Verbal Image in Linguistic Culture: Stages of Formation

Olga A. Valikova[a],

[a]RUDN University, RUSSIA;

ABSTRACT

The article considers the phenomenon of verbal image in today's multicultural society. Saturation of the individual living space with information explains the active demand for reduction concepts such as images, templates, etc. Studying the image as an identification code of an individual is a relevant issuenot only in the context of social interaction, but also regarding linguopragmatic aspects of its modeling. This study aims at theoretical understanding of the verbal component of the image. This component is defined as a super-text unity, designed to form an established opinion about a person of the collective addressee. The main goal of the article is to identify the formation stages of the verbal image regarding the linguistic features of a person, linguistic and cultural settings, and expectations of the audience. In this research we used the following basic methods:descriptive (involving review, systematization and interpretation of scientific works on the issue);explanatory (in particular, a method of linguistic and cultural commentary);the method of theoretical modeling (development of certain techniques within the stated problematics). The main conclusion of the study is that the image is a set of components, with the verbal one as the most important among these. Its main function is externalization of internal resources of an individual and the creation of "a communicative bridge" between the image of a person, and his audience. The article proposes the demonstrative technique of the verbal image formation, which may vary depending on the intentions of the image-person (the addressant). This method involves such actions as goal setting, diagnostics of the linguo-prototype and its transformation in the verbal image, as well as the analysis linguocultural context. This study presents an attempt to outline the range of important issues in this area.

Introduction

After the introduction of Grice's cooperative principle (the law of speech cooperation implemented in the system of communicative behavior maxims) (Grice, 1981) linguopragmatics has been trying to improve its understanding of how a verbal message is transformed when going from the addressant to the addressee. What determines the correct interpretation of the message by the addressee? How does perceiving consciousness of the addressee operate and why in some cases does it fail to interpret the message?

These issues are particularly relevant today, when the information ceases to be an abstract context of the individual's existence and becomes his "ultimate

CORRESPONDENCE   O. Valikova   ✉ Leka.valikova@mail.ru

reality". The meta-society, which we define as a global human community, exists in the context of the inverse ratio of these two parameters:

a) the amount of information that can be perceived is increasing;

b) the amount of time for the reception of information is going down.

Thus, there is cognitive demand for concepts that enable the reduction of information (i.e., its contraction and folding): stereotypes, archetypes, models, and images. Images play a special role among these since it is a stable opinion-image, the collective addressee generates during the sequential (strategic) translation of certain parameters of a subject (a person, company, brand, etc.).

Despite the fact that the image is largely paralingual (in other words, it relies on perceptual characteristics), the speech remains the main information channel between the image-person and its audience.

Verbal image issues are investigated in such sciences as pragmatics, political linguistics, and cultural linguistics. This is especially relevant for certain intralinguistic branches – the theory of language personality by Yu. Karaulov (2010) (linguopersonology) and linguistic imageology that is only becoming the focus of the researchers' attention (E. Osetrova, Z. Sabitova). Upon reaching the proper level of scientific development, linguistic imageology will study the phenomenon of verbal (linguistic – in a wider context) image. However, this science has not formed its conceptual domain yet. The subject and scope of study have been defined, but the set of methods suitable for solving these problematics have not been developed yet, and neither have nomenclature and terminology been formed. The verbal image as a scientific problem has not been thoroughly studied in scientific papers, so we will consider it in the context of linguopragmatics and imageology itself.

The verbal image is the verbal component of the image, whose essence is interpreted by researchers in a number of ways.

Generation of positive images, required for successful identification of people, goods or services, became an important tool in the system of social and market relations in the second half of the 20th century. In the 1960s, American economist and sociologist Kenneth Boulding introduced the concept of the image into scientific use, this term denoting a psychological impact on consumers aimed to keep them loyal to a particular subject/object (a person, brand, company, etc.). From the scientific perspective, the concept of the "image" was investigated in the works of G. Le Bon, who described it as "charisma" certain people and objects have. "Charisma is a kind of domination of an idea or a business over the mind of an individual. The main feature of charisma is that it does not allow seeing things in their present form and paralyzes any judgment" (Lebon, 2008). Analyzing this idea, we can name such qualities of the image as being dominant, artificial, stereotypical (a template, or reduced perception).

