Dictionary of Digital Pictograms and Glossary for Internet Use and Portable Telephones

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By

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To Cyril ANGER,
my son

Other big questions tackled by ancient cultures are at least as radical.
What is real?

Is there more to reality than meets the eye?

Yes! was Plato's answer over two millennia ago.
In his famous cave analogy, he likened us to people who'd lived their entire lives shackled in a cave, facing a blank wall, watching the shadows cast by things passing behind them, and eventually coming to mistakenly believe that these shadows were the full reality.

Plato argued that what we humans call our everyday reality is similarly just a limited and distorted representation of the true reality, and that we must free ourselves from our mental shackles to begin comprehending it.

Our Mathematical Universe
My Quest for the Ultimate Nature of Reality

By Max Tegmark, 2014

Thanks to Georges BOTET PRADEILLES,
PhD in psychology and author,
for the sponsorship
of the corrections of this work.

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FOREWORD

This dictionary of digital pictograms and lexemes in use on the Internet and on mobile phones is a compilation of the language used on these media. It should be noted that this is not an exhaustive study, given the unlimited possibilities of a language still in the process of being created.

This book is divided into four main parts. The first part analyses the birth of writing and its transmission within the framework of cultural heritage, then it tackles this new scriptural field in connection with the Internet. The second part offers a dictionary correlated to the language used on the Internet. In the first chapter of the dictionary, entitled "simple pictograms", I have identified a set of logograms used by Internet users and users of mobile phones. Formed from a character or a set of inseparable characters such as certain punctuation marks (the colon or the semicolon, for example), digital pictograms have become ever more complex through the combination of several simple graphs, creating complex pictograms. The latter are analysed in the second chapter of the dictionary, entitled "complex pictograms". Finally, the last chapter presents another aspect of this evolving numerical language, namely, "lexies", the lexical forms created, for the most part, from the alphanumeric system.

Each entry in the simple pictograms chapter is described in several sections. In the first section, a brief history of the pictogram is presented, as well as the category to which it belongs: diacritical marks, punctuation, special characters, etc. In the second section, the reader will find its equivalent value in ASCII code and its position on the Azerty keyboard (French). In the last section, the meaning of the pictogram is explained. In the cases where pictograms are homographs, their different meanings will be explained in the same entry.

The second chapter provides a list of complex pictograms and their translation into standard French. Next to each of the entries is indicated its universe of belonging. We have identified five main areas: facial mimicry, as well as the different parts of the face and body (human beings or animals), flora, fauna, manufactured objects, and, finally, cultural objects.

In the third chapter, we present a set of standard sentences used during exchanges in conversation rooms (chatrooms) or on mobile phones. These sentences are derived either from Anglo-American or French, but they are

all used regularly by the user of the Internet or a mobile phone. Each entry is followed by its translation into English with the specifics about its linguistic origin. The entries in this dictionary are therefore presented by written register.

To avoid overburdening the text, we will use the abbreviations presented in the table below.

BASIC PICTOGRAMS

DIACR. SIGN.	Diacritic signs
PUNCT. M.	Punctuation marks
SYMB.	Typographical or mathematical symbols
ALPHA. CHAR.	Alphanumeric characters
: ;	Keywords

UNIVERSE OF BELONGING

MIM.	Facial mimicry, face and body parts
FAUNA	Fauna
FLORA	Flora
MAN. OBJ.	Manufactured objects
CULT. OBJ.	Cultural objects

ORIGIN OF LANGUAGE

ENG.	Anglo-American
ST. FR.	French (standard French)

LEXICAL INPUT SPECIFICATIONS

HIST.	Historical
ASCII CODE	ASCII Code
DIG. PICT.	Digital pictogram
DPL	Digital pictographic language

EXAMPLES

IN THE FIRST PART OF THE DICTIONARY

♦ ~ **DIACR. SIGN.**
MIM. FAUNA

HIST. The tilde is a diacritic sign in the form of an S lying on its side: ~. In the alphabet of the International Phonetic Association, this sign placed above a vowel indicates a nasalised pronunciation.

