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Specifics of multimedia texts in the context of social networks media aesthetics

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ABSTRACT

The article considers multimedia texts as units of a communicative act in social networks. The authors think that these units are the realization of Media Aesthetics principles which generally was formed in the epoch of social networks. It is characterized with such principles as performance, combination of verbal and nonverbal types of sign, reign of image over words, democracy of communication, priority of self-presentation, interaction and materialization of sense perception. Also the article provides with the analyses of the term "multimedia text" analogous to multimedia text, defines esthetic foundation and stylistic characteristics of multimedia texts. It is determined that creativity in creation and publishing of multimedia texts becomes a form of social activity presence of social network users. The category of creativity is realized through the deconstruction of official culture, through irony and humour on everything which refers to a norm. This helped defining the means of multimedia creativity: precedence, language play, irony, collage. The method of case study helped revealing the fact that a multimedia message makes a greater impact on the communicative behaviour of social networks users than a common verbal message, it becomes a repost more frequently.

CCS CONCEPTS

• **Social and professional topics~Information technology education**

KEYWORDS

Media Aesthetics, social networks, multimedia text, back impact, deconstruction, creativity, VKontakte.

1 INTRODUCTION

Nowadays "VKontakte" users which is one of the most popular social networks in Russia are 97 million people a month [1]. These data are published on the official site of the company. The figures show a vast range of the target audience. Having differentiated the users of age and social criteria we may claim a vast specter of social demographic audience characteristics. Though the quantity factors only prove the serious changes of all the parameters of mass information consumption in contemporary society, statistically describe the effects which new media cause related to the mass communication structure. The quality changes appear as well. Amon them the first place is occupied by the formation of media aesthetics as a special part of the general aesthetics.

The statements of media aesthetics theory and methods are only slightly developed in the Russian scientific discourse. But first researches exist which attempt to describe the phenomenon of the new esthetic sphere. Thus, Prof. Zagidullina in her works considers general changes in the language and communication of the contemporary digital society. She introduces the new term "total mediation" which describes the phenomenon of new (digital) media influence on the consciousness of a common culture bearer. The general effect is performance of personal behaviour in public communication, the subject longs to "dramatize" his every day discourse, his existence in primary and secondary realities [2, p.48]. Practically it is expressed through the combination of verbal and nonverbal types of sign, through the reign of image over word as well as through democracy of public communication, priority of self-presentation, interaction and materialization of sense perception with the help of options provided by a social network [2, p. 49-51].

M.V. Zagidullina's observation generally coincides with the understanding of media aesthetics by H. Zettle. His work Sight.Sound. Motion: Applied Media Aesthetics, Sixth Edition stresses the priority of audiovisual components in the creation of media products. The author writes about the usage of various multimedia means within the esthetic communication which intensify the reality perception and increase the audience feeling of catharsis [3, p.15].

Thus, within media aesthetics the multimedia means on one hand form the certain communicative act or a range of such acts in social networks, but on the other hand are turned into objects of feeling, sense perception. A good example of implementation of media aesthetics principles are multimedia texts. They perform as units of certain communicative act in social networks.

2 MULTIMEDIA TEXT AS A UNIT OF MEDIA AESTHETICS

2.1 Analyses of the term "Multimedia text" content

The term "multimedia text" first appeared in the Russian scientific discourse in 1974 to characterize the printed media texts (G.V. Eiger, V.L. Lucht). Later on the given term was used to define "specific messages including heterogeneous in their semiotic nature components which influence on a recipient within one perceptional modality – usually visual" [4, p.165], when a message, a post in social networks is a complex combination of different sign systems: text and picture; text, picture and audiofile; text, picture, audiofile, animated image and other types of combinations. Nowadays these definitions are getting older because such message must be considered in the context of feedback, i.e audience reactions. This is a complicated and whole complex including the message itself and audience comments united with one subject. Then the first message will be a repost in the form of image to create the secondary text-commentaries, and only then the combination of the first and the second message-comment may become a repost in the endless chain of comments. Interaction makes accessible not only esthetic feelings of message form and content by the user but provokes to create the responsive action, performance using multimedia means (verbal text, photo, mem, animated image, audio etc.). The user creates his own creative self-presentation, i.e. through oblect creation media aesthetics claims about itself, creates its message.

2.2 Esthetic principles of construction and stylistic characteristics of multimedia texts

Thus, creativity as an esthetic category is searched in the scientific discourse [5], [6], [7], [8] and is demanded in the communicative practice of users, it becomes a condition of communicative behaviourod social networks users. This is the way the actors show their individuality, social and civil activity.

