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***O. A. Popovich¹, S. R. Khudiyeva², B. B. Zhumabekova³,
Yu. O. Gafiatulina⁴, N. F. Krylova⁵**

^{1,2,3,4}Toraighyrov University,

Republic of Kazakhstan, Pavlodar;

⁵State University of Management,

Russian Federation, Moscow.

¹ORCID: <https://orcid.org/0000-0001-6600-3026>

²ORCID: <https://orcid.org/0000-0001-8420-8850>

³ORCID: <https://orcid.org/0009-0005-6869-893X>

⁴ORCID: <https://orcid.org/0009-0006-0733-8567>

⁵ORCID: <https://orcid.org/0000-0002-0081-5686>

*e-mail: olpopovich@mail.ru

CREATING THE IMAGE OF A SUBJECT IN A POLYCODE IMAGE MEDIA TEXT

In the modern world, the media and the Internet have become one of the main channels for the dissemination of information that shapes the appearance of a subject (person or organization). Image materials created with the use of different sign systems – verbal and non-verbal (visual, auditory) deserve a special attention. Polycode materials are quite effective in the process of image formation, since they use a larger number of perception channels, including the most basic one – visual perception.

This article discusses the means of creating an image of a subject in a polycode image text. Based on the material of Russian-language image video interviews of the American financial and economic magazine Forbes with famous people heading large international enterprises and corporations, the key image features of a subject were identified and ways of their representation in a polycode text were determined.

We consider an image of a subject as a semantic structure that is formed at the conceptual, emotive and spatio-temporal level of the text. During the research, the semantic space of image interviews, their semantic core was analysed, basic concepts were identified, and the features of the spatio-temporal and emotive organization of texts were determined. A particular attention was paid to the relationship between multi-level verbal

and non-verbal means of representing the key characteristics of a subject in the text image process.

Keywords: polycode text, media text, information, communication, image discourse, semiotic systems, image interview.

Introduction

In recent decades, there has been a significant increase in the role of heterogeneous forms of information presentation. This is due to the emergence of an open communication infrastructure (the Internet), within which information and communication technologies and systems are developing, and new forms of hosting and transmitting information are emerging. Technical teaching aids, online education, electronic media, video hosting and social networks, which have become an integral part of the life of a modern person, actively use polycode texts that combine different semiotic systems in their structure. The prevalence of heterogeneous texts in various types of communication and the high potential of their speech impact have led to growing interest in the study and description of these units.

The topics of scientific works devoted to the problems of polycode texts are very diverse: the mechanisms of understanding polycode texts [1], the stylistic means of polycode texts [2], the features of the functioning of polycode texts in political communication are analysed [3; 4; 5]; in artistic discourse [6], the specificity of advertising polycode texts [7; 8; 9; 10]; the relationship between verbal and non-verbal components of the text is established [11]; the linguodidactic potential of polycodes is revealed [12; 13]. It should be noted that most of the listed aspects have not yet received a complete and systematic scientific description.

Our study presents an attempt to analyse the means of creating an image of a subject in a polycode image text. The relevance of the study is determined with strengthening of the social role of polycode units, as well as with insufficient knowledge of issues related to the organization and functioning of these units in image discourse.

Materials and methods

The Russian-language image interviews of the American financial and economic magazine Forbes with famous people heading large international enterprises and corporations became the research material. A video interview with one of the world's leading experts in the field of information security, one of the founders, the head of an international company developing solutions for IT security, Yevgeniy Valentinovich Kaspersky served as an illustrative example [14]. This interview is one of the top Russian-language image videos about modern entrepreneurs and can serve as a good example of creating an image of a subject in the image process.

The research methods used are determined by the multifaceted nature of the selected object. The semantic components of the text, as well as the text as a whole, which is a semiotic, linguistic, communicative, psychological, social, cultural phenomenon, can be considered as a complex system, which description requires to use a set of methodological tools in the process of interpretation. This study was conducted within the framework of the communicative, cognitive-discursive and pragmalinguistic approaches to a language analysis.

To structure the image of the subject and analyze extralinguistic components, we used analytical and interpretative methods, which are part of general scientific research methods. The selection of linguistic units representing the analyzed image was carried out using the continuous sampling method. Within the semiotic analysis framework of the subject image, the method of cognitive analysis of discourse (textual and contextual aspects) was used: the semantic levels at which the image is created were determined, a lexical-semantic analysis of linguistic units that characterize the image of the subject in one way or another was carried out, and extralinguistic parameters of the discourse were identified. In order to identify the basic concepts associated with the central image, a semantic analysis of the text was carried out with using a computer program (SEO analysis). To establish the frequency of linguistic units representing basic concepts, a quantitative research method was used.