ASCII CODE - Standard Unicode version 5.0[1]: 007E. On the Azerty keyboard and on the alphanumeric keypad, this character is located on the key of the number 2, on the first line comprising the digits from 1 to 0.

DIG. PICT. In its digital pictographic version, it represents a cold nose or drool in the case of an animal. It can also be a joke made between Internet users.

- It can also be used as a nasal appendix, but its meaning is ambiguous.

- Its form offers an analogy to the smoke drawn in comics. This character means that there is a fire.

IN THE THIRD PART OF THE DICTIONARY

♦ 6ne (rebus) **DPL**
cinema
ENG.

DID YOU KNOW?

The term “cinematography” has undergone several transformations in the progressive loss of the last syllables of the word. This linguistic phenomenon is called “apocope”. Thus, “cinematography” became “cinema” then “ciné”.

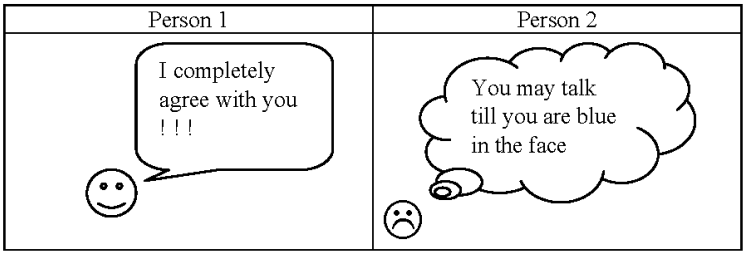
That being so, why the emergence of this new language? What does it correspond to? We will try to answer these questions. This new language

[1]See Andries 2008.

was constructed in order to compensate for the absence of nonverbal and paraverbal language on the Internet.

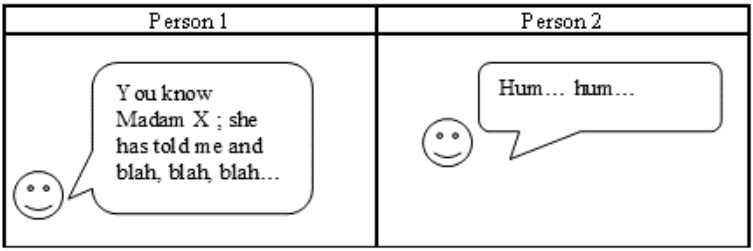
What do we mean by these notions? When we speak, and communicate in general, our communication corresponds not only to the utterances exchanged between the interlocutors, but also to a set of mimics, onomatopoeias, and various sounds that give a certain shape and orientation to the discourse. Here are some examples that will enlighten the reader on these phenomena.

Nonverbal language is manifested in gestures and facial expressions, as in the following presentation.



Person 2, doubting Person 1's assertion, manifests that feeling through a facial expression.

Paraverbal language corresponds to the different sounds that the speaker produces as in the example in the brief scenario below.



These mechanisms of regulation show that Person 2 is interested in the speech of Person 1.

The origin of all writing systems is pictographic in nature, as described by Boulanger: "[...] all the writings have a pictographic origin [and] the pictograms serve to restore in their plot a referent of the real world."[2] The

[2] See Boulanger 2003: 49.

reasons which are at the origin for this mode of communication are various. In some civilisations, it was a question of drawing up lists of goods or of recording commercial transactions whether they be movable (cereals, oils, etc.) or real estate (land, etc.). This procedure made it possible to fix in a perennial way what tradition otherwise passed on orally. This made it possible to avoid the loss of information due to the increasing complexity of societies built on a sophisticated market economy, the result of the growth of urban civilisations.

In the graphic systems of the Americas, the emphasis was on their mnemonic value. They were used for the mythical-ritual transmission of beliefs in these societies and for the creation of calendars (zapotheque glyphs).

Writing systems are also dependent on the various physical media on which they are set out, as well as on the tools used for their transcription. Thus, for example, some systems used the writing of text from right to left, then boustrophedon, that is, writing from right to left and then in the next line from left to right, and then, finally, that which we know with the Latin alphabet, from left to right. Certain media, such as clay, could hardly bear the writing of long epics. The invention of movable type along with the discovery of the printing press by Gutenberg gradually gave universal access to knowledge.

