

Artículo de investigación

Poster images in a new linguistic and extralinguistic context

Imágenes de carteles en un nuevo contexto lingüístico y extralingüístico
Imagens de pôsteres em um novo contexto lingüístico e extralingüístico

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Abstract

The article is focused on the mechanisms of a creatively recreated figurative reality inclusion in the semiotic space of newspaper texts. Analyzing the specifics of poster image transposition in multimodal newspaper texts, the authors draw attention to such method of verbal-iconic writing as stylistic transformation. The material of the study was the poster text by I. Toidze "Motherland Calls!", created by the artist in June 1941 during the Second World War. Using the example of the stylistic poster image transformation analysis, pre-existing for the Russian society, in the modern newspaper text, it is proved that this kind of transformation is an effective method of a comic element creation. The article also has the dynamics of reality satirical interpretation ways: today the feuilleton genre is replaced by a special aggressive genre of communication, termed as banter in Russian society. This form of communication appears in the denial and the trampling of sacred symbols for a part of society. The basis of bantering as a pseudo-satirical mockery of reality is an absolute nihilism, the trampling of universal human values. The paper concludes that this form of social mockery, originally associated with exposure and social assessment of negative phenomena in society, is actively introduced into mass communication and into mass consciousness and turns into an unjustifiable, evil, insulting mockery.

Key words: multimodal newspaper texts, stylistic transformation, feuilleton, rough and evil mockery, Pre-existing visual phenomena

Resumen

El artículo se centra en los mecanismos de una inclusión de realidad figurativa recreados creativamente en el espacio semiótico de los textos periodísticos. Analizando los detalles de la transposición de la imagen del póster en los textos periodísticos multimodales, los autores llaman la atención sobre dicho método de escritura verbal-icónica como transformación estilística. El material del estudio fue el texto del cartel de I. Toidze "Motherland Calls!", Creado por el artista en junio de 1941 durante la Segunda Guerra Mundial. Usando el ejemplo del análisis estilístico de transformación de imágenes de carteles, preexistente para la sociedad rusa, en el texto de un periódico moderno, se demuestra que este tipo de transformación es un método efectivo de creación de elementos cómicos. El artículo también tiene la dinámica de las formas de interpretación satírica de la realidad: hoy el género feuilleton es reemplazado por un género de comunicación agresivo especial, denominado bromas en la sociedad rusa. Esta forma de comunicación aparece en la negación y el pisoteo de símbolos sagrados para una parte de la sociedad. La base de bromas como una burla pseudo-satírica de la realidad es un nihilismo absoluto, el pisoteo de los valores humanos universales. El documento concluye que esta forma de burla social, originalmente asociada con la exposición y la evaluación social de los fenómenos negativos en la sociedad, se introduce activamente en la comunicación de masas y en la conciencia de las masas y se convierte en una burla injustificable, malvada e insultante.



Palabras clave: textos periodísticos multimodales, transformación estilística, feuilleton, burla malvada y malvada, fenómenos visuales preexistentes

Resumo

O artigo centra-se nos mecanismos de uma inclusão figurativa recriada criativamente no espaço semiótico dos textos dos jornais. Analisando as especificidades da transposição da imagem do cartaz em textos de jornais multimodais, os autores chamam a atenção para tal método de escrita verbal-icônica como transformação estilística. O material do estudo foi o texto do pôster de I. Toidze "Motherland Calls!", Criado pelo artista em junho de 1941, durante a Segunda Guerra Mundial. Usando o exemplo da análise estilística de transformação de imagem de cartaz, preexistente para a sociedade russa, no texto de jornal moderno, está provado que esse tipo de transformação é um método efetivo de criação de elementos cômicos. O artigo também tem a dinâmica das formas de interpretação satírica da realidade: hoje o gênero feuilleton é substituído por um gênero agressivo especial de comunicação, denominado como brincadeira na sociedade russa. Essa forma de comunicação aparece na negação e no atropelo dos símbolos sagrados para uma parte da sociedade. A base do gracejar como zombaria pseudo-satírica da realidade é um absoluto niilismo, o atropelo dos valores humanos universais. O artigo conclui que esta forma de zombaria social, originalmente associada à exposição e avaliação social de fenômenos negativos na sociedade, é ativamente introduzida na comunicação de massa e na consciência de massa e se transforma em uma zombaria injustificável, má e insultante.