In terms of semiotics, the image is a symbolic structure, appealing to human values and attitudes. E. Sapir distinguishes two types of characters: referential and condensation. The first involves the use of economical devices for purposes of reference; the second group implies an extremely compressed form of substitutive behavior or expression of something allowing for the ready release of emotional tension, done consciously or unconsciously. Using symbols that are meaningful to the audience, at the same time preserving their semantics, starts the interaction with recipients and sets the direction for their line of thought.

At the level of hyper-dynamic relations the image is figurative, but not every feature can be described as an "image".

N.D. Arutyunova points out that "In the modern world images have entered a person's daily life, and their role has increased dramatically. The reason for this is the popularity of cinema and television. The images of public figures constantly appear on television. These images are improved by the experts and advisors. This is how the portrait turned into the image" (Arutunova, 1998).

"When investigating the problematics of the issue, this transformation poses the questions of the semiotic nature of the image. At the same time, the question arises, what happens to the image after its cognitive perception and when it becomes a communication (operable) object "in the hands" of the Man Speaking. By this we mean not only the image of the reality around us, but also the self-image of an individual. The mass consciousness, connecting the world between the individual and the group, has to "store" the images in a form convenient for consumption, developing a sort of type model (matrix) or the library of types. This is how an image stereotype and image specificat evolve and shape, i.e. an image that due to its originality defies classification or "storing" and does not fall into any type category" (Olyanich, 2004).

Yu.M. Lotman points the man's desire to create these image specificats until it is turned upside down (he calls them "inverted images"), thus opening the way to metaphor as a constructive way for the development and rethinking of the reality (Lotman, 2000).

A.V. Olyanich considers the image as a "holistic, qualitatively defined image of an object, persistently existing or reproducing itself in the mass and/or individual consciousness. The image appears and transforms in the course of perception and the associated filtering of the information about an object coming from the external environment through the network of existing stereotypes. Any object of reality can have an image (Olyanich, 2004). The image is socially driven since:

1) it can only exist in the society;

2) a "social person" is the subject the image;

3) common characteristics of the image of an object (its valence, intensity, certainty) depend not only on the object itself, but also on the characteristics of the particular society in which the image is formed – on its values, norms, traditions, attitudes, etc. (Olyanich, 2004).

The image is based on real-world properties of reality/an object, but "their reflection in the generated image can be controlled. The image is tailored to the expectations and needs of the others, it is subject to situational demand and supply, and therefore it is subjective, changeable, adaptive, and is associated not so much with real properties, but how other people see and perceive them" (Marchenko&Noskov, 1997).

Another important component of the image is its liquidity, or a highly efficient transformation into the appropriate reaction (perceptions, attitudes, social behavior and actions) of the audience.

The image is dynamic; it quickly responds to changing economic, political and social situations that affect the "unconscious" expectations of the perceiving audience.

Given that the language is the main tool for the implementation of social power, it is only natural to focus on studying the linguistic mechanism of the image formation.

Concept headings

The verbal component of the image is actually the Text. We define the Text not only as a "message" limited by a particular situation, but as a continual phenomenon. In fact, it is the super-text, the paradigm of the messages generated by the addressant, created in accordance with his goals and objectives (strategies and tactics). The main function of such a text is to form a stable associative response to the stimulus (to an image-person).

The main purpose of this article is to provide a brief description of the basic stages of the verbal image formation regarding its application in a certain linguistic culture. The article proposes an example of a technique of working with the verbal component of the image that can be used as a model.

Basic methods used in the study included:

- descriptive (involving review, systematization and interpretation of scientific works on this issue);

- explanatory (in particular, a method of linguistic and cultural commentary);

- the method of theoretical modeling (development of certain techniques within the stated problematics).

Results

The verbal image modeling incorporates a set of techniques and methods of working with a linguistic persona which aim at achieving pragmatic goals an image-person has. We would like to note that the image modeling technique does not mean fragmentary (eclectic) use of methods, as it is well-planned, has a theoretical basis and an appropriate structure that is represented as an algorithm, a diagram, or a script. Image modeling should include a set of techniques for scanning the elements of the unconscious, the tests for registering the development level, reserves and the problem areas of an individual, as well as a method for identifying a range of verbal, professional, and social potential of a person. It is possible to name the following staring points in the image-design:

1) the individual (X) is not satisfied with the current situation (A);

2) X cannot determine himself the way of how his own goals should be achieved;

3) there are contradictions between the real state of affairs and a desired one;

4) X is experiencing communication difficulties;

5) X wants to (or intends) to increase the number of his supporters;

6) X is going to become famous in his field (categories of local or universal leadership).