In any event, recording speech in a written medium makes it possible, on the one hand, to overcome certain material impossibilities in communicating information relevant to people at all times and in all places (laws, rules, myths, various transactions, anthroponyms, toponyms, etc.) and, on the other hand, to supply certain elements missing from the communication itself, such as the paraverbal language and the nonverbal language mentioned above.

What about communication on the Internet and the exchanges between Internet users and mobile phone fans? What is missing for these types of communication to be complete?

From behind his screen and, of course, if he does not utilise a webcam, the Internet user communicates with one or more users without necessarily knowing their moods, their states of mind, which are translated mainly by facial mimics either with a frank depiction (to laugh, to smile, to be pouting, etc.) or else a more nuanced one (irony, sadness, doubt, etc.), and it is therefore to compensate for this lack in the system of communication that digital pictograms were born. These small drawings (faces, various objects, etc.) make it possible to personalise speech as in the example below: “I won **: D**.” The figurine that punctuates this speech means that I am joyful. The capital letter “D” symbolises a mouth open in a burst of

laughter. However, the same phrase "I won" punctuated with **: (** would seem to suggest that this gain is undesirable.

In addition, exchanges on the Internet or the sending of messages on mobile phones are dependent on several factors. As regards the Internet and, more specifically, the user's participation in chat rooms or fora, the language used is a written code which serves the main function of the oral; that is to say, the speed of exchange on the Internet, from which derives the conventions that use phonetic writing (one writes what one hears); the rapid writing of, for example, "Abt" for "About" to take notes; and, finally, the rebus principle according to which one decrypts the assembly of the characters that compose it, producing words different from their written presentation like, for example, "2B" for "to be". We shall find these different registers of language in the third chapter of the dictionary devoted to the lexemes and the various lexical turns of phrase. As for mobile phones, the messages sent via these devices are, in most cases, limited to 240 characters, hence the need to overcome these limitations through the use of a more economical language in terms of signs.

I invoked the principle of the adaptation of the writer to the tools placed at his disposal. As far as digital language is concerned, the scriptural tool is the keyboard, and the objects used for the transcription are the different characters appearing on it. This is why we have to tilt our heads to the side to discover the digital pictograms intended to represent the emotions of the surfer through small faces. Indeed, the look represented by the two points, or even the semicolon, can only be written in the vertical sense. The ASCII code[3] (this is its official name) "consists of seven bits of information and one parity bit for the representation of functions and alphanumeric characters used in English. The ASCII code allows exchanges by messaging or by modem, or between software or between different computer systems, without loss of information."[4] Each character is subject to standardisation, which may, however, vary from one culture to another. As specified on the official nomenclature website: "ISO / IEC 10646: 2003[5] standardises the universal set of multi-byte characters (JUC). It shall apply to the representation, transmission, exchange, processing, storage, recording and presentation of the world's languages in written form and additional symbols."

What do we notice concerning all these little faces? Markers of our moods, of our states of mind, these pictograms are constructed with what Goody designates as a semantic indicator. To put it more simply, I will

[3] ASCII stands for "American Standard Code for Information Interchange".
[4] Visit https://www.oqlf.gouv.qc.ca/accueil.aspx.
[5] Visit http://www.iso.org/iso/fr/catalogue_detail.htm?csnumber=39921.

speak of a key or a radical. Thus, certain groups of words correspond to objects belonging to the same family. For example, the Chinese pictogram[6] "mù" 木 originally represented a tree with its branches and corresponds to the term "tree". This pictogram can also serve as the basis for the construction of more complex logograms. This pictogram becomes a key or a radical. It then introduces families of objects. Thus, the words related to trees or wood are introduced by this key, as, for example, the words "li" 李 with the meaning "plum tree" or "ban" 板 with the meaning "board". When doubled, this radical, pronounced "lin", means forest and is written 林.

In analogical French-language dictionaries, we find contiguity relationships between terms such as tree stump, tree trunk, tree branches, etc., all related to the term "tree" given above. In pictographic writing systems, the element that determines a class of objects is called the key, radical, or semantic indicator. On the Internet, there are keys or radicals unavoidable for the creation of small faces[7], like the colon, as well as the semicolon. If we speak of keys or radicals, it is because without the use of these two types of punctuation, these small faces would have no meaning.

