Последняя заключительная строфа очень емкая по содержанию и четкая по форме создает уже законченную картину: одиночка, нехотя уходящий от толпы, и «беспечные люди», занятые пустыми, земными делами. Наш герой, напротив, молчит, грустит, он истощен. В финальной строке сконцентрирована главная проблема стихотворения – безразличие и глупость человеческая, неспособность понять и задуматься над глубокими вопросами.

Таким образом, в творчестве А. Токаева мы видим, как органически вошла в осетинскую литературу концепция избранничества, популяризируемая русским символизмом, в котором, по словам Л. А. Колобаевой, выражены «претензии личности поднять себя к высшей, Божественной сущности мироздания и уверенность в прямых соответствиях своего “Я” и тайн Вселенной» [4, с. 70]. Именно от подобного возвышения и осознания своей особенности возникает конфликтная ситуация в стихотворении А. И. Токаева «Беспечные люди». Однако если в подобной ситуации лирический герой Бальмонта разлад с окружающим миром не переносит болезненно, ведь главная ценность для него – «Мое единое отечество – / Моя пустынная душа» [2, с. 58], то Токаевский, напротив, страдает от своей инаковости, от непонимания общества, потому что для него, как и для самого А. Токаева, очень важна связь с Родиной, с горами, с людьми, живущими там, он искренне любит осетинскую землю: «Если бы я обладал Великим Разумом, / Тогда, страдая, боль / Взял бы на себя ради Осетии [5, д. 15, л. 6]. Эгоцентризм личности поэзии Бальмонта не свойственен субъекту лирики Токаева, и несмотря на общность мировосприятия и то, что в них обоих заложена трансцендентная способность постичь истину, они отличаются в главном – в расстановке приоритетов познания: «Я» и мир (Бальмонт), мир и «Я» (Токаев).

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Moiseeva A.V.

The use of font features as a manifestation of the external side of the emotogenicity of the text

*Bashkir State University
(Russia, Ufa)*

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Abstract

The article describes the graphic features, namely, font combinations that affect the perception and assessment of the text by the recipient. The type of font and its color affects the perception and mental state of a person, because a certain color evokes certain emotions in a person, thus, being a manifestation of the category of text emotogenicity.

Keywords: graphic features, text perception, emotogenicity.

Аннотация

В статье описываются графические особенности, а именно, шрифтовые комбинации, влияющие на восприятие и оценку текста реципиентом. Тип шрифта и его цвета влияет на восприятие и психическое состояние человека, т.к. определенный цвет вызывает у человека определенные эмоции, таким образом, являясь проявлением категории эмоциогенности текста.

Ключевые слова: графические особенности, восприятие текста, эмоциогенность текста.

Since the functional orientation of emotiogenicity as a complex multi-component category serves to generate and transmit emotions and feelings in the process of understanding the text, one cannot fail to mention the importance of its «outer shell», which serves to convey several types of information - cognitive, operational, aesthetic and emotional.

Cognitive information includes objective information about the outside world. Operational information is presented by motives to perform certain actions by using various incentive means: forms of the verbal imperative, the infinitive with the meaning of imperative, modal verbs, conjunctive, lexical intensifiers. Aesthetic information is presented by metaphors, rhyme, puns, epithets and other stylistic tropes, using non-verbal signs, by means of phonetic stylistics [Garayeva, Giniyatullina 2016].

Each type of information has its own means of verbalisation in the language, however, for our research, the last type that is emotional information which is of greatest interest, as it serves to convey emotions and feelings in the process of communication. Emotional information is characterized in terms of two categories - concreteness and imagery [ibid.]. Concreteness is the binding of content to a specific time, expressed by the predominance of vocabulary organized according to a derivational model with a sense of abstraction on the periphery, an abundance of semantically full-fledged verbs, a small explication of the means of cohesion. Imagery is manifested through phraseology, quotations, intertextualisms as the use of ready-made textual unity for typing emotional information «by association». An important element aimed at creating imagery is great ingenuity in the use of font, graphic and visual means that contribute to the strengthening of the emotional level and shading of verbal information, focused not on maintaining logic, but on expressing emotions in a varied, voluminous manner in order to influence the receptors of recipients.

All the main graphic means of expression presented on the pages of periodicals serve to focus the reader's attention. The most commonly used are: paragraph articulation, punctuation marks, numbering, font tools, a combination of Cyrillic and Latin fonts, color highlighting, underlining, etc.