The first stage of the technique involves working with "raw material", which we call a linguoprototype.

The image-design starts with setting a goal which is specified at the level of a planned topic-comment structure of communication when one topic (image) is

expressed by several comments (fan-type structure). It may also involve the lexical and grammatical representation of the topic: a) repetition of the word that is the topic of all sentences; b) repetition of the pronoun; c) various types of paraphrases, transformations; d) one-time stating the topic and semantic development of comments. This communicative structure allows an image-person to give the most accurate description of the given topic (the target of the image-building), to identify additional components important for an individual (psychological and semantic ones). It can be developed either orally, in form of a question-stimulus, or in a written form, based on the topic "image", for example:

"Stimulus: Why do you need an image in (a job, business, politics)?

Reaction: I need the image to (build effective relationships, climb career ladder, increase my authority, etc.)

Stimulus: What will the image help you achieve?

Reaction: The image will allow me to ...

Stimulus: What is your final goal associated with the image?

Reaction: The image will give me ...."

Analyzing the findings of this questionnaire, we can identify (formulate) the super-task for a person, his deep motivation that goes beyond the pragmatic purpose. This super-task is expressed not only through achieving a certain effect (acquisition of a social status, a victory in the elections, and the like), but also in transmitting important ideas to the addressees, those related to the addressant, his personality, public stance and worldview.

The super-task initially evolves in a figurative form, so it can have multiple interpretations. One of the most effective ways to identify the super-task is to formulate the person's mission, i.e. a generalized idea of an individual about his mission. It describes the person's vocation and his role in the society (an educator, a fighter, a defender, etc.) Margaret Thatcher, for example, focused on the functions of the Reformer and the Educator, relying on the reference model by Anna Leonouens (Margaret Thatcher Foundation).

A linguist can suggest an image-person formulating an individual communicative message that reflects his personality settings – a motto or a slogan. In the case of Margaret Thatcher it was a famous motto "Lady's not for turning" that highlighted her inclination to break stereotypes, pursue the objectives persistently and, ultimately, the importance and need to perform her social function. In English linguistic culture there are scripts (prescriptions) (a term introduced by Yu. Apresyan and A. Wierzbicka) that do not allow the scenario of "retreating in a fight or rivalry" (Apresyan, 1974; Wierzbicka, 2011). Thatcher aptly claims her willingness to "fight on", along with it stating her gender identity – "a Lady" (that is, the position of a "weaker" opponent, who as a rule gets more sympathy from the public).

At this stage, a linguist (an image-maker) should "connect" with the unconscious of the image-person, to determine the individual's personality model, "a leading instinct", which most often turns out to dominate in the system of basic archetypes of a personality. According to the research by V.G. Gorchakova, there are seven universal basic archetypes: Mother, Father, Leader, Hero, Angel, Devil, Magician. They are invariants which can be "specified" in a particular linguistic culture by the system of representatives. Moreover, each archetype implies certain fixed properties, characteristics and

behavior that are expected by the society. For instance, the archetype of Mother is associated with kindness, care, attention, love.

The archetypal structure reflects the instinctive nature of a man in the system of images, "labeling" his dominant internal attitudes, and a strongest reflex that stimulates self-realization of an individual in society.

This energy is released through poetic imagery of the national folklore, myths, etc.

One method of working with the unconscious implies creating a list of paremiological units in the form of semantic fields around "core" concepts such as "love" ("family", "care"), "leadership" ("protection", "power"), etc. Each phraseological unit can be classified into a certain field of the concept after its "topic". This concept field, in turn, is connected to an appropriate archetype. The image-person may be asked to rank phraseological units in order of his personal importance, creating his own "phraseological" field (the core, center and close periphery of which stand for dominant attitudes), etc.

