DISCOURSES OF IDENTITY SEEN AS DYNAMIC ENVIRONMENTS

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Abstract:Present-day narratology delves into discourses that act as carving of personal and social identity, in a manifestation of inordinate semiotic resources which appear acceptable only to the extent that they are synonymous with 'symbolics' (Todorov,1982). On the other hand, the globalization of information, the volatilization of typographic texts and the infinity of dialogic possibilities along with the inordinate opportunities to reinvent ourselves generate alternative means of expression that co-exist with the traditional ones to respond to the same inherent drive - that of meeting gratification of an identity shaped out of social and professional interaction. The present paper aims at presenting ways into how discourses developed in fiction and non-fiction texts, traditionally and in the online environments develop self-identity, social identity or professional identity, taken in this order, irrespective of the medium conducive to interaction but always due to the fluidity of space and time, due to versatility of the characters involved in interaction. By approaching traditional and online texts of the self, the author highlights elements that are dependent on the relationships developed inside the text among the participants in the narration, bringing an argument for McLuhan's "medium is the message" where the message seen as environment generating a dynamic interaction acts upon the whole architecture of ties and constructs relationships differently, provided that identity is a social construct generated throughout discourses, irrespective of the medium.

Keywords:text, identity, social media, narrative, discourse

1. Introduction

Any series of events linked in a temporal and causal way is a semiotic representation (Landa JAG, 2005), a story subject to interpretation from an inordinate number of perspectives, similar to Barthes'(1975) *narratives*, "an ordered mixture" of language and pictures and all that these compose. The study gathers fiction and non-fiction texts, conversational or persuasive, to show that irrespective of the medium and type of narrative, similar discourse strategies shape up identities. What differs is the embodiment, the organization of the text: the fiction has cursive thick text with a plot, layers of action and characters emergent in dynamic dialogues that get inter-twined with time factor running in a 3D-like representation; the non-fiction i.e. the conversational discourse generated text apparent in social media representation is not a compact text. The specificities of it comes from the fact that it is produced out of a participative attitude generated by the main author whose identity is continuously shaped and tailored, based on external factors, driven and dependent by the main author's postings. The reasons for all range from a quest for self-accomplishment (in fiction) to the desire for social integration and acceptance in social media, from micro-level (fiction) to macro-level of group organization (in social media). The identity develops based on the interactions among participants in a dialogue, in a discourse, and they are all reflective and conducive to change, with slight differences, dependent on the medium. The same analysis applied on fiction and non-fiction texts proves the power of interaction and discourse to tailor and develop an identity, irrespective of the fact that it is the self, the social or the professional one. A narrative analysis will considerBal's (1985) three dimensions: the action pattern, the point of view, temporal pattern and the characters' as well as the physical embodiment of the text as well as Ricoeur's (1990) study of fictional time

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(the time of the act of narrating, the time that is narrated and the time of life) and Jenkins' (2006) participatory culture, especially in the online environment.

A parallel approach on postmodern novel abundant in virtual reality connected to social networking sites stays as the background for the present analysis in stories of the self and stories of evolving identities through social and professional encounters, by chronologically ordered experiences. Literature, the media and the internet seen as means of constructing identities, assessed as contributions to self-actualization, liberation and recognition make unique individuals through "discourses that empower relationships"(Foucault,1988). In their turn, discourse-generated relationships build dynamic, changing and evolving identities, fluid socially or professionally, both in traditional and new media texts, in a permanent change towards self-actualization. In all the analyzed environments, identity is seen on the whole, as a continuum ranging from personal to social(Tajfel,1981). Personal identity includes all that is derived from individual personality and interpersonal relationship- a disobedient, but shy and loving person, for example, while social identity- on the other hand- includes traits derived from group membership- man, Russian, urban dweller, etc. Conversely, professional identity is the identity of a particular group that ascribes itself a set of values which are assimilated and then internalized with a specialized body of knowledge and a specialized set of skills that need intellectual training. Pound (1953) defines profession as a "learned art", therefore professional identity is a learned identity.

The use of theories mentioned above demonstrates that an identity is tailored, understood and influenced in the relation between the text and the reader, where the character is either an extension of the author or of the society at large, both in traditional literary text and in social media, seen as means to develop personal or professional narratives.

