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Kameneva V. A., Rabkina N. V., Araeva L.A, Gorbacheva O.N.

THE SYSTEM OF VISUAL-COGNITIVE STYLISTIC DEVICES AND TROPES AS A NEW FORM OF GLOBAL AND SUPRAETHNIC COMMUNICATION

**Veronika Alexandrovna Kameneva, Doctor of Philology, Professor
of the English Philology Department, Kemerovo State University**

**Nadezda Vladimirovna Rabkina, Candidate of Philology, Associate
Professor of the Department of Translation and Linguistics, Kemerovo
State University**

**Liudmila Alekseevna Araeva, Doctor of Philology, Professor, Head
of the Stylistics and Rhetoric Department, Kemerovo State University**

**Gorbacheva Olga Nikolaevna, Candidate of Philology, teacher of
foreign languages**

Abstract

The aim of the current study is to prove that visual-cognitive units a) can be defined as tools of emotionality and expressiveness in the text, b) minimize the loss of the impact provided by the verbal part of an English text that has been created for global audience of non-native speakers of English. The performed analysis has shown that the use of these visual-cognitive units depends not on the specifics of the linguistic code of the written message but on the recipient. The visual-cognitive units of this system are based on the principle of stylistic devices and tropes, which can be defined as linguistic-cognitive units that make it possible to appeal to the recipient's emotions and to broadcast information in the required axiological key. The analysis reveals the genesis of a new integrated visual communication system which possesses a

language analogue and allows one to predetermine the evaluation made by the text recipient.

Keywords: visual communication, visual code, visual-cognitive unit, pragmatic potential, social advertising.

Introduction

New communicative realities of technological progress transform communicative processes and produce new ways and forms of information transfer. They offer an opportunity to influence the global recipients, who can be more or less fluent in English but are heterogeneous in their cultural background. This results in creation and active exploitation of visual stylistic means in such texts and discourse fragments.

The visual component of creolized texts of various communicative orientations possesses an active potential that has long been a popular subject of linguistics, cultural science, political science, psychology, and history [1; 2; 3]. At each new stage of historical development, these issues acquire new aspects and place new challenges on researchers.

A long and detailed research (since 2012) on a number of aspects of visual communication based on static texts of social, socio-commercial and anti-commercial advertising has allowed the authors to accumulate a sufficient amount of theoretical material and practical results that clarify certain aspects of visual communication theory.

A five-year analysis of social, socio-commercial and anti-commercial advertising has revealed an on-going formation of a system of visual-cognitive units – a system that makes it possible to evoke the necessary attitude to the targeted social problem and predetermine the recipient's assessment. The system in question has been shaped in English-language advertising aimed at a global recipient, i.e. a recipient outside his / her ethno-cultural identity [4].

Its appearance can be explained by the fact that the process of economic, political and cultural globalization has been accompanied, on the one hand, by the emergence of global social problems, and, on the other hand, by the emergence of various global tools and mechanisms to combat them. The most effective and significant tool was social Internet advertising aimed at a global addressee. A review of related scientific literature has shown that current researches tend to approach social Internet advertising from the standpoint of ethno-cultural labeling of its texts and do not involve the so-called ethnically neutral texts that feature matters relevant for the predominant majority of Internet communication participants, regardless of where they live [5; 6; 7; 8; 9].

The analysis of the research material has led to a number of conclusions that confirm our initial assumption. First, the global social Internet advertising (GSIA) affects social problems that are important not only for the citizens of the country where these texts were created. The target list of the identified problems include: environmental protection; safe driving and site-safety; crime prevention; campaigns against smoking, drug abuse and alcoholism; raising public awareness on healthy eating behavior; prevention of diseases; calls for tolerance and peace; promotion of blood and organs donation; attracting attention to the problems of the poor, the elderly and orphans; propaganda of the importance of education; correction of behavior in public transport, family and society in general. It seems that the topics given display no ethno-cultural marking and represent a range of problems that concern residents of many countries.

