

DOI: <https://doi.org/10.18454/RULB.2021.28.4.17>**ПРИЧИНЫ И ЭТАПЫ ВИЗУАЛИЗАЦИИ ДИЗАЙНА КРЕОЛИЗОВАННОГО
МЕДИАТЕКСТА В ПРЕССЕ ГЕРМАНИИ**

Научная статья

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Аннотация

В статье предпринимается попытка проследить развитие дизайна в креолизованных медиатекстах, подвергая анализу причины и этапы этого процесса, обусловленного тенденцией к визуализации во многих сферах жизни современного общества. Мультимедиадизайн рассматривается автором как результат научно-технологического развития общества и одновременно как ответ на потребности целевой аудитории. Особое внимание в работе обращается на схожесть природы мультимедийного дизайна и креолизованного медиатекста. Развитие медиадизайна прослеживается в двух направлениях, логическом и метафорическом. В соответствии с указанными направлениями автором предлагается дифференцировать визуальный инструментарий на инфографический и визуально-стилистический.

Ключевые слова: креолизованный медиатекст, мультимедийный дизайн, визуализация, вербальные и визуальные средства выразительности.

**CAUSES AND STAGES OF VISUALIZATION OF THE DESIGN OF A CREOLIZED
MEDIA TEXT IN THE GERMAN PRESS**

Research article

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Abstract

The article attempts to trace the development of design in creolized media texts, analyzing the reasons and stages of this process, due to the trend towards visualization in many areas of modern society. The author considers multimedia design as a result of the scientific and technological development of society and at the same time as a response to the needs of the target audience. Particular attention is paid to the similarity between the nature of multimedia design and creolized media text. The development of media design can be traced in two directions, logical and metaphorical. In accordance with the indicated directions, the author proposes to differentiate visual tools into infographic and visual-stylistic ones.

Keywords: creolized media text, multimedia design, visualization, verbal and visual means of expressiveness.

Introduction

Visualization, which has become an integral part in many spheres of human life over the past 3 decades, has given rise to such a concept as "media design of creolized text" in journalism. This process is due to a number of reasons, among which, in our opinion, the evolutionary development of society is in the first place.

A modern person, tightly surrounded by the media space, is simultaneously not only a customer and a consumer of media products, but also a manufacturer. Society and the media space are interdependent.

The role of information for people in recent decades has changed dramatically; it is perceived and consumed in a completely different way. If not so long ago they talked about readers as a target audience, now this may not be entirely correct. The readership is increasingly playing the role of a "provider of journalism" — that is, it becomes an active participant in the production of multimedia information.

The main criteria of the media space since the 80s of the last century have been speed, mobility, multimedia, versatility and interactivity [6]. These conditions must be met by all publishers wishing to stay "afloat".

At the same time, traditional mass media lose out, primarily those that involve a careful study of the material, namely, printed newspapers and magazines.

In the late 90s of the last century, readers began to gradually move away from the traditional versions of newspapers. Two trends have emerged towards a new model of "media consumption": on the one hand, traditional mass media are gradually individualizing, turning into mass media oriented towards the individual consumer; on the other hand, we are witnessing an ever-increasing growth of the visual and visual component in the mass media.

The increase in the speed of life, the emergence of the Internet, social networks and alternative communication opportunities "reminded" a person that he is a "visual". The production of written texts, and with it the existence of the printed mass media, came into question. If fifty years ago a person's media consumption was very limited, then at the beginning of the 2000s they started talking about such a phenomenon as "information overload" [4], [11].

The editors of traditional newspapers and magazines, in search of effective organization and optimal content, found a solution in multimediaization [6], which became a response to the changing needs of the audience and a consequence of the development of scientific and technological progress.

Today it is customary to say that people are moving from textual thinking and textual types of consumption to visual thinking and visual types of consumption. Visualization is considered one of the trends in multimedia. It seems that visualization and with it the creolization of text are still primary in relation to the process of multimedia. If the presence of five

modes of communication (gesture, image, music, writing, speech) is generally recognized, then at least three of them (writing, image, sound) were used long before the advent of modern multimedia production—it is enough to recall illustrated audiobooks. It is believed that the first audiobook was recorded in 1933, when the famous anthropologist J. Harrington recorded the stories and legends that were told in Indian tribes.

Man did not become a "visual" overnight. We perceive most of the information through sight, nature made us so, it was and will be so. The only question is the extent and quality of the use of visual means of expression. It is the growing need for multimedia that has become, in our opinion, the reason for the increase in visuality in creolized media texts that combine the expressive means of different semiotic systems.

Speaking about multimedia mass media, it would be correct to recall another term — "convergence", which seems to us the most appropriate in the case of creolized media text. The specificity of the multimedia language is that it combines the most diverse communication capabilities. The latter is in perfect agreement with the nature of the creolized text, which combines the expressive means of different semiotic systems. Interacting (converging) with each other, that is, adapting, getting closer, they just create the necessary multimedia effect.