More often the creative activity of users is expressed in deconstruction of official "high" culture and public communication. The term "deconstruction" was introduced by G. Derrida, meaning that the binary opposition forming the hierarchy system is deconstructed and excluded. There appears the relativity of principles of the existing cultural type because the normative representations are destroyed and the opposition of value "top" and "bottom" is excluded: "But the essence of the Derrida's deconstruction, as Derrida himself kept on claiming,

lies within the fact that his famous "deconstruction" of the value pyramid of hierarchy organized binary oppositions has never faced a radical change, roughly speaking, from "positive" to "negative" <> he was always far from the position of "revolutionary" destruction of value settings" [10]. On other words, this is a protest whichcan not lead to real changes without the outer force influence. The deconstruction becomes a configuration of creativity as a form of social activity. It is revealed through the conscious simplification of creative message construction, through travesty and play with everything which is considered an esthetic norm, through democracy of language and communicative behaviour.

The most active part of the social media audience are young people who freely use Internet resources, actively consume the content, express their judgments and view points. In that sense the simplification may be understood as an intentioned stress that the message is produced by a non-professional, that it becomes a material embodiment of emotions. Thus, often the messages are constructed in the form of handmade. There appears a back influence: new media and social networks use the practice of handmade for constructing the multimedia texts aiming at the audience esthetic values.

All of that defines the stylistic characteristics of multimedia texts.

- language play. In the Russian scientific discourse the term language play is used to define the change in common expectations of a reader, to mark the conscious break of norms in order to create new semantic fields (T.A. Gridina, O.V. Zhuravleva, A.G. Aleinikov) [9].

- precedent texts. The phenomenon of precedence as well as the phenomenon og intertextuality is a solid object of researchers' attention (N.A. Fateeva, R. Bart, M.M. Bakhtin, Y. Kristeva, Y.M. Lotman, K.A. Kostygina, I.M. Mikhalyova, N.A. Kuzmina). Due to the principle incompleteness of reader and author's dialogue deepening and widening of senses may happen endlessly, giving life to new connotations and meanings.

- irony. The laughter beginning (M.M. Bakhtin) and esthetic category of comic may be counted as basic not only in the contemporary culture, though the degree of their actualization is as high as never. The laughter aesthetics defines the author's position, and the vector of sense destruction, and the specifics of reader's perception, and the "potential" of further popularization and spread of mediatext, i.e presupposes the complex character of realization.

- assembling composition" collage

The assembling composition of multimedia texts is built upon the opposition of elements, intentional clash of "high" and "low", "beautiful" and "ugly" etc. One may not a frequent usage of collage technique, rough gluing of various textual units and visual and graphic difference stress.

3   CASE STUDY OF NEWS MESSAGES
FYODOR KONYUKHOV ASKED PUTIN TO HELP ORGANIZING THE EXPIDITION TO THE BOTTOM OF MARIANA TRENCH

New media use social networks to promote their content and to attract the audience. They create communities which post news using various multimedia means. Within the framework of the research, empirical material was collected in the form of polycode units (multimedia texts) for May-June 2018 in the communities of Russian-speaking independent Internet media Medusa, Lentach, Lenta, Life on the platform VKontakte. It is established that 70% or more news reports are represented not just in verbal text, but in a complex polycode unity (text + picture + video + audio + graphics + photo in different combinations). The material was collected using the method of continuous sampling.There was conducted a case study of two news messages devoted to one subject. They are presented in the groups Medusa and Lentach, informational media, on the platform of the social network "VKontakte". These are independent Russian-language Internet media, which carry out a policy of criticizing the existing regime. They are sites for the implementation of civic activity and liberal ideas.
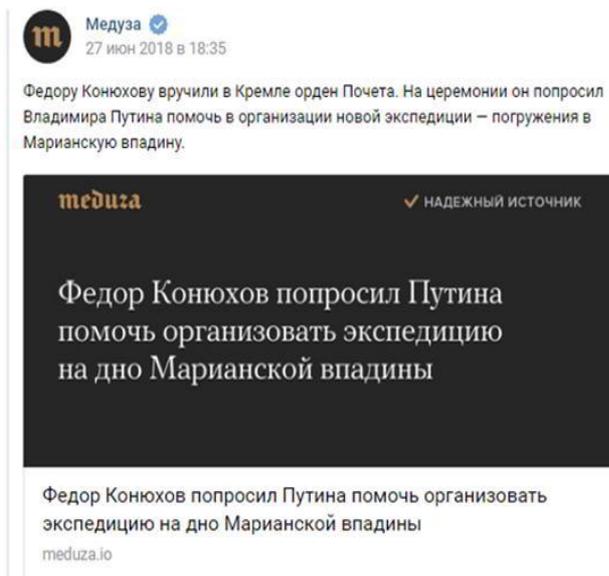

Figure 1:**Translation: June 27, 2018 at 18:35**
Fedor Konyukhov was awarded the Order of Honor in the Kremlin. At the ceremony, he asked Vladimir Putin to help organize a new expedition - diving into the Mariana Trench.