Second, the language of GSIA is English, regardless of the state language in the country of its origin. According to our data, GSIA is being developed in Australia, Argentina, Belgium, Great Britain, Greece, Germany, USA, Ireland, Spain, Italy, Canada, Poland, Czech Republic, France, Portugal, Hungary, Croatia, Netherlands, Finland, Sweden, Serbia, Switzerland, Turkey, India, Philippines, Colombia, Venezuela, Brazil, UAE, Lebanon, Georgia, Israel, Russia, Ukraine, Slovakia, Romania, Chile, Uruguay, South Africa, Kenya, Egypt, Mozambique, Iraq, Thailand, Malaysia, Singapore, and New Zealand.

Third, the main emotional load in the texts of GSIA belongs to non-verbal information. Being essentially creolized, the texts of social advertising incorporate the signs of various semiotic systems [10; 11; 12]. GSIA exploits the so-called visual stylistic means to intensify the impact and minimize the loss of information because this type of advertising focuses on global recipients, which by definition can belong to different linguocultures.

The issue of visual stylistic means in creolized texts has begun to attract research interest. A review of related studies shows that the issue of visual metaphor has been recognized by the scientific community [13; 14]. It has been revealed that the visual metaphor, unlike the verbal one, is currently interpreted from the standpoint of two approaches traditionally chosen to define this stylistic means, i.e. comparative and substitutional, which leaves behind the popular interactive approach.

According to the substitutional approach, visual metaphor is a visual representation of one concept by means of another. [See: 15; 16; 2]. Comparative approach sees visual metaphor as a visual complex in a text / discourse fragment that incorporates two visual emotionally colored images

which the recipient correlates with the visualization subjects [17; 18]. Substitutional approach demarcates visual metaphor and visual comparison [19].

A review of scientific works on visual communication allows one to speak of the scientific recognition of visual euphemism. Visual euphemism is an inoffensive image that represents something obscene, unpleasant, indecent, or distressingly explicit [20; 21; 22].

Our assumption that metaphor and euphemism are not the only visual devices has been confirmed by the analysis of creolized texts of GSIA that broadcast human values and provide more effective targeting of global social problems. The main tasks included: 1) clarification of the definitions of all identified visual stylistic means and tropes; 2) clarification of their functional potential. The current paper evaluates the results of numerous separate studies conducted by us during the last five years. The theoretical provisions are supplemented by data analysis of visual texts of GSIA in the Dutch language to verify the hypothesis that 1) this system of visual-cognitive units is used for the global addressee of social advertising texts, 2) it is less in demand in the situation with a local recipient of social advertising.

Methods

In the furtherance of the goal (i.e. to provide the validity of the integral system of visual-cognitive units in non-dynamic texts of GSIA), a number of tasks were solved in the following sequence. First, continuous sampling method was employed to select 850 texts of social advertising that were created in English and available on the Internet for a global user. All samples of advertising for the research material were static; they neither contained any active hyperlinks nor were accompanied by a dynamic audio / video sequence.

Second, this material was used to identify and analyze cases of visual metaphor, visual comparison, visual allusion, visual synecdoche, visual hyperbola, visual litotes, visual graphon, visual reification, visual impersonation, and visual gradation. Third, the definitions of these visual cognitive units were refined and corrected, on the basis of a comparative analysis with their linguistic-cognitive analogues.

Fourth, their hierarchy was established, as well as the correlation between social issues and stylistic means and tropes. The conclusive part of the research features the functions of visual cognitive units in texts of GSIA. To confirm the independence of the analyzed visual-cognitive units from the specificity of the linguistic code of the written message, identical operations were performed on the material of 300 non-dynamic texts of social advertising in the Dutch language.

The research employed the methods and the conceptual-terminological apparatus of the communication theory and the text theory. The basic methods of analysis included: method of quantitative analysis, method of stylistic and discursive analysis. The results obtained has allowed the authors to enhance the communication theory and can help in isolating the theory of visual communication as its separate branch. From a practical point of view, the data obtained can be of some assistance for developers of various kinds of social, socio-commercial and socio-political advertising.