In addition, the visual component is central to multimedia, which, according to many scientists, increase the effectiveness of information [9], its communicative effect and contribute to better assimilation, memorization and, most importantly, understanding of information.

Turning to multimediatisation opens up the opportunity for journalists to "repackage" the content of one media for another, the interpenetration of the contents (for example, today many print media have their own Internet versions). According to A. G. Kachkayeva, this "repackaging", that is, the translation of a part of the text content into visual or audiovisual, is the art of creating multimedia.

Thus, creolized media texts, in their own way, were already "ready" for the emergence and perception of multimedia, since they are based on semantic multilingualism, as well as the diversity of communication platforms is hidden at the heart of multimedia. Moreover, it seems that the creolized printed media texts, which served as the fundamental principle of multimedia, have absorbed all modern information and technical innovations, skillfully refracting them on their traditional soil.

Over time, the activities of the mass media are becoming more complex and transformed, but the main tasks remain the same — to inform and influence. However, today a journalist not only collects and presents information using multimedia, but also offers context for reflection, trying to explain what happened. Hence the changes in the attitude towards design, which has ceased to be a simple layout, but has turned into a story tool, into an element of economy and at the same time "attracting" the reader. Heavy text snippets are now rendered and better perceived by the consumer. The road to the "current" level of design has been quite a thorny one. The stages of its formation can be traced, first of all, in the historical development.

The word design appeared in the 16th century in Europe and, according to the Oxford Dictionary of 1588, meant "a man's plan or blueprint for something to be realized, the first draft of a future work of art." The Great Soviet Encyclopedia clarifies that, among other things, design is not only an intention, but also a process and a result [1].

In 1849, the first magazine in the world was published in England with the word "design" in the title—"Journal of Design", founded by the statesman, artist-designer Sir Henry Cole [14]. Even then, this magazine was colorfully illustrated, rich in a variety of typefaces, and its format resembled a book.

Although the first newspapers appeared in Europe in the 16th century, the use of artistic techniques in printing, or rather, graphics and lithography, began closer to the middle of the 19th century. At this time, the era of graphic design began.

In the 20s of the last century, the time of modernism began, publications appeared that "stepped far forward": on their pages, "verbal" and "visual" merged so much that the text could not be separated from the image (for example, newspapers and magazines of the Dadaists).

A definite influence on media design in the mid-twentieth century. rendered commercial graphics, namely: the introduction of corporate identification systems. Mass media design has developed as a symbolic publication system, as a communication tool. New principles of visualization have led to the active inclusion of infographics in the media text.

In the 70s of the twentieth century, digitalization, multimedia began to enter our life, which could not but affect the development of media design. Multidimensional compositions, visual metaphors in the form of graphic illustrations, photographic compositions appear in the print media. Design has become not only a means of organizing and constructing content, but also a tool for navigating through the pages of a publication.

Having traced the development of media design from a historical point of view, it is safe to say that data visualization has almost always been present on the newspaper page, but only on a different scale and in a slightly different quality.

There is no doubt that the visualization process has become a powerful impetus for the development of modern media design. E.V. Chernenko [12], referring to the opinion of the Austrian political scientist Claudia Maria Wolf, says that the study of the "language" of graphic materials in printed publications is one of the most promising and at the same time undeveloped areas by scientists.

In addition to the "cultural-historical" principle, the classification of media design can be based on the degree of participation / non-participation of verbal means in its design. This, in our opinion, is the classification of D. A. Nosayev, although he does not speak about it directly in his works.

The textual type of design, according to D.A.Nosayev, is gradually being transformed into a textographic one. At the same time, the heading complex changes quite strongly. D.A. Nosayev suggests dividing media design into the following groups: text, graphic, textographic, or illustrative news [10].

The stages of development of media design in the magazine "Der Spiegel" have a number of differences, if only because the first issue of the publication came out when the entire journalistic world was in the middle of the second "technological-graphic" stage. "Der Spiegel" was able to combine high quality printed texts with graphic design from the very beginning. If we analyze the issues for 1947-1957, it becomes clear that the magazine has never used only text design—already at the dawn of the magazine's development, the design was mixed.

G.F. Voronenkova [3] made a profound study of the German press during its more than fifty years of development. For the first time, the researcher attempted a comparative analysis of illustrations (photographs, collages, information graphics) in the world's leading illustrated weekly publications, including "Der Spiegel" in the period from 1972 to 2002.

Presumably in the 70s of the last century, media design began to gradually move to a qualitatively new stage of its development, which is undoubtedly associated with the processes of visualization in many spheres of life. Text-graphic type of design turns into multimedia.

Media design is currently seen as the result of the visualization process. V.V. Volkova writes that for a long time the design of mass media was just a formal sign in relation to content or content. But as a result of the development of the media world, the traditional verbal text was transformed into creolized, or polycode. A logical continuation of this process was the redistribution of the verbal and visual components of the media text, more and more often in favor of the latter. Thus, media design from a "serving appendage" of printed newspaper material has grown into its full-fledged part.