The psychology of the font determines the nature of the impact on the recipient of a particular type of font. In the article "Psychology of font perception and its practical application" the author sees the main task of the font as ensuring the readability of the text [URL: <http://www.dejurka.ru/articless/font-psychology-influence-the-readers-mind/>]. In typography (the graphic design of printed text by typing and layout using norms and rules specific to a given language), there are two main types of font: with serifs (short strokes on the lower and upper parts of letters) and without them. Serif fonts are used to convey an authoritative message in an imperative manner. Sans serif fonts are used to convey a neutral message as they increase readability and make the text easier to understand. Fonts of this type convey a spirit of boldness and modernity, as well as an impression of easy understanding. A handwritten font is used to convey sophistication and elegance. It is used when submitting material on art, cinema, music and other areas related to creativity. Such fonts are used to convey the «style» of a message. The new style straight font (Modern) is widely used in corporate spheres and in the fashion world.

Linguist and journalist M. Russo in his article «The dependence of the perception of the text on the type with which it is typed» cites the data of the magazine «New Scientist», which published the results of research on the perception of typographic fonts. The author writes that the perception and assessment of the text by the recipient can be influenced by the font with which the text is written. In particular, the following features were noted:

- 1) similar fonts differ in the ease of reading. For example, Bodoni (mainly used in advertising, newspaper and art magazines) is more difficult to read than Times New Roman;
- 2) the type of font affects the memorization of the text. Recipients spent more time reading text in a more complex font, but remembered much more detail than those who read text in the familiar Times New Roman font;

- 3) the font affects the reader's assessment of their own capabilities. Text (exercise) in a difficult decorative script was characterized by a high degree of difficulty and time to complete compared to text in plain Arial;
- 4) the font affects the ability to look for confirmation of an individual's opinion in new information. If arguments are presented as plain text, they are more often perceived as confirmation of one's own point of view, while the hard-to-read font encouraged the recipients to evaluate more carefully and better understand the complexity of the arguments. Thus, the more difficult the text is for perception, the more the attention and thinking process of the addressee is stimulated [Russo 2013].

The use of colors is of great importance in the visual perception of the graphic image of the text. The influence of color on the perception and mental state of a person was studied by the Swiss psychologist M. Lusher. In his works, he proved that a certain color evokes certain emotions in a person. Thus, red tones give rise to a feeling of excitement, excitement, activity, while blue and gray tones, on the contrary, have a calming effect [Lusher 1997].

The following physiological and psychological characteristics of color are considered generally accepted [Mokshantsev 2009]:

- red: warm and irritating, stimulates the brain, shows an active attitude;
- orange: cheerful, impulsive, creates a sense of well-being, indicates realism;
- yellow: stimulates the brain, attracts attention and stays in memory longer than other colors;
- golden: personifies the desire for power and demonstration of their superiority;
- green: soothes, relieves fatigue, balances, embodies freshness and naturalness;
- light blue: it is associated in the perception of Europeans with purity and absence of pain, and therefore is good for advertising medicines;
- dark blue: soothes, relieves stress, creates harmony.

In particular, the author notes that the specificity of high-quality goods and luxury goods is emphasized by the combination of red and black or red and gold. Freshness is conveyed in cold colors: blue or green.

Advertising experts recommend printing text on a white background, or at least dark letters on a light background. Based on the results of research, designer J. Bird suggests the following sequence of color combinations (starting with the most convenient for perception): black on white, green on white, blue on white, black on yellow, red on yellow, red on green, white on red, yellow on red, black on purple [Bird 2012].

V.L. Muzykant notes that the success of perception depends by 60% on the color design of the message, namely, on the number of colors used. So, if the perception of a black-and-white image is 100% effective, then the efficiency of a two-color image increases by 20%, and a multi-color one - by 40% [Muzykant 1996].

Among graphic tools, the frequency of use is highlighted by the use of uppercase letters instead of lowercase, optional quotation marks, transliteration, as well as the use of foreign words. These tools can be considered as a manifestation of a graphic technique - a graphone, which is understood as any graphic means of highlighting words, which are a deviation from the phonetic, graphic and spelling norms.

The inclusion of graphically modified words in written communication is driven by the rapid development of the media. An increase in the flow of incoming information ultimately leads to a simplification, and sometimes even to a depletion of the means of supplying information, which is expressed in the neglect of graphic and spelling norms.

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