Results and discussion

Image text, which is the most important image-building tool, is a complex semantic structure aimed at creating a positive image of a subject. The text represents the image created in the process of imagery, which should be perceived by the addressee as having positive, value-significant qualities. The created image is aimed at shaping the consciousness of the addressee, his behaviour, preferences and interests. The effectiveness of an image text will largely depend on how interesting and vivid the image is presented to the reader, and whether this image will evoke an emotional and intellectual response. Let us remember that we are talking not so much about a real person, but about the image that is presented in the text, that is, in this case we are not interested in what qualities a person has in real life. It is the image created during the imaging process that is analysed: what characteristics it has, what means it is created, and whether the image is perceived as reliable.

An image of a subject in an image text is a complex formation that combines different types of information. In our work we will consider this image as a semantic structure that is formed at the conceptual, emotive and spatiotemporal level of the text. A polycode text that combines different sign systems makes it possible to represent the semantic structure using both verbal and non-verbal means. Let's

take a closer look at the mechanisms for creating the image of a company leader in an image video interview.

Thus, in the text of the image interview with E. V. Kaspersky, the subject's personal qualities are clearly defined: high professionalism, hard work, dedication to one's work, patriotism, positivity and optimism, openness; energy and dynamism, versatility, emotionality, brightness, lightness and simplicity. Let us note that the image reveals diverse characteristics that reflect the variety of manifestations of character: 1) the orientation of the individual, the system of his relations in society; 2) strong-willed qualities; 3) emotional characteristics; 4) intellectual characteristics.

The characteristics of the created image are represented in a polycode text using different sign systems: verbal (linguistic) and non-verbal (visual and auditory). Table 1 presents the most striking means of forming semantic features related to different sign systems.

Table 1 – Representation of Features in a Polycode Text

Signs (image characteristics)	Verbal Means	Nonverbal Means
High professionalism, hard work, dedication to one's work	Fundamental concepts: <i>work, life, peace, person, education, country</i> . Lexemes with an evaluative component: <i>good, highest, the best</i> . Spatio-temporal organization of the text: linguistic units with the meaning of time (<i>all of his life, worked 12–14 hours a day</i>); geographical names referring to different continents (<i>Hamburg, Bali, Moscow, St. Petersburg, Vladivostok, etc.</i>)	Video sequence: economic forum. Overlaying the caption on the video: Bali + Kaspersky.
Patriotism	Fundamental concepts: <i>country, work, education, world</i> .	Video sequence: economic forum. Overlaying the caption on the video: Bali + Kaspersky. Using photographs of political leaders.

Versatility	Fundamental and non-fundamental concepts that are not core to the text: <i>travel, ecology, art, history, sports</i>	Visualization of concepts: sports cars, photographs of different continents, an island where excavations of an ancient city are being carried out, etc.
Positivity and optimism, energy and dynamism, openness	Fundamental concepts: <i>education, work, country, world, humanity, future</i> . Spatio-temporal organization of the text: linguistic units with the meaning of time (<i>all of his life, worked 12-14 hours a day</i>); geographical names referring to different continents (<i>Hamburg, Bali, Moscow, St. Petersburg, Vladivostok, Antarctica, Santorini, Akrotiri, etc.</i>) Morphological and syntactic organization of the text.	Beautiful colour scheme, dynamics of the video sequence (the subject and objects are in constant motion). The use of antithesis when constructing a video sequence: the change of natural and urban space, the change of seasons in photos and videos, the combination of photos and videos creating a temporary space (past – present). Facial expressions, speech rate, voice timbre of the participants in the dialogue.
Emotionality, brightness	Lexemes with an evaluative component (<i>good, highest, the best</i>), syntactic structure of the text.	Beautiful dynamic video sequence. The use of antithesis in constructing video sequences: urban and natural landscapes. Beautiful colour scheme. The pace of speech, the timbre of the voice of the participants in the dialogue.

Noteworthy is the fact that some of the characteristics (professionalism, patriotism) are more correlated with the conceptual space of the text (verbal level), while another part of the characteristics (positivity and optimism, energy and dynamism, openness, emotionality) are more related with the emotive space of the text and its spatio-temporal organization (representation is carried out both at the verbal and non-verbal level).