Story-telling seems to be an efficient technique. Creating the "list" of stories that bear special significance for a person and the analysis of a prevailing type (a "Fool", "Good Guy", "Knight", "Princess", "Queen") provide a sort of key with which one can access the resources of one's psyche. Some fairy tales have a significant initiating potential (V.Ya. Propp), which can explicate personal qualities belonging to the shadow side of the unconscious and cannot be interpreted by the person himself (Franz, 2010). An expert can resort to the method when a story is read together, followed by its interpretation, or a technique of heuristic conversation. During the first stage of work it is advisable to choose examples from the person's national culture, since they belong to the cognitive basis (Krasnykh, 1997) of a person and are easy to decrypt. After that, one can move to classical mythology. Its archetypes are studied in detail and enable understanding and distribution of additional mental elements. The third "tier" is represented by the characters from various works of fiction, films or real people a person perceives as reference ones. The final stage of working with the unconscious may include writing an essay (a fairy tale, story, play, etc.) for further linguopoetic interpretation.

The second stage involves work with a linguoprototype of the verbal image. Researchers should focus on the personality of the Addressant's image, its verbal potential and "communicative valence".

The prototype of the image is an immediate object of image-making, "the initial model, the future prototype of someone or something". Formation of the verbal image involves special activities with the linguistic persona of the addressant, which, however, is not a prototype of the image with all its aggregate characteristics.

According to Yu.Karaulov, a linguistic persona is the sum of a person's abilities and characteristics that determine the ways he creates and perceives verbal messages (texts) which differ in a) the degree of structural and language difficulty, b) depth and accuracy of reality representation, and c) a specific goal they pursue. This definition combines a person's abilities with specific features of the texts generated by him (Karaulov, 2010).

We can represent the structure of a linguistic persona as composed of three levels: verbal-semantic, cognitive and pragmatic ones. Therefore, a linguistic

persona is the immediate carrier of linguistic consciousness, i.e. a person existing in the linguistic domain – in communication, behavioral stereotypes that are established in the language, in the meanings of language units and texts (Karaulov, 2010).

Creation of a verbal image employs those components of a linguistic persona that a linguist will use when creating texts with specific targets – a linguoprototype, or a combination of the speech potencies of the Addressant that can enable reaching the ultimate goal of the image formation – increasing attraction.

First, let us define the concept of a prototype. The prefix "proto" is the first part of compound words and has the meaning of being primary, preceding something, while "type" is a category of objects united by some common external and internal qualities; the image that contains specific, generalized characteristics of a group of objects. Therefore, a prototype is something representing the basis, the initial model for changed objects. The original meaning (from ancient Greek πρῶτος – first and τύπος – a print, an imprint) is a pre-image, sample, original. Imageology defines prototype as an initial image, a certain person taken as the basis for creating an image.

"A prototype is the image of the future; an image of something not yet existing, but which is planned to be created. 2. The initial, original image that was used as the basis for designing, creating something" (Russian Language Dictionary, 1983).

It is important to distinguish this concept with the term used in cognitive linguistics and which denotes an abstract image taking a lot of similar forms of the same pattern, the most representational example of the concept, establishing its typical features (A.V. Bondarko, A. Wierzbicka et al.). Here we will use this term in the first of these meanings, so that a real linguistic persona is defined as a prototype of the verbal image. The semantic component "linguo" arises from our research focus: we study and analyze the prototype of the image from linguistic perspective, using methods appropriate for the task.

We define the linguoprototype as the parameters of a linguistic persona, which the image-maker will employ when creating texts with specific targets. This is a set of speech potencies of the Addressant that can achieve the ultimate goal of forming the verbal image – increasing attraction.

Discussion

Working with the linguoprototype involves a step-by-step diagnostics of the image-person, which includes description and analysis of the speaker's speech "passport", idiostyle, cognitive style, the verbal portrait etc. This is the technological aspect of the verbal image modeling, the stage at which a linguist uses appropriate techniques to devise a detailed "language map" of a person.

At the first stage it is necessary to analyze the speech "passport" of the person and create his verbal portrait. These actions are to provide information on the actual "state of affairs" and will reveal the need for changes at different levels (from working with intonation and articulation to a person's "mastering" the minimum of precedent texts, etc.) The sum of the communicative traits that make a unique personality (or at least recognizable) is defined by us as a speech "passport".

N.A.Vostryakova (1998) identifies four components of the speech "passport" of a communicating personality:

- biological (sex and age);

- psychological (emotional state at the moment of speaking);

- social (ethnicity, social status, place of birth, occupation);

- individual.

The speech "passport" represents a set of stable and variable parameters. The former include biological and social characteristics, the second group – positional, emotional and situational features (that is how a communicative personality manifests itself in a particular situation).