2. Self-reflecting identities – semiotic narratives as quests for individuation in magical realism texts

Language analysis and psychology are often taken as cornerstones for psychoanalytical criticism to look at the way they can determine actions and shape up identities. As a result, the literary texts unveil driven back attitudes enclosed in literary recurrent patterns which parallel the persona the author designed himself in the social reality he experienced, by mirroring Freud's interpretation of everyday phenomena in the processes of repression and substitution along with Jung's identification of archetypes in writing, coming from a collective unconscious. An approach on psychoanalytical literary criticism reveals whether the writer can reach individual perfection sublimated in writing, since "life is always considered a series of hazardous experiences meant to make us evolve" (Fowles,1964). In this light, novels seen as examples of identity-built narrative discourses are tackled from a semiotic narrative perspective, since they use metaphors and recurrent symbols to hint that the process of thinking is a kind of "inner action of the will" (Külpe,1893). The main characters facing anxiety delve the reader into author's anxieties to understand the concept of *nemo,* i.e. the impossibility of becoming what one dreams of, completely opposed to the concept of *the Aristos* ("the best in a given situation"). Taken as an example, John Fowles's novels advance the author's message in the discourse of the human in his lucrative endeavor to evolve: undergoing self-analysis one needs to fight against *the nemo* and reach self-accomplishment through acreative act which results in a work of art aimed at mending the subject himself. Each utterance in Fowles' novels is a game of representations that helps the main character progress in discovering other aspects of his own self, towards a full final understanding. The dialogues generated among the fictitious, imaginary and mythological characters with the aim of placing the main character in a self-reflecting light produce their own perspective that helps

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him, the reflection of the author's persona, see and understand himself better and, by this, evolve. Magical novels are, in this sense, a permanent game of mirrors, a complex of framed actions, fragmented and inter-twinned, hosted by the three dimensional temporal axis, with the time of the narration fluctuating sinuously into the past and future, with alternations of present innuendo, with characters who are a combination of magical realism and multi-perspectives, all in the quest for perfection and for sublimation.

Characters define themselves not only through what they say but mostly through what they do as significant part in the process of self-actualization.

When the characters' identity is socially built, dependent on the interaction with the reader, a phenomenon that is similar to identities built in social media occurs- **"**You have to leave a space for reader's feelings to meet yours. Half the art of the novel is leaving out – what you don't say, or explain, or make clear" (Vipond, 1999). Similar to fiction, social media displays posts or comments or status of users that mean more with the surrounding contexts. Taken separately, posts, comments and statuses manifest the same leaving out, similar to fiction. The author/user plays a mysterious veiled writer, in a permanent contradiction since all art is a "kind of striptease" in which the artist/ user takes turns in both veiling and disclosing himself, to engage the reader/ user in a never ending interaction.

The environment conducive to a plurality of persona and masks that set up the novelists' narrative of the self is similar to virtual environments and social media, given the flexibility and fluidity of the author-reader-character relationship. The disembodied self of the impersonal narrator can apprehend the fictional world from any perspective (character's point of view), select any location as observer's point, narrate in any temporal direction and switch back and forth these points of view. So are things with the social media characters and users.

In other words, magical realism novels display three layers of realities which compare fiction with the online environment of the social networking sites. Common elements between virtual reality and the narratives look at the way characters transcend the boundaries of time and space, the way they relocate ideas and dismantles reader's/ user's belief by stirring contextual support. In a similar vein, time is not relevant for social media postings and distance is shortened by access to internet data. Characters can meet one another and relocate irrespective of demographic characteristics of age, gender, background, origin or orientation. The game of make – believe as a form of interactivity allows the user to manipulate the strings and act upon the environment seen as **"**a world that you can walk around in, that will react to you appropriately, that presents a narrative structure for you to experience" (Rheingold, 1991) Narrative analysis performed on language "produced as the result of an act of communication" (Richards, Platt&Weber, 1985), with regard to "the relationship between language and the contexts in which it is used" (McCarthy,M, 1991) " to create and relate, organize and realize meaning" (Riley P (ed) 1985) but also on language seen as a discourse acting as "the mediating mechanism in the social construction of identity" (Roz Ivanic, 1998) confirms the post-structuralist and post-modern theory on identity as a construct of discourse (MacIntyre, 1984). In this view, the complex cross-referential analysis reveals that the author plays with his identity in layers of reality and plethora of semiotic resources to embody feelings and attitudes, and eventually accomplish self-actualization, in a self-reflective discursive play where the author – reader relationship and the concept of time are often challenged with a relevance-based meaning**.**Similarly, social media authors of the postings play with their identity in building images of the self according to the group's level and goals of acceptance, while the levels of reality are the contexts selected to highlight aspects of constructed identity. By means of a planned posting strategy individuals tend to reach self-accomplishment in social media by building themselves a social portrait that would bring satisfaction in the public eye. Similar to fiction, social media allow for a secondary self-actualization, one that is a surrogate for what reality had denied.