Discussion

The analysis of visual aids in case of GSIA has made it possible to distinguish and delineate visual metaphor and visual comparison. It has been established that visual metaphor objectified in GSIA texts can be viewed as a substitute for visual information directly representing a social problem on the visual level. The visual image assesses the consequences of social inaction or neglect of the social problem. GSIA texts feature one visual image, i.e. the image of the sphere in terms of which public organizations or the state would like recipients to perceive, evaluate and, accordingly, correct their behavior.

Visual comparison is a visual complex that incorporates two images in one GSIA text. One image visualizes the social problem, the other features the possible consequences of inaction or neglect. Both images are obligatory in the text; they explain to the recipient how this social problem should be perceived and evaluated.

Visual metaphor is used in those texts of social Internet advertising that call for the solution of the following social problems: violation of public behavior rules, environmental protection, road safety, smoking, alcoholism, HIV and AIDS, problems of senior citizens. The metaphorical images in GSIA are diverse and originate from various spheres.

According to the data obtained, zoonimic metaphor is actively used in those GSIA texts that visualize the need to observe the rules of conduct in public transport. E.g., the visual part of such an advertising text shows a frog-headed man who jumps over the ticket barrier on the subway. It evokes associations with animal behavior rather than that required of a modern civilized person. Another similar banner shows a hen-headed girl talking loud on her mobile phone in public transport. This image allows the recipient to see the evaluation of such behavior and demonstrates a socially unacceptable model.

A visual metaphor that objectifies the problem of passive smoking would often exploit images related to the sphere of crimes, murders and suicides. In these GSIA texts, the destructive effect of cigarette smoke or

carefree attitude to this problem is shown through such images as pistol, skull, gallows, noose, dagger, slingshot, playing cards, or board game.

Environmental texts of GSIA also often exploit the attitudinal images from the sphere of murders, war and crime. E.g., a GSIA text devoted to the shortage of clean drinking water features a water pistol attached to the child's temple in its visual part. Such an image conveys a clear message that in some countries contaminated drinking water is no trifle but a matter of life and death.

Visual comparison is most often used in those GSIA texts that aim at drawing attention to such social problems as smoking, intolerance and aggressive attitude towards people of other races but Caucasian, family violence, violation of traffic rules. As it is clear from the study of the visual part of the analyzed GSIA texts, visual comparison can be objectified in two ways.

Visual comparison contains two opposing images, describing the social problem as a whole. For instance, the visual part of an online advertising text against domestic violence demonstrates images of two families. The first one depicts a family scene radiating harmony and happiness, whereas the other one shocks the recipient with a sense of cruelty, fear, and helplessness.

A similar comparison is visualized in the visual part of an online banner devoted to safe driving. The recipient encounters two images at the same time: a biker vs. a wheelchair user. The comparison allows the beholder to restore the following logical chain: non-observance of traffic rules inevitably leads to sad or tragic events.

Visual comparison is effective when drawing attention to environmental pollution issues. E.g., the visual part of such a GSIA text demonstrates two images, combined in an hourglass shape. The upper one contains the image of unpolluted Earth, while the bottom image is that of the planet in a state of ecological disaster.

The visual comparison does not have to give a complete illustration of a social problem. It may focus on comparing two objects that the global recipient would directly associate with the social problem in question. E.g., a visual comparison objectifying the problem of smoking most often contains an image of a cigarette and a bullet, a cigarette and a pistol, a cigarette and a skull, a cigarette and a gallows with a noose, a cigarette and a coffin, a cigarette and a grave. As evidenced from the visual part of such a GSIA text, the image of a cigarette next to that of a bullet allows the recipient to make an unambiguous conclusion about the harmful effects of smoking and makes one look at the problem of smoking within the framework of such a conceptual sphere as suicide.