The verbal portrait is formed in the Addressee's perception under the influence of parameters of speech behavior of the Addressant – "a linguistic persona manifesting itself through speech" (Karasik, 2002). The verbal portrait is an "externalization" of the speech "passport" of the person in the mind of the listener. T.P. Tarasenko defines the verbal portrait as "a set of linguistic and speech characteristics of a communicating personality or a particular society at any given period of existence" (Tarasenko, 2007). The scientist identifies the following characteristics of a personality, reflected in the verbal portrait: age, gender, psychological, social, ethno-cultural and linguistic ones.

Creating a verbal portrait of the image-person, one can analyze not only his or her "linguistic image", but also helps to plan further activities – improving speech skills and so on.

The analysis of the verbal portrait is a description of different levels of the manifestation of a linguistic persona. It may describe not all layers of language as "linguistic paradigms, from phonetics to word-formation, quite well fall into general normative parameters" (Nikolaeva, 1991). However, researchers note that it is necessary to "identify bright characteristic aspects" (Nikolaeva, 1991). Analysis and description of the verbal portrait is an important step of working with the linguoprototype.

L.P. Krysin, M.N. Gordeeva, E.A. Goncharova, E.V. Osetrova and others believe that when describing the verbal portrait, a researcher should pay attention to such parameters as:

1. Specific features of language units usage. Certain phonetic and lexical units can be easily registered in the native speakers who use non-literary forms of speech. Uniform standards of the literary language reduce, but do not exclude, the probability of the occurrence of specific linguistic units in the language of its native speakers. Pronunciation of certain sounds, lexical units, specific usage are important indicators, "and this applies not only to words belonging to uncodified language subsystems – colloquial, slang or dialect, but quite literary language as well" (Krysin, 2001).

M.V. Kitaygorodskaya and N.N. Rozanova focus on the description of pronunciation peculiarities of the speaker, considering the speech preferences of a person when choosing a particular orthoepic variant, phonetic ellipse, or methods of putting the accentual stress.

Along with phonetics, researchers consider some lexical features: lexical repetitions, the use of diminutives, informal, evaluative statements. According to E.A. Goncharova, "the lexical composition of the phrase characterizes the figurative and conceptual thinking of a person, while its syntactic structure reflects the specifics of logical-expressive links between images and concepts in the course of their acquisition" (Goncharova, 1984). Special emphasis is placed on the phenomena of repetition and ambiguity. E.A. Goncharova claims that not only repetitions at the lexical level – vocabulary the person uses most often, some words with specific social and territorial connotations – can tell a lot about special features of the speech patterns of the individual, but also the frequent use of the same syntactical structures.

Among characteristic linguistic features E.V. Osetrova mentions vocabulary that reflects the social status of the speaker, phrase structure, a variety of expressive means: metaphors, similes, often related to daily life, and lexical repetition.

Thus, we defined the individual vocabulary as the object of analysis – "a system that serves the communication needs of an individual" (Churilina, 2006), which enables the reconstruction of "the fragments of the individual's world image" (ibid).

2. Specific features of verbal behavior. V.I. Karasik defines verbal behavior as "a conscious and unconscious system of communicative acts, revealing the personality and lifestyle of an individual" (Karasik, 2002). According to T.M. Nikolaeva, it is possible to identify three stereotypes in verbal behavior: the verbal one, which is somebody else's words used by the speaker, the communicative one – clichés used in the same situations, and the mental one, standing for typical linguistic and non-linguistic reactions. In the classification of L.P. Krysin the use of precedent phenomena is attributed to the speech stereotype, communication formula correspond with the communicative stereotype, and the language game is related to the verbal and mental stereotypes.

3. The use of conversational formula.

4. The speaker's focus on the precedent phenomena. In the course of communication people use texts that demonstrate the communicants' belonging to their own linguistic culture – the precedent texts. These refer to common and frequently reproduced texts, known to a wide range of speakers and reflecting the culture of the society. Knowledge of precedent texts characterizes the worldview, national identity and cultural level of the individual. The ability of an individual as a linguistic persona to generate and perceive texts implies his ability to use ready utterances in certain situations of communication and for specific purposes: to keep the conversation, to demonstrate their cultural level, to express their attitude to something. This ability to use ready texts shows how well a person has mastered the linguistic material and its quality. Therefore, it is one of the aspects of speech characteristics required for effective work with the image-person.