Fedor Konyukhov asked Putin to help organize an expedition to the bottom of the Mariana Trench
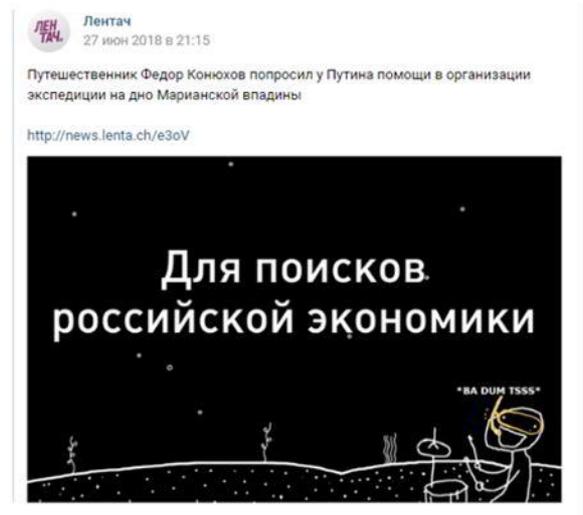

Figure 2: **Translation:** *Jun 27, 2018 at 9:15 pm*
Traveler Fedor Konyukhov asked Putin for help in organizing the expedition to the bottom of the Mariana Trench
To find the bottom of the Russian economy

In the first case (Fig. 1) a verbal message is posted against the black background. There is used a little number of graphic and visual means (a trade name of the media and a sign showing the message status – "checked"). In the second case (Fig. 2) a multimedia text, the verbal part of which without any graphic stresses is assembled with an illustrative image in handmade style and a verbal comment representing the news author's irony towards the event. The picture and the comment destroy the official image of the event, and represent the discontent of a certain part of population towards the authorities.

We used the statistic data from open sources in communities to define the communicative effect produced by these messages on the audience. The data are valid on 03.07.2018:

Table 1

Name of community in VKontakte	Number of watches, total	Number of users who liked the message	Number of users' comments	Number of interaction "Share the news"
Medusa	63372	275	113	8
Lentach	271195	7294	115	139

We may see that in all the parameters the multimedia text message leads. It allows not only learning a fact but joining the creative protest, feel the pleasure from irony over a well-known to all users mem about the country crisis, provoked by the government. A special comment ought to be made about the results of two parameters Number of users' comments and

Number of interaction "Share the news". In the first case we do not see an important number difference 113/115, which testifies the fact that the news is not sensational, it means that the consumption is determined not only by the form of the message, but by the content as well. In the second case a serious number difference 8/139 is presented. This is a more important argument. The multimedia text message immediately claims the status of a repost, it is more expressive, emotional, creative. It fits more the aim of protest explication because it visualizes the very protest, gives a complete form.

In the first case the irony which was not realized in structural and compositional relations of image and text is revealed in the text of the material, in quotation of Fyodor Konyukhov: "We ask for your blessing and your help". The lexeme blessing (from the church discourse) forms the image of a [political and spiritual father-leader which correlates with the official authority speech, but ironically hints at the real attitude of the public towards such politics.

The lexeme bottom in the general context of the news message is neutral but at the same time it strongly bears the connotation "bottom of the Russian economy" with the direct support of the government.

In the second example the irony as a means of message creativity is realized through the graphic decisions.
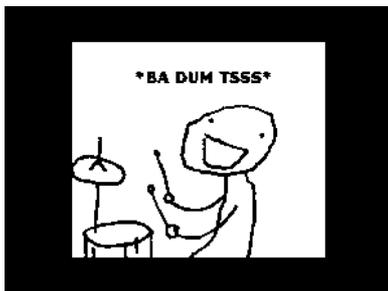

Figure 3

So, the precedent unit which is common for the Russian Internet is used: semantics of the primitive graphic image of a tiny man along with a simple sample, performing the function of interjection, place an accent on the situation freak. It is noticeable that extra sense image of a musical instrument intensifies the emotional-sound expression of viewpoints. Moreover, it is stressed by the graphic deformation of the image" a mask is painted which shows the meaning of fall, bottom, devaluation in the Russian politics and economy; on the whole, the text becomes potentially virus, provokes making creative comments in the chain of users' responses. Thus, the message in

multimedia text functions as a marker of axiological deconstruction of official normative communication.

4 CONCLUSIONS

The results of the research demonstrated a great communicative success of multimedia text messages as they are native units for media aesthetics. The options which are provided by the social networks for its users allow producing social activity in a creative form. On one hand as a consumer – to feel the esthetic pleasure from breaking the norms of every day discourse, on the other hand, as a real author - to create such texts, self-presenting in public space, taking part in the eternal theatrical performance and back-influencing the communicative practices of the social networks. The statistic tests conducted revealed the inclination of multimedia texts to transformation into the status of reposts, a ready sample for communication in networks, for materialization of emotions. Statistical data from open sources represent concrete results of the greater demand for news messages in the form of polycode units, which indicates the formation of a special industry for the production and distribution of news on social networks. These are not just quantitative differences (Table 1), but a qualitatively different way of communicating with their conventions and actors, based on the principles of Media Aesthetics.

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