Finally, it seems to me important to point out the danger inherent in this new language considered in its lexicographic form. If the user does not really master the English or French language, he or she may utilise this new language to replace the language of Shakespeare or of Molière, something which, unfortunately, will not grant him or her access to classic literature, in particular, or to any document written in English or French in general.

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[6] For more information regarding Chinese writing systems, the reader may consult the following works: Paul Morel and Guang Cun Xu, *Les 214 clés de l'écriture chinoise* (Paris: Editions You Feng, 1997); Hongyuan Wang, *Aux sources de l'écriture chinoise* (Beijing: Sinolingua Beijing, 1994); and Leyi Li, *Évolution de l'écriture chinoise* (Beijing: Université des Langues et Cultures, 1993).

[7] These pictograms are still called "emoticons" (variable spelling), "binettes" (in Quebec), "frimousses" (in France), or "smileys" (in Anglo-American).

PART ONE

LANGUAGE ON THE INTERNET, AN ANCIENT KNOW-HOW DIGITISED

CHAPTER ONE

WRITING, BETWEEN CULTURAL MEMORY AND COMMUNICATION TOOL

In the following paragraphs, two aspects of the area of "writing" will be tackled: on the one hand, writing as an externality of the oral code, with, as its corollary, written communication understood from a synchronic point of view and the scriptural fact considered across the Internet, and, on the other hand, the peculiarities of this new digital language both in terms of autopoiesis[1] and practicality. I will carry out these analyses through the compilation of representative corpora.

1.1 The Scriptural Fact, an Externality of the Oral Code

The field of writing seems to correspond to a way of broadening the field of speech, both spatially and temporally; it has different meanings according to the authors. Thus, Boulanger presents the following explanation:

> By means of a limited number of sounds and possible gestures, man has forged the organized and meaningful word. The word takes its source inside the body, it is formed in the brain and materializes through the action of a set of organs. [...] It goes from the inside to the outside [...] The writing literally projects the word out of the body, it makes it so to speak dumb, but also it makes it visible and permanent by immobilizing it in the matter that serves it as support. Beyond the immobilization of language, writing becomes a second means of expression, spatial in nature. (2003, 51–52)

[1] The term "autopoiesis" comes from the two Greek words "auto" and "poïesis", which mean "self"' and "production", respectively; the term connotes an object that has the ability to create itself, to maintain its own structure and to regenerate itself. Autopoiesis therefore characterizes any unit constituted by a more or less constant organisation of parts, despite the changes that may take place in the environment. (Sousa, http://www.chass.utoronto.ca/~sousa/vie.HTML).

In contrast, for Hagège the concept of writing has several meanings:

> One can include, for example, the rock myths of the Upper Paleolithic, showing hunting scenes. [...] The species was beginning to have a lasting way to fix the words and to remember the knowledge of our history at the edge of the abyss where the collective memory, even through millennia of oral transmissions, cannot always be enough to prevent its loss. (1985, 94)

Finally, for Leroi-Gourhan, the history of writing begins with the lines and images of the end of the Mousterian period, around 50,000 BC, then it spreads around 30,000 BC. These are interpretive lines that would have served as a mnemonic device. It is on the walls of caves that archaeologists have discovered the first graphic manifestations dating back to 20,000 BC which have survived intact. This author states:

> The two-pole technicity of many vertebrates led Anthropians[2] to the formation of two functional couples (hand/tool and face/language), [because] the emergence of the graphic symbol at the end of the reign of Paleanthropes supposes the establishment of new relationships between the two operating poles. [...] In these new relationships, vision holds the predominant place in both couples: face/reading and hand/writing. (1964, 262)

In addition, Boulanger specifies:

> This proto-writing consisted of incisions (lines, dots, grooves, sticks, etc.) regularly spaced and traced in the stone or in the bone. These cuts probably related to referential values classified in series and represented a mnemonic device. (2003, 37)

Although many linguists have valued the primacy of oral code over written code and considered writing as a way of externalizing it, the fact remains that

> […] the area of writing has offered linguistics the means of access to an understanding of the future of languages, of the consideration of national languages, of the cultural diffusion of these languages, to take on questions of history, literature, politics, social differences. (Chiss, Puech 1998)

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[2] This researcher specifies: "Anthropomorphism indeed constitutes a formula distinct from that of the apes, attested by the only anthropic family. [...] Its fundamental characteristic lies in the adaptation of the body structure to the bipedal approach" (1964, 90).