Essentially, visualization is a technology. And, like any other technology, visualization has a specific purpose, it applies concepts, methods and tools borrowed from other fields. Let's make a reservation right away that following V.V. Volkova, we consider media design primarily as a part of the media text and only then as a kind of technology [2].

V.V. Volkova proposes to define the toolkit of visual means, since they are very diverse. Quite often, it is suggested to pay attention to visual means, which are usually called in journalism a layout, that is, a structured display of information on a plane, which, along with the text of a publication, is capable of performing "a certain semantic function" [13].

D.A. Nosayev believes that it is the heading complex that is the structural component of the article, where the possibilities of media design are most optimally implemented. The heading complex is a constantly evolving element. The more complex and original it is, the more convenient and effective the presentation of information to readers, and, accordingly, the more functional and logical the design. Agreeing with D.A. Nosayev, let's say that the heading complex in creolized media texts has turned into a navigation mechanism that promotes optimal perception of information. Moreover, the beginning of the article is highly appreciated by German media linguists and practicing journalists, who consider, for example, a lead or an introduction (the verbal part of the heading complex) as the main statement in the material (La Roche, Heusermann).

However, it would be interesting to move a little away from the form, that is, from the structuring of the article, and turn to the content of modern media design in creolized text.

MR Zheltukhina writes about the logic and metaphor of the creolized media text as two complementary manifestations [5]. In the terminology of Yu. S. Stepanov, these are the two sides of the "range of signs", within which it is advisable to consider any semiotic object, which, no doubt, is a creolized media text.

It seems that at the present stage, the development of design in creolized media text goes in two directions indicated by M.R. Zheltukhina, namely: in the logical and metaphorical from the favorite means of expression among journalists, it remains far from the only stylistic device). Quite clearly on the newspaper page, we can see the abundance of infographics and the widespread use of various visual tropes and shapes.

Let us take the liberty to divide the visual toolkit into two parts, namely, it would be appropriate to refer to the logical direction of media design as the means of infographics, that is, all kinds of tables, diagrams, scales, and, in fact, the structure of the article itself, since it can also have a meaning-forming function. The visual-stylistic, or metaphorical direction (in the terminology of M.R. Zheltukhina) direction should include artistic means, such as photography, drawing, caricature, caricature.

In fact, the magazine "Der Spiegel" is, first of all, *das Magazin*, that is, an illustrated edition. In our opinion, the share of information and graphic visualization tools in "Der Spiegel" is somewhat less than artistic means, especially in such sections as *society*, *culture*, *history*. And materials in other headings are very rarely preceded by any schedule; rather, this is an exception.

There is a significant difference between the logical and visual-stylistic directions of media design, which in no way diminishes the importance of the other direction. So, infographics state the facts, presenting data in the form of statistical graphs, maps, charts, diagrams and tables, and artistic visualization helps readers create their own vision of the problem, invites them to think and co-create.

The possibilities of perceiving non-verbal information in a newspaper are truly endless: both a photo and a drawing visualize fragments of data using various semiotic systems and communication platforms. These include kinesics (facial expressions, gestures), haptics (touches and tactile communication of the heroes of the photo), oculosics (eye contact of characters), color (symbolism of color), proxemics (spatial temporal sign system of communication).

According to I. Kiriya, multimedia appeared quite a long time ago, in fact, with the advent of writing. The very word "media", which, if we abstract from too scientific explanations, means, according to I. Kiriya, "a way of communication", that is, the process of transferring information. Based on this definition, we can say that "inside" each photo, drawing or any other artistically rendered fragment has its own multimedia as a set of different ways of transmitting information. Precisely because the visual and stylistic direction of media design presents several possibilities at once for comprehending the meaning of a message, that is, its deverbalization, modern creolized media text is popular with the reader. According to N. I. Klushina, "deverbalization" in modern communication is associated with the fact that "a picture" and other paragraph means become the same semantic code as words" [8]. In a number of research works, «deverbalization» is explained by the negative processes of impoverishment and primitivization of speech. N.I. Klushina, in turn, believes that the rejection of the verbal shell «opens access to the inexpressible» [8].

First, as a rule, the external side is attractive; secondly, reading time is saved; thirdly, the artistic and stylistic presentation of information makes one think; fourthly, the reader can "choose" which of the communication platforms is of interest to him, – whether the characters themselves, their gestures and facial expressions, and color scheme will "hook" him in the photo.

Conclusion

Thus, we can conclude that visualization elements in periodicals were used from the first days of their existence. Changes in the life of society and rapid technological progress have led to a surge in multimedia, and with it a new rise in visualization. As a result of these processes, a special type of media design for creolized text appeared — multimedia design, which combined both external multimedia (at the level of design and structuring) and internal (at the level of content).

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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