5. Language game. The language game stands for deliberate distortion of a word, play on how it sounds, its inner form, links to other words, puns.

According to L.P. Krysin, the language game is most frequently used by educated native speakers.

Thus, the verbal portrait is the reflection of "verbal resources" of an individual, preferences in speech; a set of features that make this individual recognizable. The analysis of the verbal portrait describes different levels of the linguistic persona's realization, spotting its most distinctive features, and it is one of the most important stages of the linguoprototype monitoring.

As long as the linguistic persona is a primarily paradigmatic phenomenon, the linguoprototype is a functional one, existing "here and now". It is "a cast" of the linguistic persona, which later can be transformed by the image-maker in accordance with his super-task.

Considering the symbolic component of the verbal image, during the first phase of work it is important to correctly identify the self-concept, the "backbone" of the linguoprototype.

According to the concept of symbolic interactionism, the self-concept is the self-image perceived and internalized by the individual in the perception of the social group. Getting to know himself, a person objectifies himself to the world outside, expressing his subjective feelings in symbols that other people can "read". The range of one's inner states can be represented in the form of a text, depending on the characteristics of one's cognitive style. The self-concept includes three modalities of self-attitudes:

- the real "I" (perception of one's actual abilities, roles, status, etc.);

- the reflected "I" (an idea of how a person is perceived by others);

- the ideal "I" (an idea of what an individual would like to be). Work on lingvoprototype involves analyzing the real "I" of the individual, while the image is linked to the ideal "I".

According to the research by I.P. Shkuratova (1994), the reflection of both external information (incoming from the subject and interpersonal planes) and internal one (related to self-awareness and self-concept of the individual) are set by cognitive styles. We define cognitive styles as stable individually-specific ways of receiving and processing information. Each cognitive style is responsible for a certain aspect of decision-making.

I.P. Shkuratova notes that most cognitive styles (cognitive complexity, conceptual differentiation, leveling vs. sharpening, etc.) reflect the degree of analytic-synthetic perception of objects or, in other words, the rigidity of the evaluation of similarities or differences between objects. A person processes all incoming information using mechanisms of comparison and then determines the degree of similarity between them. For example, people with developed cognitive skills and high conceptual differentiation have a more complex personal perspective of the world.

The criterion of reflection vs. impulsivity, according to the researcher, determines the speed of decision-making and consideration of several alternatives. "Impulsive people are thought to be those who make decisions quickly and with a lot of errors, while reflective ones do just the opposite. This

style is also a stable personal characteristic, which manifests itself in various activities, and, first of all, in their speed and quality".

Field dependence vs. field independence, described by G. Vitkin, regulates the differentiation between the inner space and the outside world. According to I.P. Shkuratova, field independent people have a more structured system of ideas about the world, which they successfully apply in substantive work. However, they are less successful in communication, as they have little interest in other people's views and judgments and also tend to disassociate themselves from other people.

Field dependent personalities need help from the outside when making a decision as they rely more on other people's opinions.

The image-maker should take into account all these features in the course of externalization of the individual's speech potential.

I.P. Shkuratova summarizes that a cognitive style, as well as other styles of the person, carry the following functions:

1) an adaptive function: individual characteristics are adapted to the requirements imposed by a particular position and social environment;

2) a compensatory function: it is formed considering the individual strengths and weaknesses;

3) a framework one that, on the one hand, enables to form the style on the basis of numerous previously existing personal characteristics and, on the other hand, to influence many aspects of human behavior;

4) the function of self-expression which makes it possible for an individual to express himself through a unique way of activities or behavior.

The latter function is associated with the issue that has not been studied properly yet – how cognitive styles influence the variability of a person's real behavior during acts of communication (for example, self-expression and self-presentation) (Shkuratova, 1994).

Distinctive features of the individual's cognitive style are directly related to the way they speak, its prevailing characteristics: the choice of lexical item, syntactic structures of a certain type, etc. Identification and analysis of the cognitive style of the individual enables to create texts of the appropriate level, revealing the verbal potential of the individual (ibid).

The cognitive basis of the image-person plays an important role in creating the verbal image. V.V. Krasnikh proposes the following definition of this term: "It is a specially-structured set of necessary knowledge and nationally-determined and minimized ideas of a particular national linguocultural community, characteristic for all carriers of the national cultural mentality (Krasnykh, 1997).