Most of the features correlate with concepts, which are fundamental to the modern linguistic picture of the world: «work», «country», «world», «person», «life», «education». These concepts were identified as a result of a semantic analysis of the text, performed using a computer program (<https://advego.com/text/seo/>). The semantic core of the text consists of the following lexemes (Table 2).

Table 2 – Semantic Core of the Text

Lexemes	Frequency (number of uses)
to work, work	27
a company, brand	22
Russia, Russian	16
business	16
education, to study, to learn, higher educational establishment (HEE), university	14
an employee, a programmer	13
a state, a country	12
good, high (level)	11
to do	9
technology	9
the world, world	9
a child	9
a person, personality	9
life	8
an office	8
a system	8
a problem	8
safety	6
a team	6
a graduate, young (generation)	6

Analysis of the semantic core showed that the central position in the conceptual space of the text is occupied by the concept «work». This concept is represented by the largest number of keywords (to work, work – 27, a company, brand – 22, business – 16, to do – 9, an employee, programmer – 13, good, high – 11, an office – 8, a team – 6). Also, this concept has the largest number of semantic connections with other concepts (Figure 1).

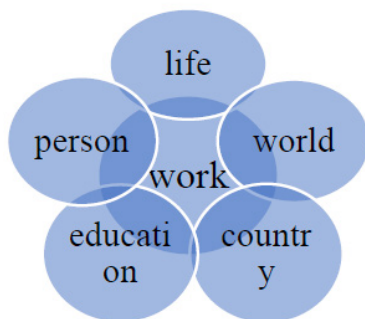


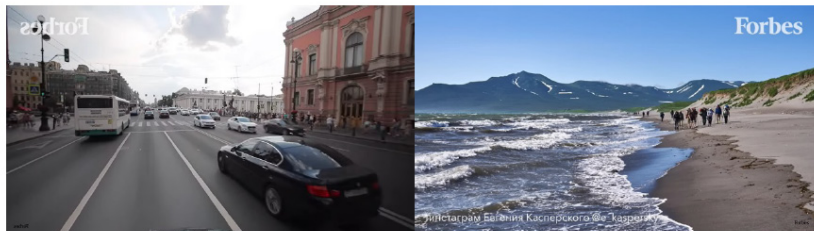
Figure 1 – Conceptual Text Space

The most striking semantic connections of concepts within the text can be traced in the following language units: *my company is my life, to put one's life into business, to choose the activity to which you are ready to devote your whole life, our programmers are the best in the world, this is the result of our education system, the system of technical education works just great, universities produce very smart guys and girls, a global brand, your products are used in the most remote corners of the world, it all depends on the individual, on the person - if he is ready to risk himself, his time, his life in order to make his business.*

The spatio-temporal structure of the text, due to which such features as energy, dynamism, emotionality, and optimism are largely created, is built in parallel at the verbal and non-verbal levels. A wide and dynamic space is created. The dynamics of the text can be traced at all language levels: intonation, lexical, morphological-syntactic. At the lexical level, there is an active use of toponyms. The text contains 19 names of various geographical objects: continents (*Europe, Antarctica*), countries (*Russia, Japan, China, USA*), cities belonging to different continents (*Seattle, Beijing, St. Petersburg, Moscow, Vladivostok*), islands (*Bali, Santorini*). A fairly large part of geographical objects is visualized through the use of photo and video images.

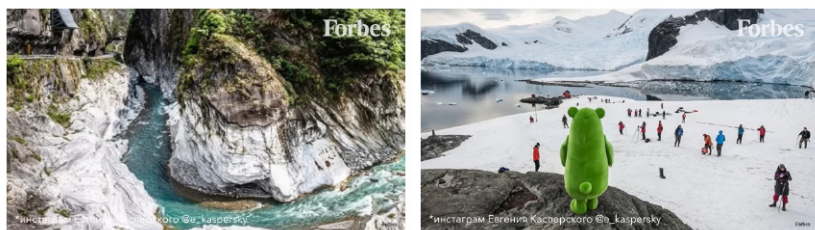
One of the compositional principles of constructing a video sequence is antithesis, which is the unification of opposing realities into one whole, due to which the breadth, panoramichness of space, and its dynamics are achieved:

1) alternation of different types of spaces: open and closed, earth and water, urban and natural (Picture 1);