The first logograms created by human beings represented the objects of the world; archaeologists have found many examples on the walls of the caves of Lascaux, in France. Nevertheless, this representation does not attest to the intentionality that dictated the formatting of these pictorial messages. The language would serve two causes, that of the adaptation of the human species to its environment and that of the project which presides over the creation, then the transmission, of a message, that is to say that

> […] some are processes of action on the medium with physical modalities and aim at transformations of the same order. The others are means of communication and result in modifying the behaviour of other living individuals (Corraze, 1980, 38–39).

To define such intentionality presiding over the transmission of a message, it is still necessary to be able to decipher its code, in this case the protolanguage mentioned above and its logograms. From the oral language of this period of *homo erectus*, no trace remains. Now, it is thanks to the study of the written code that some researchers have been able to reconstruct all or part of a language, whether through the study of phonograms, epigrams or even syntax. Champollion Le Jeune deciphered a cartouche[3] on the Rosetta Stone, found in 1799 during archaeological excavations, thanks to his knowledge of Coptic (a dialect of ancient Egyptian). From this decipherment, he was able to carry out a complete analysis of the formation of hieroglyphs and the unique syntax that governed this language. He proposed an exhaustive approach in the publication of the "Precis of the hieroglyphic system of the ancient Egyptians" (1824). It seems, therefore, that in the case of certain languages, comprehension of the oral code—Coptic in the example presented above—can initialise the decipherment of the written code.

For the moment, we are going to focus on the graphical representation of the oral code, that is to say, writing. During the millennia that followed the first graphic manifestations, certain elements of drawings become pictograms that can be juxtaposed to develop approximate narratives. This parietal art could be considered as the initiator of the systems of graphics, such as the future Latin alphabet, the Chinese or Japanese ideograms, or any other form of writing. These logograms, if they try to signify, are none the less mysterious. At this level, we lack a reading grid: do they represent hunting scenes, a possible counting game, the representation of the real

[3] Elliptical frame surrounding certain hieroglyphs (names of pharaohs, etc.) (*Robert pour tous*, 1995, 159).

world seen by the artist? These are many of the questions that cannot, in the current state of archaeological knowledge, find answers. Nevertheless, we can think that these codes are of analogical type, because the represented objects are objects of the world (aurochs, buffaloes, etc.), but this observation does not instruct us about the relationships that the human species living in this epoch could maintain with these objects of the world, or about those set up in their interactions with their fellow humans. We also do not know how the different groups were structured and what were the existing language(s). However, I share Boulanger's point of view, which emphasises: "All types of writing support and drawings are like memory books used to store knowledge that is at first concrete, then symbolic and abstract" (2003, 37). Nevertheless, the archiving of only existing knowledge on different types of temporary or permanent media does not seem to me to cover the only function of the field of "writing".

I have evoked the externalisation of the oral code by means of the support of writing. Does this procedure not refer us to the concept of territory? Is the latter not correlated with the notion of proxemics? Indeed, if the word has taken precedence over the gestural system, it is because "the latter character is not exploitable permanently" (Hagège, 1985, 23), but also because the oral system covers likewise what is of the order of the territory. As Corraze points out: "It is by the emission of sounds that many territories are reported" (1980, 194). Although the concept of territory is usually correlated with the physical occupation of a particular material space, it can be extended to other areas, such as olfactory or sound spaces, for example.

This extension of the spoken language to the written code corresponds, in my opinion, to an enlargement of the individual and group territory. I will illustrate this notion of linguistic territory extended to the written code with a reflection offered by Bourdieu which emphasises, by invoking "[...] the literary field and the struggle for linguistic authority", that "legitimate language does not enclose in itself the power to ensure its own perpetuation in time any more than it has the power to define its extension in space" (2001, 88).