Finally, it is necessary to take into account the gender dimension, directly related to the explication of the real self-concept in language. For example, male and female communication styles differ greatly from each other. Consistency, relevance of the topic, conciseness, etc. are characteristic for the first group, while the language of the second is emotional, explanatory, and expressive. If

the speech style of the image-person does not meet the expectations of the audience, it rejects the broadcast information.

Summing up, at this stage, the speech "passport" of a person is analyzed, with a parallel description of its idiostyle. The linguist takes into account the speaker's gender and age (biological aspect), nationality, social status, occupation (the social aspect) and distinctive features of one's verbal behavior (an accent, intonation pattern of speech, choice of lexical and stylistic means, syntactic organization, preferred strategies of communication, etc.).

The biological and social components are stable characteristics of the speech passport, while the mental (positional and emotional) can change and requires modeling of a specific situation (discussion, debate, airing one's point of view on a hot issue). A linguist can stimulate a spontaneous talk of the respondent, as well as conduct a short interview, or suggest a role-play to determine the mental component.

Along with this, the speech portrait is described (which is done in several stages with the identification of "characteristic aspects", individual thesaurus, preferred communication strategies and tactics); besides, the sphere of concepts of an individual is identified. It is important to use video or audio- analysis of texts to determine whether the content of speech and manner of presentation (paralinguistic factor) agree with each other.

The third stage involves diagnostics of individual cognitive characteristics. For that purpose, one works with cultural potential of texts (V.I. Karasik), which were originally "reduced" (broken syntax) and should be "completed". In this situation the image-person would either propose a classic ending to the precedent phenomenon, or will give a unique "answer". Moreover, the precedent texts may be included in communication intentionally (language game, transformation of original elements, etc.)

Another effective method is the explication of concepts (the culture dominant) in the form of an essay (descriptions) and analysis of the data.

At this stage, it is advisable to use a method of text interpretation (literary or journalistic writing) to identify the values of the person (related to a debatable situation, evaluation of a character's actions, etc.)

It is crucial to identify the prevailing cognitive styles of a person (conceptual differentiation/simplicity, field dependence/field independence, etc.). Cognitive styles determine how data "in the head" are verbalized. They can hardly be corrected, since they relate to the mental sphere. Thus, an expert should take into account the individual characteristics when producing image texts and developing the program of verbal behavior. The following techniques can be used when classifying individual cognitive styles:

- reproductive (verbal reproduction of the fragments of reality: writing, retelling);

- tests with examples of syntactic synonymy to determine the semantic model of an individual (agent, co-agent, percept).

This is followed by an analysis of a person's gender role, which is done considering the parameters of the "male" and "female" styles; conclusions on the self-concept of a person are made.

Stage 2. The second important stage of the technique involves the description of the society and the social group, on which the image of the speech will be broadcast, focusing on its mentality, ideals, patterns, needs, etc. When modeling the image, it is important to take into account the expectations of the audience determined by the existing social norms, system of values, linguistic world-image, and in a wider sense – the national mentality. The mentality is the remote structure of the consciousness (especially linguistic one) of a nation that determines ethnic identity and is relatively stable (Sabitova, 2007). "It is the view of the world in terms of native language, connecting mental, spiritual and volitional characteristics of the national character in all its manifestations. Language embodies the national character, national idea and national ideals, which in their final form can be represented in the traditional symbols of the culture" (Kolesov, 2000). Thus, the audience of the image is studied from a linguocultural perspective.

Firstly, it is necessary to study in detail the national linguistic world-image and make the list of cultural dominants (constants). It is very important to register stable regulatory concepts with which representatives of a linguistic culture strongly associate themselves. For example, for the English linguistic world-image these include "dignity", "justice", "independence", "common sense", etc. The discrepancy between the conceptual information in the image-text of the Addressant with the national system of values leads to the rejection of the verbal image, while its adequateness provides broad support of all social groups.

Secondly, axiological world-image (values) should also be studied thoroughly, including:

1) universal and specific parts;

2) value judgments related to legal, religious, moral codes, generally accepted judgments of common sense, popular folklore and famous literary plots;

3) relations of inclusion and association between value judgments;

4) meanings and cultural dominants, crucial for this culture, the totality of which forms a certain type of culture, supported and preserved by language (Karasik, 2002).

