИОН.
- Лагута, Т. М. (2007). Про діалог як форму прояву мовленнєвої діяльності студента. *Теорія і практика викладання української мови як іноземної*, 2, 204-207.
- Лутовинова, О. В. (2009). *Лингвокультурологические характеристики виртуального дискурса*. Волгоград, ВГПУ: Перемена. Взято из <https://www.twirpx.com/file/314292/>
- Матусевич, А. А. (2016). *Общение в социальных сетях: прагматический, коммуникативный, социальный аспекты характеристики* (Докторская

- диссертация). Взято из <https://diss.unn.ru/files/2016/670/diss-Matusevich-670.pdf>
- Мельник, М. В. (2014). Комментарий как жанр интернет-коммуникации. *Система і структура східнослов'янських мов*, 7, 113-117. Взято из http://nbuv.gov.ua/UJRN/sissm_2014_7_16
- Мосейко, А. (2019). *Особенности цифрового этикета и его отличие от традиционного речевого этикета*. Волгоград: Изв. Волгоград. ун-та.
- Николаева, Т. М. (1978). *Краткий словарь терминов лингвистики*. Москва: Прогресс.
- Нухов, С. Ж. (1997). *Языковая игра в словообразовании (на материале лексики английского языка)* (Автореферат кандидатской диссертации). Взято из <http://www.dslib.net/germanskie-jazyki/jazykovaja-igra-v-slovoobrazovanii-na-materiale-leksiki-angl-jaz.html>
- Осипов, Г. А. (2011). Взгляды и тенденции в современной теории дискурса. *Вестник Адыгейского государственного университета. Филология и искусствоведение*, 2(1), 125-128. Взято из <https://cyberleninka.ru/article/n/vzglyady-i-tendentsii-v-sovremennoy-teorii-diskursa>
- Пигина, Е. С. (2013). Смайлик как элемент эмоционального воздействия в организации общения в сети Интернет. *Филологические науки. Вопросы теории и практики*, 11(29), 144-146. Взято из https://www.gramota.net/articles/issn_1997-2911_2013_11-2_38.pdf
- Почепцов, Г. Г. (2001). *Теория коммуникации*. Москва: Рефлбукс.
- Радбиль, Т. Б. (2006). *Концепт игры в аномальном художественном дискурсе. Логический анализ языка. Концептуальные поля игры*. Москва: Индрик.
- Распопова, Ю. Е. (2010). Дискурсивное пространство Интернет: основные дифференциальные признаки. *Вестник Иркутского государственного лингвистического университета*, 4, 43-49.

- Рижков, М. С. (2010). Прецедентные персонажи синхронного интернет-дискурса. *Язык, коммуникация и социальная среда*, 8, 56-63. Взято из <http://lse2010.narod.ru/olderfiles/LSE2010pdf/LSE2010Ryzhkov.pdf>
- Рут, М. Э., & Иванова, Е. Н. (2013). Языковая игра в дискурсе языковой личности XVIII-XIX вв. Т. А. Гридина (Ред.). *Лингвистика креатива-1*, 78-87.
- Рязанцева, Т. И. (2010). *Гипертекст и электронная коммуникация*. Москва: Изд-во ЛКИ.
- Санников, В. З. (1999). *Русский язык в зеркале языковой игры*. Москва: Школа «Языки русской культуры».
- Скалкин, В. Л. (1989). *Обучение диалогической речи (на материале английского языка) [пособие для учителей]*. Киев: Рад. шк.
- Скробнев, Ю. М. (2003). *Основы стилистики английского языка*. Москва: Астрель.
- Соловьева, А. К. (1965). О некоторых общих вопросах диалога. *Вопросы языкознания*, 6, 104-110.
- Танабаева, И. Р. (2017). Комментарий как особый жанр в интернет-общении. *Молодой ученый*, 51(185), 207-210. Взято из <https://moluch.ru/archive/185/47375/>
- Терских, М. В. (2014). Жанр интернет-отзыва в туристическом дискурсе (маркетинговый потенциал). *Политическая лингвистика*, 4(50), 274-283.
- Чернявська, В. Е. (2008). *Лингвистика текста: Поликодовость, интертекстуальность, интердискурсивность*. Москва: Либроком. Взято из <https://www.twirpx.com/file/242540/>
- Чубай, С. А. (2014). Типы и средства диалогичности в современных политических PR-текстах. *Вестник Волгоградского государственного университета*, 4(23), 29-36. Взято из <https://cyberleninka.ru/article/n/typy-i-sredstva-dialogichnosti-v-sovremennyh-politicheskikh-pr-tekstah>