Furthermore, Hall specifies that "the telephone, the television and portable transmitters have lengthened the social distance of man, allowing him to integrate himself into the activities of very distant groups. The extension of social distance is transforming the structure of social and political institutions today" (1971, 29). I will add, for my part, that the extension of a linguistic territory, such as that of English, through semantic fields, such as those dedicated to the field of computing or the Internet, illustrates this phenomenon of externality of the written code in

its proxemic dimension. Finally, this ongoing process can be considered as a cross-linguistic enlargement. Finally, to provide some answers to this problem, the next section will address how this linguistic advance is positioned at the level of the language used on the Internet.

1.2 The Jargon of the Surfer

To refer to the language used on the Internet is to use a hybrid structure that, on the one hand, takes into account the written medium to express a message and, on the other hand, makes extensive use of the expressions used orally in "lexico-syntactic-semantic" turns of phrase. This is so because, according to Anis, "today we want to communicate quickly, over long distances, in an authentic way. Beyond the technical, scientific or utilitarian information must also pass on the lived experience, the emotions, the feelings" (2001, 7). This author emphasises this point at length:

> [...] How to do it, when the message typed, coded, decoded and read on the screen contains no trace of the person: the warmth of the voice, the originality of the calligraphy, the perfume of the beloved, the wink of the eye or the smile that nuances a slightly brutal sentence? How to express oneself freely, spontaneously, respond quickly, with the writing learned at school, respecting the subtle rules of our grammar and avoiding the pitfalls of our spelling? (7–8)

This linguist considers this web-specific language as a language that covers "the writing processes, symbols and codes used on networks" (2001, 7). Meanwhile, Proulx explains:

> Beyond the effects of fashion and of advertising, the spread of the Internet appears sociologically important. The pace of penetration of this innovation into the social fabric is exceptionally fast compared to previous waves related to the emergence of other inventions, such as the telephone, radio or television. [...] What seems original, with the Internet, is that it causes the emergence of transformational elements that not only concern human communication or the transmission of information. [...] The networking of human and material resources is a catalyst for change in societal organization. (2004, 54–55)

So, what does this notion of network correspond to? The dictionary gives us several meanings for this term. We will concentrate only on the following, that is to say, the network interpreted as a "distribution of the elements of an organisation in different points" (*Le Robert pour tous*,

1995, 974) such as, for example, the commercial network. The other definition, which is more directly related to the subject of our study, gives this term the following meaning: "A set of computers connected to each other to exchange information" (974). These two definitions seem to apply quite well to the Internet. Indeed, in presenting a brief history of the early days of the Internet, Proulx points out:

> During the 1980s, several new networks appeared. Next to NASA's own network and that of the Department of Energy, which was already there, the Bitnet network for the distribution of electronic mail was created in 1981. In the same year, the National Science Foundation (NSF) established its own network, the NSFNet, which, over the years, because of its significant transmission capabilities, will successfully connect the entire US scientific community and ultimately the entire international scientific community through a network gateway European University (EARN). Since 1985, most of the networks specific to the scientific communities of the different countries have been gradually connecting to the NSFNet. It is then the World Wide Web that has completely transformed, especially since 1995, the dynamics of Internet development. (2004, 22–23)

The Internet corresponds, therefore, to these two dictionary meanings given for the term "network". On the one hand, the elements of this organisation are well distributed at different points in terms of its agents (Internet users, computer scientists, etc.) and, on the other hand, it is also the interconnection of computers among them. Moreover, do networks, whatever they are, not have their own jargon, their own culture? The Internet, called "the network of networks", does not seem to be any different in this regard.