There are several criteria used in the production (and analysis) of texts to emphasize/identify the axiological system of this or that actor:

1) high-frequency of words denoting the corresponding values and anti-values in the text;

2) presentation of values and anti-values as the source of dispute;

3) interpretation of words (definition of concepts), explication of the "vertical context" of the word;

4) specification of ideas about values and antivalues;

5) description and comparison of "us" and "them" (Chudinov, 2008).

Thirdly, each linguistic culture possesses the system of communication of ideals, represented in their respective genres. "Communicative ideal is fundamental for all forms and types of communication in a given culture; it states the norms and taboos, communication failures, "good" and "bad" speech, and "one way or another it is taken into account when using the language units and genres" (Word Mind Culture, 2006). Communicative conceptual sphere is reflected in the vocabulary and phraseology of the language, which enables to identify relevant scenarios and scripts. According to V.V. Demenyev, the communicative ideal is "simple" for a native speaker; it is clear and unambiguous and does not allow variability (ibid). It is observed by ALL genres existing in a given culture. According to I.A. Sternin, the communicative ideal can be understood as "the stereotypical idea about an ideal interlocutor imprinted in the nation's consciousness" (ibid).

Stage 4 – social monitoring (survey, opinion poll, working with focus groups, etc.), a description of the target group regarding their age, interests, the media preferences, participation in events/offers, leisure activities and needs.

Stage 5 – rationalization (adjustment) of the verbal image and social expectations. It involves the externalization of the inner resources of a person; if necessary, installation of missing parameters and combination of the internal components of the verbal image to obtain a harmonious result.

At this stage, the linguist: 1) determines whether the "essence" of a person correlates with social expectations; 2) "mythologizes" the individual so that he or she is perceived as a recognizable model; 3) determines the main methods that can be used in the verbal image transmission.

The methods are combined in an appropriate manner (genre) when promoting the verbal image in the media landscape of social relations.

A professional "look" at the image map (the method of cognitive mapping which allows logical correlation of all elements of the verbal image with the peculiarities of the social environment) allows predicting the leadership range – universal, local or specialized.

Conclusion

The verbal image can "tell" the audience about the person's mission, to present it as a metaphor ("The Iron Lady"), a myth ("Pallas Athena"), the communicative ideal. Language not only "introduces" the person to the world, but it also emphasizes his or her nonverbal characteristics. That is why the imbalance between the way the person looks (with the appropriate attributes of social status, personal settings, etc.), what he says and how he does it is an unbridgeable gap for the image. Without a structured, clear and expressive manner of speaking, the image is perceived as a "picture", but does not get completely decoded, as the goals and motives of the person are not understood, and the act of persuasion has not been totally successful. Thus, it is important to focus on the study of speech characteristics of the image. The verbal image is considered as a complex phenomenon, the dichotomy of "the image and the opinion" that arises in the mind of the group of recipients due to the presentation (exposure) function of language. We agree with the opinion of E.V. Cherniavskaya that linguistic (verbal) means of influence are universal, which shows they can be used in any linguistic culture taking into account its ethno-

specific features. We have formulated the following stages of the verbal image-making:

- goal setting;
- identification of the super-task of an individual;
- development of a person's mission as his generalized idea about his purpose and function in society;
- work with linguoprototype: analysis of the speech passport (stable and divergent indices), idiostyle; description of the verbal portrait (techniques: the respondent's spontaneous story, questionnaire, short interview, use of polemic tasks (discussion, etc.);
- diagnostics of the person's cognitive basis, identification of his cognitive styles;
- description of the society and the social group to which the verbal image will be broadcast, taking into account its mentality, ideals, patterns, needs, etc.;
- promotion of the verbal image in the media landscape of social relations: identification of the target group, production of texts for the press, mythologization of the person, development of the communicative format (distinctive features of the speech of the image-person);
- image-prediction and correction.

One should remember that the verbal image modeling technique should be based on an accurate theory and the findings of large-scale linguistic studies and offer its developments as practical recommendations for the formation, correction or prediction of a specific verbal image. Thus, linguistic imageology cannot be described as a purely technological subject. It is a promising multidisciplinary science that meets the requirements of the new era, providing means and methods of building effective social relations.

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Notes on contributors

Olga A. Valikova, Ph.D. in Philology, Department of Russian Language and Intercultural Communication, Faculty of Humanitarian and Social Sciences, RUDN University, Moscow, RUSSIA.

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