- Щербакова, Е. Е., & Левичева, Е. В. (2012). Феномен «лингвистическая креативность» в современной психологопедагогической науке. *Вестник НГТУ. Серия «Управление в социальных системах. Коммуникативные технологии», 4*, 93-101.
- Щипицина, Л. Ю. (2009). *Жанры компьютерно-опосредованно коммуникации*. Архангельск: Поморский университет. Взято из <https://narfu.ru/university/library/books/1148.pdf>
- Щур, І. (2001). Особливості українського комп'ютерного жаргону. *Рідна школа, 3*, 10-11.
- Щурина, Ю. В. (2016). Жанровое своеобразие социальной сети Instagram. *Жанры речи, 1*, 156-168.
- Якоба, И. А. (2013). Языковая игра в интернеткоммуникаци. *GISAP. Philological sciences, 1*, 90-92. Взято из http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?I21DBN=LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_meta&C21COM=S&2_S21P03=FILA=&2_S21STR=phs_2013_1_26
- Якобсон, Р. (1985). *Избранные работы*. Москва: Прогресс.
- Androutsopoulos, J., & Ziegler, E. (2004). Exploring language variation on the Internet: Regional speech in a chat community. G. Britt-Louise, L. Bergström, G. Eklund, S. Fridell, L. H. Hansen & A. Karstadt (Eds.). *Language Variation in Europe: Papers from the Second International Conference on Language Variation in Europe, ICLaVE 2*, 99-111. Uppsala: Uppsala University.
- Barnes, S. B. (2003). *Computer-Mediated Communication: Human-to-Human Communication Across the Internet*. Boston: Allyn and Bacon.
- Cambridge dictionary*. Retrieved from <https://dictionary.cambridge.org/>
- Chairunnisa, S., & Benedictus, A. (2017). Analysis of emoji and emoticon usage in interpersonal communication of Blackberry messenger and WhatsApp application user. *Int. J. Soc. Sci. Manage, 4*, 120-126. Retrieved from <https://www.nepjol.info/index.php/IJSSM/article/download/17173/13991>

- Cherny, L. (1999). *Conversation and community: Chat in a virtual world*. Stanford, CA: CSLI Publications.
- Crystal, D. (1998). Speaking of writing and writing of speaking. *Longman Language Review*, 1. Retrieved from <http://www.pearsonlongman.com/dictionaries/pdfs/speaking-writing-crystal.pdf>
- Crystal, D. (2001). *Language and the Internet*. Cambridge: Cambridge University Press. Retrieved from <http://catdir.loc.gov/catdir/samples/cam031/2001025792.pdf>
- Crystal, D. (2005, February 18). *The scope of Internet linguistics*. *American Association for the Advancement of Science meeting*. Retrieved from <http://www.davidcrystal.com/Files/BooksAndArticles/-4113.pdf>
- December, J. (1997). Notes on defining of Computer-Mediated Communication. *Computer-Mediated Communication Magazine*, 4(1). Retrieved from <http://www.december.com/cmc/mag/1997/jan/december.html>
- Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. London: Sage Publications.
- Harris, Z. (1952). Discourse analysis. *Language*, 28(1), 1-30.
- Herring, S. C. (2004). Online communication: Through the lens of discourse. M. Consalvo, N. Baym, J. Hunsinger, K. B. Jensen, J. Logie, M. Murero & L. R. Shade (Eds.). *Internet Research Annual*, 1, 65-76. New York: Peter Lang. Retrieved from <http://ella.slis.indiana.edu/~herring/ira.2004.pdf>
- Herring, S. C. (2007). A Faceted Classification Scheme for Computer-Mediated Discourse. *Language@Internet*, 4(1). Retrieved from <https://www.languageatinternet.org/articles/2007/761/>
- Herring, S. C. (2012). *Discourse in Web 2.0: Familiar, Reconfigured, and Emergent*. D. Tannen & A. M. Trester (Eds.). Washington, D.C.: Georgetown University Press. Retrieved from <https://info.sice.indiana.edu/~herring/GURT.2011.prepub.pdf>

- Huls, E. (2006). *The communicative functions of emoticons in computer-mediated communication* [Unpublished manuscript]. Retrieved from <http://wp.ericahuls.nl/wp-content/uploads/2014/07/Erica-Huls-Emoticons3.pdf>
- Johnstone, B. (2008). *Discourse analysis*. Oxford: Blackwell. Retrieved from <https://www.felsemiotica.com/descargas/Johnstone-Barbara-Discourse-Analysis.pdf>
- O’Sullivan, P., & Flanagan, A. (2003). An interactional reconceptualizing, “flaming” and other problematic communication. *New Media and Society*, 5(1), 67-93.
- Saussure, F. D., Bally, C., Baskin, W., Reidlinger, A., & Sechehaye, A. (1974). *Course in general linguistics*. C. Bally, A. Sechehaye & A. Reidlinger (Eds.). (W. Baskin, Trans.). London: Fontana. Retrieved from <https://pdfs.semanticscholar.org/cb41/a70d25abce8718dd680894c8c68edfb3ffe5.pdf>
- Schramm, W. (1971). The nature of communication between humans. W. Schramm & D. F. Roberts (Eds.). *The process and effects of mass communication*, 3-53. Urbana: University of Illinois Press.
- Sveningsson, M. (2001). *Creating a Sense of Community: Experiences from a Swedish Web Chat*. Linköping: Linköping University.
- Swann, J., & Maybin, J. (2007). Introduction: Language Creativity in Everyday Contexts. *Applied Linguistics*, 5(32), 491-608.