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3. Social online identity – the narrative of interaction

The online networking sites, similar to fiction, are stories of the self as well, they build narratives similar to novels, they are stories of repressed desires or expression of sublimation, in a quest for acceptance or for perfection in a completely controlled portretization, in a perfectly planned personal brand management. The story of one's manufactured social identity is the result of a careful narrative of the self with an embodiment of desired perspectives, interactions with defining groups and dialogues with carefully planned objectives. If the literary narratives can be home to a quest for individuation, online narratives can be seen as the grounds for socially constructed self, based on patchwork of semiotic devices- text and image- that help driven back attitudes be released and fulfill evasion from reality. Image and text, interactions and networking are postmodern devices enabling one to fully control the virtual newly branded portrait in a carefully planned management of online activity. The management of new media technologically-enhanced-semiotics give grounds to interaction and discourse- built identity which becomes visible and symbolic since people's minds are modeled upon and distributed through discourse, interpretative and explanatory (Fairclough & Wodak, 1997) Moreover, any language analysis performed in a combination of linguistics, psychology, sociology and semiosison form and content reveals information simultaneously, often rendering overlapping and contradictory meaning (Fairclough, 1990) on how individuals interact in social network environments. The differences in people's interaction between the fictional texts above and the online communication tools are therefore highlighted here, considering that all texts are written to speak for themselves.

To this end, several concepts are engaged in the process:

- *modality* (Verschueren, 1999), the numerous ways in which attitudes can be expressed towards an uttered statement to signal certainty or doubt, vagueness, possibility, necessity and permission in a search to develop relationships, in an inordinate appeal to nuances, adjectives, derivatives and connotation of root words.
- *multimodality* manifested in the rich combinations of semiotic modes (writing, visuals,sound)
- *resemiotisations*- the way elements are combined to render different and reshaped meanings with every combination
- *intertextuality* manifested in hypertextual linking, embedding, copying-pasting, combining, curating, all references pointing to popular culture through purely linguistic resources Moreover, the connectedness of texts (cohesion, coherence) help one rethink the text, the context, revisit the interaction and dialogic structures which are so different in the discourse of the self, to highlight behavior traits, reflections of the self, social considerations and status opinions, dependent on the degree of affinity existent between the author of the utterance and the receiver (Hodge and Kress, 1988). Thus, linguistic interactions developed online help build identities that become the social positioning of the self against the other (Bucholtz and Hall, 2005). To perform an analysis on language generating identities in the online environment reference is made to speech accommodation theory (the shifts people make in speech style during social interactions) rendering the discursive direction of social interactions (Giles et al, 1991) and to social identity theory which tailors the individual's concept of the self, derived from the acknowledged membership in a group (Meyerhoff, 1996, Tajfel and Turner, 1979) since individuals "create …patterns of linguistic behavior so as to resemble the group which they desire identification with", based on a collection of social categories (age, gender, social class) which emerge in discourses through temporary roles and orientations assumed by participants. This can be best exemplified in Facebook interactions in dialogues constructed in social media, where words and a complex combination of semiotic resources

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like pictures, text and short videos in a meaning-integrated multimedia benefit from the peers' reaction by means of emoji.