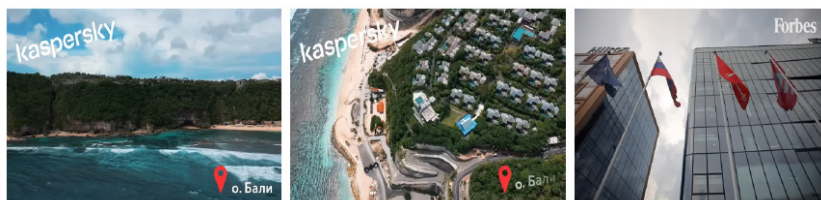
Picture 1 – Urban and Natural Space

2) image of different continents with opposite climatic conditions (Picture 2);



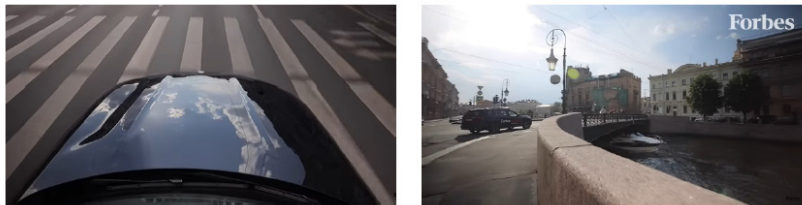
Picture 2 – Image of Different Continents

3) different shooting angles: straight, top to bottom, bottom to top (Picture 3);



Picture 3 – Using Images from Different Angles

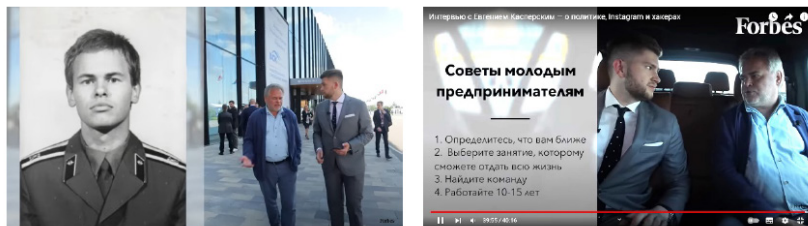
4) creating interesting video images with the combination of opposite objects in one frame: displaying the sky at a pedestrian crossing through the hood of a car, simultaneously a car entering the bridge and a boat leaving from under the bridge, etc. (Picture 4).



Picture 4 – Combination of Opposite Objects in the Frame

The subject of imaging and his interlocutor are in constant motion (walking through the halls of the Expo forum, along the street next to the Convention and Exhibition Centre, driving in a car); when depicting people at the economic forum, accelerated video scrolling is used, which also creates the dynamics of the video sequence.

The temporal space of the text is also wide and dynamic. Participants in the dialogue address events of the past, present and future concerning a specific person (a personality of the subject), an entire generation (the generation of the 90-s, the modern young generation), civilization (excavations of an ancient city of the 2nd millennium BC, discussion of environmental problems of modern civilization. Temporal space is also represented not only at the linguistic, but also at the non-verbal level (Picture 5).



Picture 5 – Tools for Creating Temporal Space

Conclusion

The analysis made it possible to trace the mechanisms of creating the image of a subject in an image polycode text. In our opinion, we can talk about isomorphism that manifests itself at the verbal and non-verbal levels of its organization. By isomorphism in this case we mean, first of all, not structural analogies of the formal structure, but the semantic organization similarity of the different sign systems in a polycode text.

A comprehensive analysis of an image video interview indicates that the key features of the subject's image are created at various levels of the semantic structure of the text. These features are formed at almost all levels – verbal (lexical, morphological-syntactic) and non-verbal (organization of video sequence, its color scheme and auditory component). However, for the representation of each feature, the means of one or another level of the polycode structure are more significant: the signs «professionalism», «patriotism» are more correlated with the conceptual space of the text (verbal level), «positivity», «energy», «dynamism», «emotionality», etc. are more related to the emotive space of the text and its spatio-temporal organization (representation is carried out both at the verbal and non-verbal level).

The characteristics of the subject displayed in the image interview correspond to one degree or another with concepts fundamental to the modern linguistic picture of the world: «work», «country», «world», «person», «life», «education». Features presented are not isolated, there are close relationships between them, and it is reflected in the conceptual organization of the text.

Further research might be based on cultural and linguistic variability, i.e., it may study the influence of culture and language on isomorphic structures in polycode texts as different cultures and languages have unique values, social norms, and ways of expressing ideas.

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**О. А. Попович¹, С. Р. Худиева², Б.Б. Жумабекова³,*

Ю. О. Гафиятулина⁴, Н. Ф. Крылова⁵

^{1,2,3,4}Торайгыров университеті,

Қазақстан Республикасы, Павлодар қ.;

⁵Мемлекеттік басқару университеті,

Ресей Федерациясы, Мәскеу қ.