Next, visual allusion can be attributed to the most frequent visual stylistic devices in social advertising. An analysis performed has allowed the authors to make a following definition of visual allusion. Visual allusion is a globally recognized image from the sphere of politics, sport, economics, etc., integrated into the text or discourse fragment. It is represented in the form of a photograph or a drawing and performs a number of functions within this text / discourse fragment, e.g. axiological, intertextual or textual coherence function.

Visual allusion is the use of a globally-known image of culture, politics, economy (trade), etc., that of a celebrity (writer, scientist or politician, etc.) or a character (from fiction, serials, comics, etc.) in the texts of GSIA. Its aim is to draw attention to a particular social problem or to reinforce the given assessment of the problem. The data obtained has made it possible to reveal that this visual technique is employed in the following topics: HIV and AIDS, smoking, and illiteracy. This stylistic means is also widely used to promote blood and organ donation.

The analysis performed has revealed the following pattern. The choice of images depends on the age of the target audience. Thus, the presence of such personages as Sleeping Beauty, Rapunzel, or Prince Charming in anti-smoking banners renders a clearer message if aimed at children. The image of Superman on a drip in an HIV or AIDS banner is likely to be a strong argument for young people in rendering the following message: such diseases will not spare those who do not care about their health, use drugs, or favor promiscuous sexual behavior.

The analysis shows that visual personification and depersonification are popular visual stylistic means exploited in the modern complex multi-channel and multi-aspect communicative space along with visual metaphor, visual comparison and visual allusion.

According to the data obtained, the ratio of visual depersonification to visual personification is two to one. Visual depersonification is a visual thingification of a human image and reframing them as inanimate objects that would trigger required associations. As a rule, the object, through which the depersonification is performed, directly correlates with the lexical-semantic field of the text message. As it was established, anti-alcoholism online banners feature a person likened to a broken bottle, tumbler, or a crumpled disposable cup. Such a depersonification of an alcoholic can trigger the required emotions and allows the recipient to build the following associative chain: "alcohol = danger = destruction = death." As a rule, visual depersonification performs axiological, argumentative and agitation functions.

Visual personification is a visual representation of an inanimate object as an animate one to create the desired associations in the recipient and to meet the communicative goals of the creolized text. As in the case of visual depersonification, the object is directly related to the lexical-semantic field of the text. E.g., an internet banner targeting the issue of greenhouse gases depicts the planet Earth as a choking person. Anti-deforestation texts show the Earth as a man with bandaged hands, feet, and head. Visual personification performs evaluative, argumentative and agitation functions.

The analysis has shown the topics of the GSIA texts with visual depersonification or personification to overlap: these texts target the problems of environmental protection, traffic rules violation both by drivers and pedestrians, texts promoting healthy lifestyle and those agitating the recipient to give up bad habits.

It should be noted that the percentage of visual depersonification and visual personification according to the subject also coincides. 80% of the texts containing visual depersonification or visual personification are concerned with environmental protection issues. The remaining 20% of texts that incorporate visual impersonation or visual reification encourage the recipient to comply with traffic rules (10%), campaign for a healthy lifestyle or against various addictions (10%).

The study conducted has revealed some less common visual stylistic means: visual synecdoche, visual hyperbole, visual litotes, visual graphon and visual gradation. The analysis performed has made it possible formulated interpretations of these visual stylistic devices.

Visual synecdoche is an image of a part instead of an entire object, a particular concept instead of a general one and vice versa, that explicates an acceptable social assessment of a particular social problem or phenomenon. Social advertising resorts to visual synecdoche in texts targeting problems of environmental protection, violation of traffic rules, or those promoting healthy lifestyle.

Visual hyperbole is a deliberately exaggerated image of a social object or phenomenon, usually to demonstrate the scale of the social problem or disaster.

Visual litotes is an intentionally reduced image of a social object or phenomenon, usually to demonstrate the futility of disparate actions to deal with certain social problems.