3.1 Discourse markers in a narrative interaction of social online identity

The discourse-based identity developed in the social online interaction represents a communicative snapshot based on a personal and social storyline, seen as postings for status, photos, selfies, videos or live transmissions, carousel photos or song selection. The conversational interaction is geared by commentaries as text or attitudes as emoticons, typographical layout, images, GIFs or other semiotic, multimedia-rich segment of meaning. The topics selected for the displayed discourses play an essential role in communication and interaction, in the development of social and personal identities- self-image, social presence, status and identity.

Utterances in social media, unlike fiction, are all generated by characters' intervention in the author's discourse (by author we understand here the owner or the manager of the social page) By discourse strategies employed based on the content of the posting, participants in the discourse help define the owner or manager's identity since their utterances take turns in generating other and other utterances that come to support or destroy the posting, fact that triggers the owner's reaction to it. If a traditional text displays questioning or pausing, demonstrations and persuasive cues, the online discourse appeals to questioning and detailing but avoids asking things like repetition or gap filling since the interaction is performed through fragmented and intertwined written text , dissimilar to the fictional texts that reconstruct all reality in a coherent and cohesive flow of words. The use of emoji to express emotion, affective agreement or disagreement, in a way which is different from the fictional text or from face to face discourse comes to visually complement the strategies that eventually shape one's identity.

What is interesting yet in the identity shaping online discourse is the representation of discourse markers, a representation that is specific for this environment through form and manifestation. Theoretically, discourse markers connect a sentence to ideas that come before or after and indicate a speaker's attitude to what he is saying (Ducrot et al, 1980). Transferred to social media which is an extremely versatile environment, discourse markers try on another coat, the one of words exchanged on the wall, commentaries, number of friends in interaction, timeframe spent between reactions and type of reactions implied, reciprocal services, emotional support and social distance. All these connect people together in a tighter or looser liaison, the same way discourse markers do that for a real text.

Even though they have a different embodiment, their function is similar to the ones used in traditional texts in the media, in drama or in law. Fraser (1993) calls them "discourse markers" and claims that each of them has a principle meaning, which signals how the speaker intends the utterance to relate to the prior discourse. For this reason, all of the above mentioned instruments of expression used in social media can bear the function of discourse markers. They all help the discourse of the self be consistent and coherent and flow on one's wall among postings, comments, appreciation to other people's postings. Trujillo Saez (2003) agrees with Fraser on the name, but gives a slightly different definition of discourse markers as items used to ease the interpretation of utterances. According to Aijmer (2002), they are "discourse particles" functioning as signposts in the text built on the wall, facilitating the addressee's interpretation. A text gets various forms of expression in social media- comments, videos, photos, drawings, distributed links, games- all generating a complex of semiotic elements as instruments for people to represent themselves in front of others. In this context, building ties and developing relationships offer an endless possibility of reinventing one's own identity, in the quest for perfection and for close to maximum acceptance from like-minded people. The ties developed reveal identities based on the discourse of postings, of comments, the discourse of emoji

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developed with an aim at initiating, strengthening or improving a relationship. However, not all connections made online are beneficial or detrimental (Gilbert & Karahalios, 2011) and there are more directions that discourse analysis can prove the manifestations of online identity - the personal, the social and the professional identity, based on what uses and gratifications each have, marked by demographic, social and personal metrics.

Looking at relationships built virtually for one's social personality, inordinate ties with different target and strong virtual connections are represented by people whom one trusts and whose social group overlaps to a larger extent with others, often very alike. In this respect, social identity theory (Tajfel&Turner, 1979) advances the individual's self-perceived membership in a relevant group.Thus, the group and relationships manifested verbally and semiotically (image, comments, emoji, live text, time lapsed between posting and reaction) give contour to the tailored identity. All the comments and texts used in postings are turned into linguistic resources to communicate messages drawn upon to assert identities and to represent the self in social networking contexts. This way, new relations between language and other modes of meaning making areinvented. (Barton & Lee 2013). Looking at ties indicators as discourse markers on social networking sites (postings, words exchanged on the wall, commentaries, number of friends, days among reactions and type of reactions implied, reciprocal services, emotional support and social distance) intensity of relationships developed can be measured, with respect to other interactions, to the developed connections , in a definition of the social self. It is the discourse of social identity resulted in the all the manifestations visible on the wall. The choice of pictures posted , the moments chosen to broadcast live, the angle and the focus of the broadcast, the background and the profile photo, all build a public discourse of the self since all turn into semiotic resources that decode meanings about the subject. Language used or subscriptions to informative postings, the type of friends in the list, the favorite shows and appreciated books, the types of posts one shows appreciation for, all are semiotic resources.