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ПОЛИКОДТЫҚ КЕСКІН МЕДИАМӘТІНІНДЕ СУБЪЕКТІНІҢ БЕЙНЕСІН ЖАСАУ

Қазіргі әлемде БАҚ пен интернет субъектінің (адамның немесе ұйымның) сыртқы келбетін қалыптастыратын ақпаратты таратудың негізгі арналарының біріне айналды. Әртүрлі таңбалық жүйелерді – вербальды және вербальды емес (визуалды, есту)

кемегімен жасалған кескіндік материалдар ерекше назар аударуды қажет етеді. Поликодтық материалдар бейнені қалыптастыру процесінде тиімдірек, өйткені олар қабылдау арналарының көп санын пайдаланады, оның ішінде ең негізгісі – көрнекі қабылдау.

Бұл мақалада кескінің поликодтық мәтінінде нысанның бейнесін жасау құралдары қарастырылады. Американдық *Forbes* қаржы-экономикалық журналының ірі халықаралық кәсіпорындар мен корпорацияларды басқаратын атақты адамдармен орыс тіліндегі бейне-бейне сұхбатының материалы негізінде тақырыптың негізгі имидждік белгілері анықталды және оларды поликодтық мәтінде көрсету жолдары анықталды.

Субъект бейнесін мәтіннің концептуалды, эмотивтік және кеңістік-уақыттық деңгейінде қалыптасатын семантикалық құрылым ретінде қарастырамыз. Зерттеу барысында образды сұхбаттың семантикалық кеңістігі, олардың мағыналық өзегі талданып, негізгі ұғымдар айқындалып, мәтіндердің кеңістіктік-уақыттық және эмоционалдық ұйымдасу ерекшеліктері анықталды. Бейнелеу процесінде субъектінің негізгі сипаттамаларын бейнелеудің көп деңгейлі вербалды және вербалды емес құралдарының арақатынасына ерекше назар аударылды.

Кілтті сөздер: поликодтық мәтін, медиамәтін, ақпарат, коммуникация, имидждік дискурс, семиотикалық жүйелер, имидждік сұхбат.

*О. А. Попович¹, С. Р. Худиева², Б.Б. Жумабекова³,

Ю. О. Гафиатулина⁴, Н. Ф. Крылова⁵

^{1,2,3,4}Торайғыров университет,

Республика Казахстан, г. Павлодар;

⁵Государственный университет управления,

Российская Федерация, г. Москва.

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СОЗДАНИЕ ОБРАЗА СУБЪЕКТА В ПОЛИКОДОВОМ ИМИДЖЕВОМ МЕДИАТЕКСТЕ

В современном мире СМИ и Интернет стали одним из главных каналов распространения информации, формирующей облик субъекта (персоны или организации). Особое внимание заслуживают

имиджевые материалы, созданные с использованием разных знаковых систем – вербальной и невербальной (визуальной, аудиальной). Поликодовые материалы являются более эффективными в процессе формирования имиджа, поскольку используют большее количество каналов восприятия, в том числе и самый основной – зрительное восприятие.

В данной статье рассматриваются средства создания образа субъекта в имиджевом поликодовом тексте. На материале русскоязычных имиджевых видеоинтервью американского финансово-экономического журнала «Форбс» с известными людьми, возглавляющими крупные международные предприятия и корпорации, были выделены ключевые имиджевые признаки субъекта, определены способы их репрезентации в поликодовом тексте.

Образ субъекта рассматривается нами как семантическая структура, формирующаяся на концептуальном, эмотивном и пространственно-временном уровне текста. В процессе исследования было проанализировано семантическое пространство имиджевых интервью, их семантическое ядро, выявлены базовые концепты, определены особенности пространственно-временной и эмотивной организации текстов. Особое внимание уделялось соотношению разноуровневых вербальных и невербальных средств репрезентации ключевых характеристик субъекта в процессе имиджирования.

Ключевые слова: поликодовый текст, медиатекст, информация, коммуникация, имиджевый дискурс, семиотические системы, имиджевое интервью.

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«Toraighyrov University» баспасынан басылып шығарылған
Торайғыров университеті
140008, Павлодар қ., Ломов к., 64, 137 каб.

«Toraighyrov University» баспасы
Торайғыров университеті
140008, Павлодар қ., Ломов к., 64, 137 каб.
67-36-69
e-mail: kereku@tou.edu.kz
www.vestnik.tou.edu.kz