Visual graphon is a visualization of communicative peculiarities of people with speech disorders in order to promote tolerance to such people.

Visual gradation is an image that incorporates a series of images that differ from one another according to certain characteristics, consistently forcing or, conversely, lowering the emotional perception and allowing unequivocal interpretation of the desired social assessment of the social problem in question.

Visual gradation is used in texts targeting environmental protection problems, traffic rules violation or healthy lifestyle promotion.

GSIA employs visual stylistic means due to its focus on a global recipient who can belong to different linguocultures, to enhance the impact potential and reduce or minimize the loss of information. According to the analysis performed, the most numerous visual stylistic means in GSIA texts are: visual metaphor, comparison and allusion. The current paper features information on these visual stylistic means that are most common in the texts of social online advertising. The analysis performed has also enabled the authors to establish and describe such visually objectified stylistic means as synecdoche, hyperbole, graphon, euphemism, personification, gradation and depersonification. It allows us to speak about the genesis of a new textual stylistics – the visual one.

To verify the assumption that the system of visual-cognitive units is used mostly for a global addressee of social advertising texts and is less relevant in texts intended for a local recipient, we analyzed 300 non-profit poster ads in the Dutch language.

Selection criteria included the following aspects: a) the language of the verbal constituent is Dutch, b) the posters were produced in the Netherlands or the Flemish part of Belgium, c) they were released in 2000 – 2017. The posters were taken from special collections of social ads, sites of major advertising firms or portals devoted to particular social issues. The samples analyzed can be divided into the following thematic categories. The most numerous groups are “Family issues (domestic violence, child abuse, divorce, generation gap, foster care, etc.)” (43 samples), “Disease awareness” (41), “Tolerance (multiethnic society problems, LGBT issues, etc.)” (37), “Communal life and appropriate social behavior” (34), “Environmental issues and animals protection” (34), “Refugee issues and Charity” (33), “Women’s rights” (23), “The Hazards of smoking”(25) “Save driving” (25). An insignificant number of ads referred to “Cyber safety” (3) and “Sexual education” (2).

The thematic range reflects the current social situation in Western Europe. The Netherlands and Belgium have experienced several refugee waves in the last fifty years, the recent crisis being the most severe one. It should be noted though that the countries in question seem to have one of the best integration policies in Europe. Well-thought though sometimes provocative

poster campaigns can be seen as a powerful means of social integration in multiethnic communities.

Metaphor has proven to be the most popular device on the visual level, the most represented thematic groups being “Family issues”, “Tolerance” and “Disease awareness”. Visual allusion has been registered in 26 cases, eight of which belong to the category of “Women’s rights”. The mixed category of visual opposition and comparison amounts to 26 cases spread more or less equally all over the categories with clusters found in the categories of “Tolerance” and “Social behavior”. Synecdoche and hyperbole include 7 examples with the “Family issues” and “Environmental problems” categories prevailing. 7 examples of visual graphon can be observed mostly in health issues posters. Surprising enough, the analysis has revealed no cases of visual personification or depersonification in the bulk of GSIA texts analyzed, although this tool has proved to be rather common in commercial Dutch ads [23].

It can be said that the most popular function of visual imagery was sheer illustration or individualization. For instance, 60 posters displayed visual examples of undesired behavior or inappropriate situation that needed improving. More than two thirds of such negative images refer to the categories of “Refugee issues” and “Family life”. Positive images with a “that is how it should be done / what it should look like” message comply slightly fewer examples (58), mostly represented in “Health issues”, “Tolerance”, “Social conduct”, “Environment” and “Safe driving”. It seems that the only purpose of some visual images (45) was to give an abstract problem a human face, i.e. to individualize or personify it. The image of such posters is narrowed down to a close-up of a person, quite often real. A great deal of such personifications could be observed in the categories of “Health issues”, “Tolerance”, “Female rights” and “Social behavior”. Close-ups of celebrities evoke desired allusions and make the issue seem important, whereas close-ups of ordinary people are highly empathic, be they cancer patients or LGBT society members.