Seen from the perspective of online identity, narration is developed differently with the support of online semiotic resources- the action pattern is multifaceted and the drive to evolve is only in the second layer, beneath interaction. The temporal pattern is developed on proximity since all reactions and comments bring the message and the person to public attention, while the displayed online text is multimodal, it is a multimedia complex where "everything has a meaning" (Barthes, 1975). Based on Barthes instruments, the function of the text is in a permanent change, the meaning is given by the already decided choice of connections, imposed by the narration of the posts on the wall. Time of the narrative in the online story of the self is present and the place is ubicuous. The structuralist approach reveals that the structure of the online narrative is similar to the literary narrative of the self in the sense that there is a plot (which systematically changes with echoes from society, given the volatility of the online text), there are characters that interact in a multilayered environment and with a variety of manifestations given the multimedia tools, each character is the agent of change and influence for the discourse of the self of others and also one's action matters in a dialogue, in attitude and in reaction, in self- construction. Each character in the common discourse building narrative is the hero of his own action and reaction, assuming the change his message triggers. All the changes and interventions are seen by the group, they can be pointed at or disregarded as well as praised by participants, friends, peers who are the mirror of one's social self. The author is present and visible but unreliable, with a variable distance towards his characters (the individuals interacting on the page). The narrator thus is overt and his language is transparent, with common reference for all those supporting the online image built as a response for their acceptance. As far as time is concerned, we speak about three dimensions as well, similar to the fiction traditional texts- the time of the narration (moment of posting), the time that is narrated (the immortalized moment in the post) and the time of life – the moment people start reacting

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and commenting, accepting and integrating the already built self. New perspectives can be generated at all times through comments and reactions to every post, unless it is all controlled through lexicalized or iconic interventions from the post's author. The narrator in an online social media story is as over as the author in fiction- resorting to avatars or significantly encoded symbols or personae one can choose to be covert and display features of the desired group. On the other hand, overt author will give rise to an overt narrator and a distinct personality with an overt linguistic manifestation. Being overt, the author is also reliable. This kind of author-moderator-owner of the page develops his identity in an overt manifestation and interaction with his peers. Identity is proved to be dynamic through changes present in the postings and reactions, all based on influences of society and of the group, of external factors that are drivers of change-social, political, economic, cultural or personal. Adaptive to change, identities developed in the online discourses all tend to reach self-actualization, an ultimate level of development, process that is slowed down if compared to the fictional quest with a similar aim, due to all the interferences that come from the real environment to influence the discourse and the participants in the discourse through their biased reactions. The online identity-driven discourse is fluid and sensitive to meta-texts that come as external factors to act upon the narratives. If the fictional patterns of interaction among characters, the reader and the author are recurrent to a certain extent while the traditional text has its typographic limitation and the language is constrained to remain within the printed pages as such from the beginning, the patterns in online conversational texts of identity development and reflection are fluid, dependent on socio-political, cultural and demographic outside factors that may intervene any time and change the course of the dialogue, comments or postings.

4.Discourse strategies in shaping an institutional identity

If personal or social identity are built in the online with a view to gain acceptance of the group, institutional identity is built as a strategic instrument with the goal to achieve competitive advantage in front of others (Gray & Smeltzer, 1985, Schmidt, 1995) .Users of social networking sites apply a carefully planned management for postings or commentaries in order to express attitudes or develop relationships, to build themselves a representative identity and situate themselves in front of others.. Strategic communication in social media looks at specific targets and takes into consideration several factors and contexts that tailor it all to particular situations. This can be revealed in an analysis on the social networking sites that promote public institutions, where civic engagement is easily manifested since the barriers for expression are low and messages matter to all the community.