Palavras-chave: textos de jornais multimodais, transformação estilística, feuilleton, zombaria áspera e do mal, fenômenos visuais preexistentes

Introduction

Art as one of the forms of imaginative comprehension of reality accumulates socially significant information, transferring it from generation to generation. As a rule, this problem is solved within the framework of linguoculturology in strictly linguistic studies. Only a verbal artistic text becomes the object of research in this case. There is a lot of examples of this kind of research, including those within the Kazan Linguistic School (Russia) (Sadykova et al, 2015; Novak 2016; Erofeeva 2017; Usmanova & Nurullina 2017), and one can not but admit that they have linguistic and sociocultural significance. At the same time, modern linguistics, developing in the mainstream of the integrative paradigm of knowledge, seeks to involve the texts of a special kind in the sphere of its research - the so-called multimodal ones (in Russian scientific tradition they are called more often polycode, creolized, etc.). This type of text - namely, the text of the poster - has become the subject of our study.

Our article is focused on the mechanisms of a creatively recreated reality inclusion within the artistic images of the poster in the semiotic space of newspaper texts. The specificity of newspaper genres is largely conditioned by the ability to adapt any foreign-structural elements to the

needs of impact and social assessment, but the process of foreign texts or their fragments inclusion in a new semiotic space is often accompanied by a number of transformations of a source text. The stylistic transformation of posters of the Soviet era in the texts of modern newspapers is of a special research interest in this regard.

Materials and methods

The research material, known to all members of the Russian sociocultural community, is certainly related to precedent (Pre-existing) visual phenomena (Bogoyavlenskaya et al, 2016), Irakli Toidze's poster "Motherland Calls!". The poster was created by the artist in late June 1941, at the very beginning of the second stage of the Second World War. The poster is based on the collective image of mother calling for the help of her sons. The article analyzes the transformed version of this poster. The poster illustrates the article written by the journalist D. Belyakova and published in the youth newspaper "X-Factor": "The cult of Cthulhu. Educational page within the framework of religious education."

The distinctive features of poster texts are laconism, the concentration of meanings,

pragmatic sharpness, general functionalism associated with journalism. The poster uses verbal and visual (graphical) tools. therefore, the rational and emotional channels of influence are involved (Voroshilov, 2013). The effectiveness of the poster is also largely determined by the specificity of the poster image: its intensity, dynamism, metaphoricity or symbolism, generality and, "unique valuation polarization" according to an apt definition of this poster image quality by T.S. Igoshina (Igoshina, 2009). The mentioned qualities of the poster are also preserved in case of its transposition into foreign structures, the power of the poster art is transferred to a comparable verbal journalistic text and strengthens its acting force.

The poster by I. Toidze "Motherland Calls!" is distinguished by an extreme degree of rhetorical sublimity. Due to its heightened emotional tension, it can not be neutralized in a new context (in the linguistic context of the newspaper, in the contexts of time and the contextual reality), it experiences the state which usually happens with all kinds of signs that are highly emotional - the change of emotions, the change of register up to its transformation into comic.

As you know, the forms of comic element manifestation (humor, irony, satire) are diverse. The visual forms of the comic are cartoon and caricature, in journalism, the verbal forms of comic embodiment are such satirical genres as feuilleton, parody and pamphlet.

The typological feature of feuilleton, its generic feature is subtext. The subtext in a feuilleton is a social category, according to L.G. Kaida: it carries evaluation information, helping to analyze the facts deeper. Besides, it performs communicative functions - its task is to establish the author's contact with a reader and turn him into a like-minded person. The scientist considers first of all an appraisal as the stylistic feature of the feuilleton genre: a feuilletonist, acquainting a reader with his own perception of the facts of reality, directs the readers' reaction to the set course (Kaida, 2011). Today, feuilleton in its traditional manifestation almost disappears from Russian newspaper pages: it is not claimed, criticism acquires another tonality and other addresses, and there is no one else to appeal, there is no one to ask (Kaida, 2011).

Results

The article, analyzed by the journalist D. Belyakova, contains in its main part a large number of verbal and iconic collections of Internet materials on the topic given in the title. The article is written in an ironic tone. Linguistic means, creating an ironic stylistic atmosphere, are represented by the following methods: 1) Erratives - intentional game distortion of spelling norms accepted in the youth environment: "Cthulhu zohavait fseh!" (The slogan distorts the spelling of the slang word "to eat", and the spelling of the word "all"); 2) occasionalisms (for example, cultists, 'the adherents of the cult Cthulhu'); 3) stylistic contrast, namely the mixing of vernacular, slang and the units of the book style in one text - the general lexicon, the grammatical forms characteristic of the book style; 4) the parodying of scientific, official and business texts, fantasy genre, etc.