LIST OF ILLUSTRATION MATERIALS

AD = aleksey_durnev. Retrieved from

https://www.instagram.com/aleksey_durnev/

AK = anna_kanyuk. Retrieved from https://www.instagram.com/anna_kanyuk/

CP = champagnepapi. Retrieved from <https://www.instagram.com/champagnepapi/>

CP = chrisappleton1. Retrieved from <https://www.instagram.com/chrisappleton1/>

CR = carineroitfeld. Retrieved from <https://www.instagram.com/carineroitfeld/>

DC = dojacat. Retrieved from <https://www.instagram.com/dojacat/>

DM = derrickmilano. Retrieved from <https://www.instagram.com/derrickmilano/>

DP = duskopoppington. Retrieved from
<https://www.instagram.com/duskopoppington/>

DK = diana_korkunova. Retrieved from
https://www.instagram.com/diana_korkunova/

EB = evgenyborodenko. Retrieved from
<https://www.instagram.com/evgenyborodenko/>

EP = ellenpompeo. Retrieved from <https://www.instagram.com/ellenpompeo/>

ER = elirusellinnetz. Retrieved from
<https://www.instagram.com/elirusellinnetz/>

EK = edgar_kaminskyi. Retrieved from
https://www.instagram.com/edgar_kaminskyi/

FO = freimutolia. Retrieved from <https://www.instagram.com/freimutolia/>

GA = gudkova_alyona. Retrieved from
https://www.instagram.com/gudkova_alyona/

GY = gorbunovyuriy. Retrieved from <https://www.instagram.com/gorbunovyuriy/>

HK = kamenskux. Retrieved from <https://www.instagram.com/kamenskux/>

JG = jenia_galich. Retrieved from https://www.instagram.com/jenia_galich/

JW = jordynwoods. Retrieved from <https://www.instagram.com/jordynwoods/>

KB = kesthebandofficial. Retrieved from
<https://www.instagram.com/kesthebandofficial/>

KH = katherineheigl. Retrieved from <https://www.instagram.com/katherineheigl/>

KJ = krisjenner. Retrieved from <https://www.instagram.com/krisjenner/>

KK = kimkardashian. Retrieved from <https://www.instagram.com/kimkardashian/>

KS = katyasilchenko. Retrieved from <https://www.instagram.com/katyasilchenko/>

LN = lesia_nikituk. Retrieved from https://www.instagram.com/lesia_nikituk/

MP = maryphillips. Retrieved from <https://www.instagram.com/maryphillips/>

MT = meghan_trainor. Retrieved from
https://www.instagram.com/meghan_trainor/

MV = mishvirmish. Retrieved from <https://www.instagram.com/mishvirmish/>

ND = nadyadorofeeva. Retrieved from
<https://www.instagram.com/nadyadorofeeva/>

NM= nickiminaj. Retrieved from <https://www.instagram.com/nickiminaj/>

ON = olga_naug. Retrieved from https://www.instagram.com/olga_naug/

OP = oliviapierson. Retrieved from <https://www.instagram.com/oliviapierson/>

OR = olivier_rousteing. Retrieved from
https://www.instagram.com/olivier_rousteing/

OV = olegg.vynnyk. Retrieved from <https://www.instagram.com/olegg.vynnyk/>

PD = patrickdempsey. Retrieved from
<https://www.instagram.com/patrickdempsey/>

PW = patti_wilson. Retrieved from https://www.instagram.com/patti_wilson/

QR = queenradio. Retrieved from <https://www.instagram.com/queenradio/>

RD = ritadakota. Retrieved from <https://www.instagram.com/ritadakota/>

RP = realpotap. Retrieved from <https://www.instagram.com/realpotap/>

SB = sadababy. Retrieved from <https://www.instagram.com/sadababy/>

SS = steph_shep. Retrieved from https://www.instagram.com/steph_shep/

TK = tina_karol. Retrieved from https://www.instagram.com/tina_karol/

TO = teknoofficial. Retrieved from <https://www.instagram.com/p/CF1tx49pZOW/>

TP = tanyaprentkovich. Retrieved from
<https://www.instagram.com/tanyaprentkovich/>

TR = tracyromulus. Retrieved from <https://www.instagram.com/tracyromulus/>

VJ = vladyama_official. Retrieved from
https://www.instagram.com/vladyama_official/

VO = vova_ostapchuk. Retrieved from
https://www.instagram.com/vova_ostapchuk/