4.1 Practical analysis of a discourse-shaped professional identity

Taken as an arbitrary example, the Ministry of National Defense in Romania continuously shapes the message it sends to the public opinion in form and content and tailors it to correspond to a participatory environment. as an exemplification that precedes the theoretical aspects. *The Ministry of Defense* Facebook page is the best seen institutional page in the country, with approximatively 300.000 followers. The postings respect the Ministry of Defense Communication strategy- military training, military people's education, daily life and family, with reference to seasonal events or national contests, children's moments and instances of life. Live broadcasting posts offer instant reaction and dialogue, to show the military readiness. Postings on combat training are most frequent since the national forces are constantly ready for combat, up to date with warfare technology and deployable, anytime ready to support NATO and EU missions. Vocabulary used in most frequent postings is related to defense- missions, training, soldier, national, duty, combat, family, love, deployment, detachment, ammunition. By contrast, *Romanian Naval Forces*Facebookpage is closer to people and more disseminated,

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present on Instagram as well as a reinforcement of the message, trying to engage with a different age segment. Postings appeal to people's sensitivity, bringing encouragement. Daily, common and friendly wishes are frequent on this page. Invitation to interaction bridges the gap between society and the naval forces. Multinational exercises, logistics and plans, the alternation and combination of the postings from their training with constant dialogue, interrogative attitude in postings, answer-provocative dialogue, the insertion of reflective posts, nature or art to ensure evasion from reality, all create a better bonding. The Naval Forces gain support, a good public image, they get empathy and subjects eager to join forces. Their constant wish *„have a great day ahead"* or *„have a nice week" „wishing you a quiet evening"* show an empathic naval force. Conversely, *Romanian Land Forces and*Romanian Air Forces*</i>*Facebook pages are similar in their communication strategy- focused on the military personnel, open to public interaction. While the Land Forces display photos of military and their vehicles or weapons, the Air Force page displays numerous photos of the vehicles they use, people being of secondary importance. The discourses of praise, courage and combat-ready attitude are what characterizes Romanian Air Force virtual enhanced dialogue with society. The lexis employed is less technical and strategical but more common, so that it can drop language barriers for the targeted public. Sometimes the postings appeal to technical words to describe the vehicles or the weapons as index of the combat ready attitude: rear-sight, magazine, tank, operation, battalion, mission, commander, always with specific, concrete and unambiguous words. The lexis has limited use, being specific to a certain domain, it is usually technical, unlike the strategic level vocabulary which renders context-based-meaning. („operation" has such a context dependent meaning) The posts are always representative of the field, self-oriented to the military combat character. These are more visible in visitors' comments, in their appreciation using modality or emoji and even correlated posts. These represent the civilian side of the dialogue, therefore the language is based on common core lexis. Bonding between the military as an institution and the civil society at large is enhanced and fueled, in a common interest relationship. All civilian interventions contribute to developing and strengthening the military's professional identity. Iconographic language is also employed in posts developing the Force's public image, along with symbolic acronyms- NATO, EU, etc. Language used has one goal- to bridge the gap between society and forces, to promote patriotic and professional values, to enhance dialogue with the youth on military and defense topics, to promote events, operations, training exercises and actions involving the defense forces. The topics and the subjects for posts are related to the field of activity, while the type of content (text or photo or multimedia) is controlled in a frequency of postings similar to the rate of speech in the real environment. All these are seen as a matter of persuasion, of influencing all the other interlocutors present on the page.

Texts employed in the online environment for the defense forces showcase that the mission of strengthening the relationship with the civil society is failed generally, since the participatory culture is low. The lack in functions that allow cooperation and dialogue between the forces and the publics at large and the controlled participation on the page are an index of power distance as a cultural dimension (Hofstede,1991) A better impression management would bring a better representation of all the categories of forces on FB, connecting the military more to the society they defend.

4.2. Professional online identity - a result of a participatory culture

By means of social media, the information is triadic, the news consumer both receives, circulates and sendsinformation, by means of the same instruments in a variably defined participatory culture. The interactions on the mentioned pages contribute to the formation of an identity through positions assumed by means of evaluation, participants' roles visible in

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dialogues and postings, through the linguistic structures signifying status, interactional roles that speakers and listeners take in turns(or the participants in the interactions below postings).