In order to gain a better understanding of the new language emerging on the Internet, we will examine two corpora. The first corpus takes into account a compilation of expressions found in three small booklets entitled *Dico SMS* and published by the group Michel Lafon on behalf of the company Bouygues Télécom; these small books provide a taxonomic list of most of the terms and expressions used in the context of sending SMS, the acronym for the English expression "Short Message Service". The choice of these corpora is not insignificant, because it is this same language, dedicated to the users of cellular telephones, which is in use on the Internet. In the first part, these books list the basic electronic pictograms as well as much more elaborate series; the second part contains, under the heading "abbreviations", different phrases and acronyms. This section includes both the abbreviations themselves and acronyms, including an "acronym pronounced as an ordinary word" (Dubois, 2001, 13), as well as statements whose morphosyntactic structure

is close to the process of rapid writing and, finally, rebuses. The second corpus is drawn from a book by the researcher Anis. The latter presents a compilation of the various terms and phrases used on the Internet (2001, 107–108). From one corpus to another, some sequences are redundant, but others are completely new. This choice of two corpora, coming from two different sources, was intended to bring two different points of view to this object, the language of the Internet. In fact, in the first case, it is a commercial company that has listed the terminology in order to encourage potential consumers to purchase a mobile phone; in the second case, it is a linguistic approach that has initialised the compilation of the terms and expressions used as part of this new language.

These corpora were chosen because they seemed to me representative of the new language of the Internet, because they gather together a number of terms and expressions used on this network. We find phonetic spellings like, for example, the phonetic crushing of the phrase "*chais pas*" for "*je ne sais*" (*I don't know*), the apocope in "*pseudo*" for "*pseudonym*" or the aphaeresis in "*zic*" for "*music*".

Thus, it seemed to me more relevant to choose compilations of this "speak quickly, speak clearly" on the Internet (Anis, 2001, 46) than to proceed with a survey of the discursive sequences emitted during the communication exchanges in the chat rooms. It would have taken a significant number of statements to justify the relevance, or irrelevance, of this or that occurrence. These booklets legitimise, in a way, the terminology used on the Web. The works in which these different compilations have been identified draw from the simple dictionary, the bilingual dictionary and the practical manual of language.

The simple dictionary is thus defined by Boulanger:

> The term dictionary nowadays refers to all kinds of books intended to collect functional knowledge about words, which are ordered according to certain linguistic principles. [He] also refers to repertoires of terms containing onomasiologically organized conceptual knowledge and collections of sign-things or proper name-signs that inform referents or beings (2003, 18).

The bilingual dictionary, for its part, has two lexical entries, one for each language, because, as Hagège explains, "translation implies two equivalent messages in two different codes" (2003, 80). When we invoke the standard language manual, we think of a book presenting certain ways in which the native speaker is fluent and which enables a non-native speaker to communicate with his interlocutors.

If the corpus presented by Anis (2001, 107–108) arranges the entries in alphabetical order, that extracted from the three volumes of *Dico SMS* does not follow any dictionary order. As such, *Dico SMS* is a dictionary in name only. In the introduction to the series, the author(s), whose name(s) are not mentioned, thus present(s) these booklets:

> Here is a great little dico that allows you to send SMS (Short Message Service) on your mobile phone. It is an indispensable tool for communicating quickly and discreetly between initiates, in a fun and imaginative way. The SMS dico offers hundreds of pictograms (or "pictos") but also many abbreviations. [...] Abbreviations are contracted sentences that contain only numbers and letters [...] Communicate fast: it's convenient [...] and often funny. (2001)

In these works, the entries cover different semantic fields. These last are grouped under terms or phrases which have been collated from the Internet. For example, we find an entry designated "soft words" with a series of pictograms depicting various emotions. The "abbreviations" field covers, in turn, the corpus that is the subject of our study. In this booklet, no order, be it alphabetical or semantic, is applied to the entries, and so, I have taken all of the statements and rearranged them alphabetically.

Once this is done, we will try to understand what this language structure corresponds to: what does it keep of the written word? What does it take from the oral? We have invoked the emergence of a new linguistic code: to which principle, in terms of linguistic creation, does it refer?

In this chapter, we have approached the field of "writing" from a diachronic point of view. But does protolanguage correspond, as it does according to some researchers, such as Hagège (1985, 94), to an intention to craft a memory of the objects of the world? The association between pictogram and phonogram has sometimes made sense through the rebus principle, as Ouaknin points out:

> In the phonogram the image still exists, but the sign no longer refers to the image. For example, take the image-pictogram of the foot that is pronounced "du"  [4]. It now only refers to the sound "du" and the idea of the foot is completely lost. Everything works as in our rebuses [...] where the image of a jay followed by that of a pine has nothing to do with

[4] See also, for the Sumerian writing system, André-Salvini in the catalog for the exhibition *The Adventure of Writing Systems: Births* (http://classes.bnf.fr/dossiecr/sp-cune2.htm).