The verbal-visual text of the poster, or rather the contrast of the stylistic registers of the original (I.Toidze's poster) and its transformed newspaper version, supports and actualizes the stylistic dissonance of verbal means, reinforces the ironic subtext. The stylistic transformation of the verbal-visual text of I. Toidze's poster is the result of a number of transformations. First of all, the slogan of the poster is replaced: a rhetorically exalted call to defend the Motherland ("Motherland Calls!") turns into "Cthulhu is Calling!", and the oath text included in the poster space is replaced by a magical spell written in a non-existent language. Secondly, there is a monstrous distortion of the poster image of the mother, the symbol of the Motherland. It is replaced by the monster Cthulhu, which, as the author of the article points out, "has a head with tentacles". It is this image that is embodied in the iconic part of the poster text. The result of these transformations is a sharp decrease in the poster image register, the mockery of its archetypal component, possessing an irresistible, coercive force, coming from the unconscious (Jung, 1969). So, we have a special kind of an aggressive-parodic communication - banter.

Discussion

The scientific definition of banter from the standpoint of its social status and linguistic essence is offered by B.V. Dubin. The scientist considers banter "as a kind of public intellectual outrage that consists in provocative and aggressive element, on the verge of scandal, the





reduction of any symbols of other groups, the images of projective partners - both heroes and the addressees of a message - through the emphasized use of these symbols in an unusual parody or a parodic context, composed of stereotypes of two (at least two) different lexical and semantic levels and series" (Dubin, 2001). Assessing the genres of the modern Russian newspaper feuilleton style, A.N. Teplyashina notes: "Given the blurring of the boundaries between genres and styles, one can speak of an almost imperceptible transition of feuilleton style to the style of banter" (Teplyashina, 2000).

Undoubtedly, banter is an aggressive form of communication, its appearance in the post-Soviet space was caused by the lack of sense in cultural values, the loss of habitual ideological goals and the absence of new universal semantic reference points. The banter was originally based on the idea of exposure, it related this kind of communication with the satirical genres of journalism. However, the assertion that modern journalistic materials, in which this technique is used, are distinguished by a denunciatory orientation would be incorrect. B.V. Dubin reasonably believes that "On the given socio-cultural boundary and beyond its limits, the "banter" itself has already disappeared, erased as a phenomenon. It lost its original functional load and even the primary symbolic form, combining with the much more general mechanisms of negative identification in the structure of the post-Soviet society and the construction of the post-Soviet man" ((Dubin, 2001).

Let's return to the analysis of the article by the journalist D. Belyakova. The voice of the article author merges with the voices of the authors from the Internet sites, from which the material will be drawn. The ironic phrase concluding the article "Great gratitude to the means of the Internet used for material preparation" is a deliberate way of the author's "I" leveling.

Analyzed polycode text indicates an alarming situation in modern Russian society: the current generation of young people does not have certain worldview orientations, does not believe in social justice and other ideological attributes of statehood (see, for example "The cult "Cthulhu Zohavait Fseh!" has the perfect comforting power, as all injustices and deprivations lose their importance next to the fact that "Cthulhu Zohavait Fseh!"; "The cult "Cthulhu Zohavait Fseh!" has an absolute unifying power. All wars and other conflicts become unnecessary,

because "Cthulhu Zohavait Fseh!" regardless of winners and losers, etc.).

Comprehensive nihilism, alas, generates the ideology of indifference to everything, except the ideology of consumption. The results of a pilot poll show that some of the young people see absolutely nothing offensive in the public distortion of the archetypal symbol of Motherland. As one of the respondents wrote: "This motherland was sold for a long time by everyone who is not lazy!"

Conclusions

Despite the author's external detachment, the choice of an observer's mask and information provider, one should probably admit that the journalist's voice voluntarily or unwillingly merges with the voices of fans for public intellectual outrage, and the author-journalist becomes one of them. In this case, we can say that in this example the ironic subtext is subtracted in stylistic contrasts, verbal and visual parodies, but it is not supported by the social assessment of the phenomenon, the pathos of exposure and revelation is absent. Suppose that such a task was not raised by the author, he had another task - to joke, to make ironies about it. Irony is one of the leading intonations of banter, but aggressively parodic essence should be recognized as the generic signs of this type of communication (in our case reflected in a visual text style) and its communicative and functional invalidity. If satire is a destructive mockery, a sharp denunciation of phenomena that seem to be vicious by the author, then modern banter is a destructive mockery of all and everything based on nihilism.

Summary

According to G.Ya. Solganik, "Whatever the publicist writes, he always acts as a social person", and whatever "speech masks" he uses, "in journalism, all the hypostases of the author are the varieties of a real, genuine person", expressing his attitude to reality (Solganik G.Ya. (2005). I want to believe that the author, as befits a journalist (and this was required once by the communicative culture itself, called a banter), reveals the vices of modern society via a visual text. But there is a natural question: "Does the remedy justify itself?"

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