As for stylistic devices on the verbal level, they were somewhat poorly represented, the most numerous groups being metaphor (15), lexical opposition (9), allusion (8) and pun (7). This lack of stylistic devices on the verbal level can be explained by the fact that, non-profit as they may be, the ads under discussion still remain ads. And the language of advertising, as it is well-known, aims at targeting as big amount of people as possible, which makes visual ads use as simple stylistic means as possible. Thus, most cases of pun and opposition were based on phonetic proximity of the words involved (hemel – hel, dakloos – nutteloo, hulpeloos – hopeloos, etc.) In this respect, the most

popular verbal device, if it may be called so, was interactivity. It seems that a simple statement of the problem illustrated is not enough, a direct address or direct question (though sometimes rhetoric in its nature) were much more common (75 examples). Mostly they included an informal second-person singular address (je / jij) or inclusive first person plural (we / wij).

The number of posters with homogeneous convergence, where same devices are used on both visual and verbal level, is relatively low (about 35 cases). As a good example we can describe one of the Refugee issues posters. The visual image shows what at first sight seems to be a pair of glasses, but a closer examination reveals that the rim of the “glasses” is actually made of two toilet seats. The slogan says: Er is een brilletje dat helpt tegen dysenterie, cholera, tyfus en diarree (There are glasses that help against dysentery, cholera, typhus and diarrhea). A small-font text explains that the money you donate to refugee funds is spent on basic but essential supplies.

The most stylistically saturated homogenous posters appeared those by the Dutch branch of the Doctors without Borders. A typical one shows a rifle-shaped syringe (a visual metaphor) accompanied with a verbal message “Wij blijven vechten in Dafur” (We still fight in Dafur), in which the concept of medicine is expressed in terms of war. It is important that without the syringe-weapon hybrid on the visual level the verbal metaphor would completely lose its metaphoric meaning. Other Doctors without Borders posters make a good use of opposition on both levels: while the verbal message gives the traditional slogan of “Maak het verschil tussen leven en dood” (Make the difference between life and death), the visual image is based on the opposition of hands in sterile white medical gloves (which is a synecdoche in itself) against the shabby clothes and dark skin of those receiving medical help. Moreover, every poster with such an opposition contains a fleeting allusion upon an iconic image of biblical art: The Mother of God holding the Holy Child, the Pieta or the near-touching hands of God and Adam from the Sistine Chapel.

An interesting example of this interplay of the visual and the verbal can be given by the poster issued by a Flanders hospital and aimed at preventing violence from patients. It depicts a man’s face in close-up, it is badly bruised and his nose is bleeding. Judging from the fact that he has a white gown on and a stethoscope around his neck, one can easily conclude that he is a doctor. The image of a suffering doctor represents a chimera between an iconic doctor image and a typical patient. It can be interpreted as a visual blending, but the verbal message contains the MEDICINE IS A WAR ON DISEASE metaphor: We vechten graag voor u, maar niet met u (We’d rather fight for you than against you). If analyzed together, the visual image seems to destroy the

metaphor found in the first part of the sentence the same way this metaphor is reversed by the second part of the sentence where “fight” returns its literal meaning. But if to look at a series of similar posters issued by the Dutch railway against violence in public transport, a different effect will be registered. These posters show close-ups of badly beaten male and female train conductors in their recognizable uniform. The verbal message gives a conventional phrase “Retourje Amsterdam / Breda”(One roundtrip ticket to Amsterdam / Breda) that unfolds in one’s mind a totally civil and peaceful interaction scenario. Thus, the effective power of the ad is based on the contrast between the every-day verbal formula and the bloody image.