> this volatile and resinous substance, but must be read "I painted". (1997, 85)

Other languages are signified through a framework whose "order of letters can be reconstituted and gives us a consonantal alphabet", like Proto-Sinaitic writing (Ouaknin, 1997, 43). For, according to Anis, "consonants contribute more to the recognition of words than vowels" (2001, 37).

1.3 A Structural Approach to this New Language

Thus, on the Internet, the identification and analysis of discursive sequences show that they adopt:

- The form of a rebus through the use of logograms, such as numbers and arobas; these characters form the phonetic support for the written object and its oral version.
- The so-called "rapid writing" structure that Anis presents as follows: "This tradition is perpetuated, for example in note-taking, where everyone uses and deciphers without any problem in French: '*tt*' = *tout* (everything), '*ts*' = *tous* (all), '*bcp*' = *beaucoup* (many, a lot of)" (2001, 37).
- The reduction of the message to its phonetic transcription.
- The use of a mixture of rapid writing and phonetic transcription that we will call "phonetic reduction". The term may seem improper, but it translates a hybrid language, of which part is presented in the form of phonemes, with the consequent abandonment of orthographic norms.

I proceeded to the analysis of the corpora extracted from the works presented above as much for their lexico-syntactic qualities and their dialogical organisation as for their semantic peculiarity. I emphasise that the works used in this study are in French, hence the results stand in relation to this cultural substratum. The study of all the entries under each heading will converge on the highlighting of a particular language construct, updated between a form of the oral code and the written code. I mentioned previously the emergence of new dialogic structures on the Internet, including the almost exclusive use of the familiar form in French ("tu"). These new dialogic structures include a certain number of items, some of which refer directly to the usual grammatical norms, while others assume control over different elements of the discourse. Indeed, the

diversity of occurrences, both in terms of the form (noun, adverb, sentence, etc.) and at the level of the background (discursive segments in the 1st, 2nd or 3rd person, opening and closing of dialogue), has brought about a hybrid way of choice.

The conclusions to these analyses are presented in synoptic tables which reproduce figures computed from the corpora extracted for these studies. These tables are divided into two blocks: the first covers the linguistic origin of the expressions (French and English) and their linguistic structures (rebus, rapid writing, phonetic transcription and phonetic reduction); the second, the items called "dialogic structures" and "distribution of terms and expressions in the appropriate semantic fields". Each section of this last block includes a series of items presented below:

- the mention of "opening and closing of discursive segments" corresponds to what Kerbrat-Orecchioni denominates sequences and what it presents thus: "The sequence can be defined as a block of exchanges connected by a high degree of semantic or pragmatic coherence, that is, dealing with the same theme, or centered on the same task" (1996, 37). The sequences underlie the different communication interactions. They can be divided into three blocks, according to the general scheme proposed by the aforementioned author, that is to say, an opening sequence, the body of the interaction and finally a closing sequence;
- the term "discursive segments in the 1st, 2nd and 3rd person" refers to what the aforementioned author specifies as the "body of interaction" and which corresponds to the flow of conversational exchanges outside of the opening sequences. In general, communication interactions initiated in internet chat rooms are "more relational than transactional in nature: we speak to speak and maintain the social bond" (16).

Under this heading, I have also inserted the items entitled grammatical words, nouns and substantive phrases, adjectives and adjectival phrases, as well as verbs. Indeed, in this compilation, there are various terms and expressions used on the Web that participate in communication exchanges in various ways: clutch[5], lexical term, etc.

[5] The conditions for the production of the utterance: in the first place, this is the "indexes" (or "clutches") like the personal pronouns ("I" and "you", which designate the two interlocutors, who assume the roles of speaker and respondent, respectively) and the personal possessives ("my", "your"). See https://www.universalis.fr/encyclopedie/embrayeurs-linguistique/.