Forcefulness but also uncertainty associated with particular roles create a particular social identity, linguistically designing particular categories of people. Politeness and face are expressed through modality and multimodality (Brown &Levinson, 1987) and contribute to the areas of reality designed through writing comments in social media pages- meaning and value, identities and relationships, connections, semiotics(JP Gee, 1999) Moreover, different socially significant identities interacting in social media can be recognized via styles of languages and paralanguage manifested differently in the online environment. The conversations indicated specific themes. Identities built on the analyzed pages acquired social meaning in relation to the other identities on the page, other social actors. The complementary relations that helped develop identities on the pages are dihcotomic, regarded and considered in opposition-similarity/ difference, authority/de-legitimacy, adequation/ distinction, structural/ institutional (Bucholtz M & Hall K, 2005) In a nutshell, identities are emergent in discourses and they are dependent upon interaction. They evolve in a narrative of change, in a narrative of branded management, with carefully planned structures, with outward reflections of past interactions or message consumption. .Metrics of evolution are to be seen on the wall, in images and comments, in the number of followers or the number of ties developed, in the variety of strength of ties, in the variability of appreciation connected to posts in time. Evolution of social status and evolution of the social identity are traceable in online narratives developed in social networking sites.

5. Conclusions

Conversation analysis is the most used method to analyze social interaction, to assess the Searle-ian component of an action. Expressing, agreeing, declining, questioning are all ways of social action and interaction based on the management of personal identity, social interaction and acceptance. Meaning is developed and so is identity shaped duringinteraction, discourse. The discourses employed are thematic driven and goal oriented and they are all meant to determine change. Gap fillers are replaced by emoji or punctuation or even by GIFs, new semiotic devices of expression. Context is exploited in building meaning, in constructing action through words. Meaningful conversations develop identities to the extent to which information has common referentiality for all the participants. Thus, a coherent and cohesive, prominent identity is developed but also subject to change through the power the discourse has invested in its development.

Taking a distance to look at texts ranging from fiction to online personally or publicly branded identity, several ideas can be found common:

- Both fiction and non-fiction texts display the importance of context-dependent meanings to build identities in a discourse of power and plurality of semiotic resources.
- Uncertainties of facts or of the participants are detrimental to identity shift since they bring doubt and thus act upon image's confidence.
- Each character participant in the discourse, irrespective of the medium- text or online-generates his own perspective in the contribution to the identity that is built out of the social interaction. Thus, the identity, either personal, social or professional is changed or modified based on the intensity of ties developed inside each narration and participants' perspectives become more or less influential, bringing a more or less visible change in the identity based on the discourse markers that act upon the discourse (postings, words exchanged on the wall, commentaries, number of friends, days among reactions and type of reactions implied, reciprocal services, emotional support and social distance)
- In terms of authorship, the author of the narration is the moderator of the page in the online and the author of the text in the traditional texts. The author has more liberty in

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the traditional texts, he can be implied or overt, he can be unreliable or distant. In the online he is always present even when he is not there (asynchronous interventions) while the distance is negotiated based on the intensity of ties developing relationships. Reliability is played with in a traditional text, similar to the online environment, where reliability is built through a coherent presence; confidence can be broken with inconsistencies, with questionable comments or reactions, with doubtful posts.

- In terms of narcissistic narratives the online texts have a distinct narrator, while traditional texts allow for more freedom of choice based on the genre the text belongs to- the author can be overt or implied, veiled or chameleonic. The linguistics are hybrid or semi-overt depending on the context, on the group specificities and interests. While meaning is built in a common context shared by all the participants who developed strong ties in the conversation, the online text is overt while for the ones who are scarcely connected, having developed weak ties, the linguistics are covert, closed
- If the online narratives experiment time on a number of axes (the time of the post, the time of the comments and the time of the reactions, the time of the event posted and the general timeframe of the identity), the traditional printed texts experiment with less aspects- the time of the narration, the time of the collateral actions – past or future and the time of the lecture.

Due to all the aspects mentioned above, identity built in social discourse interactions and manifested in conversations, in texts, traditional or online, is complex and versatile, it is dynamic and develops similarly through discourse, irrespective of the environment supporting it.

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