In most cases verbal and visual parts make up a heterogeneous convergence and work together to create an effect of irony. For instance, one of the “Female rights” / “Refugee issues” posters show an African woman with a portable stove sitting near a dilapidated temporary shelter against what seems to be a refugee camp. The message below says: De CEO van deze tent draait het hele bedrijf alleen (The CEO of this tent runs the whole business by herself). The image alone would be a sufficient illustration for the small-font appeal to donate money to the needs of refugee women, but the message brought about by the larger slogan adds a bitter irony to the photo and makes a prospective donator understand that the problems women face in the so-called developed countries are nothing if compared with the situation displayed on the poster.

In a similar way, many refugee posters are based on an opposition between what is written and what is depicted. Almost all of them make use of juvenile refugees and the awful conditions they have to live in. A poster can show a group of laughing but ill-dressed little girls or a lonely Arab toddler with a teddy-bear with slogans that evoke totally different allusions: Lang zal ze leven! (“Long live she,” a typical birthday wish), Lieve Kerstman, krijg ik deze winter ook een pakketje? (Dear Santa, will I get a present this winter?), Deze prinsesjes verdienen ook een feestje (These little princesses deserve a holiday, too). All these phrases belong to a strikingly different scenario of a holiday when girls dress up like princesses and everybody gets gifts, and together the gap between the verbal and the visual parts it makes up a powerful message.

A similar contrast between the text and the illustration can be found in a series of ads against gender discrimination. The poster shows an artistic and somewhat glossy image of a dark-skinned model covered with chocolate splashes, whereas the signature says “Van chocola worden vrouwen niet gelukkig” (Chocolate does not make women happy). The gap between the image and the verbal statement makes the audience feel they lack some essential information and encourages them to look at the smaller-size

explanation below that says that women who work in cacao industry in third-world countries get discriminated on a regular basis.

In fact, a lot of posters from the "Health issues" category can be equally referred to "Communal life" as well. For instance, a series of close-up images of seriously sick people with "Ik leef nog" (I am still alive) slogan published by the SIRE advertising agency might seem a donation plea, but upon closer observation appears to be of a more social nature: the text printed in small-size letters tells that a terminal patient is abandoned by one fourth of his or her friends. On the contrary, a visual image of a woman's face hitting a cracked glass window accompanied by "Met vloeken breekt er iets" (Swearing breaks something) turns out to be a campaign against using the word "kanker" (cancer) in as an obscene word or an intensifier, which is very common in colloquial Dutch but can be highly offensive for cancer patients and survivors.

The seeming lack of connection between the visual side of the poster and its actual meaning was a key to scandalous success of another poster series aimed at women's rights protection. The series consisted of 4 posters each of which showed a close-up photo of a man with some distinct feature, such as extra weight, red or receding hair or ethnic minority origin. The verbal messages were placed in huge semi-transparent letters right on the sitters' faces and were extremely provocative: *Dikke / kale / zwarte / rode mensen moeten minder verdienen* (Fat / bald / black / red-haired people should get lower wages). Unable to believe their eyes, people looked closer and found the following bottom note: "If you find it outrageous towards fat / bald / black / red-haired people, why is it OK for women?"

A similar interactive approach was exploited in a poster against violence among teenagers. The poster was made as a table game for children in which you have to find a certain image among similar others. On the top of the poster there is a cartoon image of a smiling boy that invites the viewer to join the game and find "Jimmie" among a hundred of other cartoon teenagers involved in different entertainments. However, after a while it appears that the Jimmie is nowhere to be seen. Several attempts later the viewer, who by now has become deeply involved in the communication process, notices inverted letters at the bottom of the poster and reads that Jimmy is actually not there: in fact, he is in coma after being beaten by some teenage gang.

A powerful series of anti-child abuse posters can serve as another example of encouraging a greater involvement through overcoming perception difficulties. The series features posters depicting children that are seemingly alone in the house. However, if you look closer, you will notice how lines of furniture and other objects of domestic environment form a human shape of the

abuser threatening the child. The slogan imitates a child’s handwriting and says “Ik zie ik zie wat je niet ziet”. It is an allusion to a popular children’s game “I see what you cannot see”.

The same involvement technique was exploited in a series of “Laat maandag t/m vrijdag op zaterdag thuis” (Leave your working week at home on Saturday) posters. It was practically the only obtained example of Dutch non-profit advertising posters composed as a comic strip narrative, which is rather unexpected since this genre is so incredibly popular in the Netherlands and Belgium. The viewer follows a strip where each square represents a day in the protagonist’s life but quickly understands that every day is almost the same: the military man and the policewoman get verbally abused on a daily basis with minor variations and, as a result, work their frustration off on their own kids at weekends, which is demonstrated in the last square.

Another noticeable aspect of Dutch-language posters is their explicit multiethnicity. Even those posters that have nothing to do with tolerance aim at showing the diversity of the European society. Those perusing proper social behavior can be rather provocative. For example, a series of ads ordered by Antwerp city council promoted a civilized attitude toward women in public places. They show close-ups of multiethnic women’s faces with provocative direct questions, i.e. May someone call your mother a whore? May someone stalk your daughter in the street?, etc. The large-size image combined with the bluntness of the question has a powerful effect. Another scandalous campaign was aimed against arranged marriages among young second-generation citizens of Rotterdam. Each poster showed a kissing couple where the partners obviously belonged to different cultural and religious communities; one poster even showed a kissing multiethnic gay couple. The people were placed against a recognizable urban landscape that was definitely Dutch, the slogan being “In the Netherlands you choose your partners yourself”.

The analysis of Dutch non-profit advertising texts has shown that in general the verbal part of the text and \ or the interconnection between its verbal and non-verbal aspects is of greater importance here than in GSIA texts.

Results

The research has made it possible to assume that the integrated system of visual stylistic means and tropes that comprises a new integrated communicative system includes: visual metaphor, visual comparison, visual allusion, visual synecdoche, visual hyperbole, visual litotes, visual graphon, visual euphemism, visual reification, visual visualization, visual impersonation, and visual gradation.

The dominant visual stylistic means and tropes are represented by:

visual metaphor, visual comparison, and visual allusion.

Visual stylistic means and tropes carry out evaluative, argumentative, agitation, modeling, aesthetic and heuristic functions, as well as strengthen the pragmatic potential of verbal information.

As the analysis has shown, visual stylistic devices are actively used in the texts of social Internet advertising. They help create the necessary emotional mood in the recipient, fix the required associations and form the proper attitude to the social problems targeted. Presumably, a massive application of various visual stylistic means can be explained by the fact that the analyzed texts were created for Internet users – non-native speakers of English, since visual information makes it possible to overcome language barriers and achieve the set goals.

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Potapova D.A., Kameneva V.A.

**THE CORRELATION OF TEXT AND
HYPERTEXT
CATEGORIES. ACTUALIZATION OF
TEXT CATEGORY OF TIME IN NEWS
HYPERTEXTS AIMED AT CHILDREN**

**N. V. Potapova, Senior professor, English Philology Department of
Kemerovo State University, Russia**

**V. A. Kameneva, Doctor of Philology, Professor, English Philology
Department of Kemerovo State University, Russia**

Abstract

The current study aims at correlating all constituent text and hypertext categories. The performed analysis has shown that hypertexts, despite possessing some specific features, have distinct textual nature. It, in its turn, validates the analysis of the specific actualization of all text categories in hypertexts.

This paper focuses on the analysis of text category of time in online news hypertexts targeted at children. The analysis reveals specific temporal correlation of news messages with the reality. Three types of children news based on time category are identified: 1) actual news, 2) news + extensive background plan (often past), 3) background plan (of the past) presented as news.

Keywords: online news text, online news hypotext, text category, target audience, hypertext, online news hypertext, online news for children.

Introduction

Currently, all electronic publications (newspapers, magazines, textbooks, reference books, etc.) are built on the basis of hypertext. Over the past few decades, the term hypertext has become widespread in a wide range of