TEXT AND TYPOLOGICAL CHARACTERISTICS OF THE TRADITIONAL HUMOROUS GRAPHIC NOVEL

INTRODUCTION

The science of linguistics of the text was formed as an independent one in the second half of the XX century. As a result, the components of the text were described, including a complex syntactic in a whole and a superphase unity, and the internal logical connections of the text were highlighted, including syntactic, morphological, logical, lexical and intonational one. For written speech it is graphic. Creolized text is a type of a text that is determined by its own characteristics and the presence of signs, both verbal and non-verbal one. Together, they form one semantic whole.

The image, as the most important element of creolized text, performs various functions, depending on the purpose of the image and its interaction with the text. The comic strip appeared in the 1890s in a well-known representation, although scientists have revealed that this format of reproduction has appeared since the times of ancient Egyptian and Mesopotamian cultures. In these cultures, the comic was accompanied by hieroglyphs and explanatory text. “Comics” could be seen in the form of frescoes and bas-reliefs.

Comics were further developed in the XVI and XVII centuries, which was a widespread trend of illustrated engravings, which were presented as a decoration of texts on biblical topics and on everyday life (ALEKSEEV, 2019).

The political caricature is considered to be the progenitor of the late XVII century comic strip, engravings by William Hograt, which were represented by a series of drawings that formed a special plot. The cognitive structures of the comics’ representation are displayed in the form of frames, scripts and prototypes. I.A. Tarasova suggested that the creak of the comic book (script) is what describes the stereotyped scenes of events. Z.D. Popova and I.A. Stenin consider that the comic book script has a pronounced procedural scripting, because the eventfulness of the comic has a time frame and there is a constant change of events. The structural representation of a comic strip can be represented schematically.

J. Lacoff proposed such a format as "source - path - goal", expressing in it the mental representation and the final source of the completion of the action. The events in between are covered just throughout the comic (ANISIMOVA, 2013).

The structuring of scenarios for the impact of comics and frames on the recipient's consciousness symbolizes the dynamics of events, and, consequently, the increased involvement of the reader in the thought process. The dynamism of the development of the comics is realized by the prevailing image format (iconic symbols) over text (ALEKSEEV, 2018). A distinctive feature of artistic discourse in the form of a comic strip is the creation and means of expressing the image of the content. The image is a creation of fictional reality.

THEORETICAL FRAMEWORK

A comic strip is a whole universe, a separate world that transports the reader there. An artistic image can reproduce individual phenomena of reality. Comics are also defined as a type of synthetic art that reflects life as a whole, in a relation from different sides. A work of fiction, the typology of which is determined by the comic, is composed of a system of subordinate and interrelated characteristics, when it is possible to single out: plot-compositional level; chronotope (or space-time level); system of images; stylistic level; ideological level (idea of the work, its ideology).
The image of the author of a work of art, according to M.M. Bakhtin, replaces the author at the formal level. The author of a work of art, thereby, represents his position of the vision of the world, which corresponds to creative tasks, is determined by the ideological nature of the work.

The genre variety of the comic is great, and now the comic appears not only as an entertainment genre. The comic strip occupies a special place among other written genres, but at the same time, the comic strip is close exclusively to the oral form of communication. Graphics allow conveying some moments of communication at a non-linguistic level, which will facilitate understanding and perception (SYCHEVA, 2011).

As for characters, long sentences with complex syntax and punctuation features are excluded. Combining verbal and non-verbal stimuli allows creating the desired amount of compression of the text (TARASOV, 2018).

The language means with which the author addresses the reader, creating a semblance of oral speech, belongs to various language codes. A.G. Sonin expressed his idea that morphosyntactic markers play an important role, as well as a violation of the spelling norm. Units of the lexical level are assigned a lesser role. Text and graphic elements, separately and together, have the function of highlighting communicatively significant elements and the function of composite articulation.

Comic book researcher Tarasov (2018) emphasizes such attributes of comics as coherence, articulation, integrity and isolation of the text. Integrity refers to a category that is created in the mind of the reader so that the text is perceived as a single data set. The information space of the comic book reveals this aspect with the help of verbal and non-verbal means (ARUTYUNOVA, 2004).

The consistency of the comic depends on the structure of the text. Structural connection is provided by the inclusion of a non-verbal component in a verbal one. Thus, a non-verbal sign can replace a verbal one. Articulation belongs to a semantic and logical category. The division of the text according to the meaning is due to the communicative idea of the author. The successive shots of the comic strip appear in a single whole, creating a special meaning (BAKHTIN, 2013).

The isolation of the text is characterized by the closed nature of the system of connections. From this concept arises the serialization of comics, etc. Text modality plays an important role in the structuring of any text, because contributes to the display of the author’s thought, which indirectly affects the perception of the reader (UDOD, 2013).

The textual modality can be traced in the comics in the form of interspersed segments and the entire text as a whole. The textual modality realizes itself through the system of linguistic means that the text uses: grammatical, lexical, stylistic, intonational and phraseological one. In paralinguistic texts, a significant proportion of modal information belongs to non-verbal means. “Extraction” of the text modality occurs on the basis of the perception of information, which is contained in verbal and non-verbal signs inherent in linguistic identity.

**METHODOLOGY**

The text type is considered to be a generalized text structure, in which certain components are identified. It determines the texts of different genres. The text type “joke” belongs to the class of comic texts, the basis of which is the text type, which acts as a macrostructure containing the following characteristics (BERNATSKAYA, 2012): system of cognitive content; presentation of knowledge about the pragmatic context; knowledge at the linguistic level about the organization of the text at macro- and micro levels.

In the construction of humorous discourse as a text type of comics, its communicative value plays an important role. The addressee addresses the recipient (reader) with the help of information relating to the everyday situation with humorous overtones. Humor here acts as a communicative action of a cross-cutting nature that exists at various levels of verbal communication (BERNATSKAYA, 2000). The cognitive aspect of small-format texts displays the presented picture in a comic or ironic light. The texts based on comic overtones simulate a game situation directed towards the addressee in order to use his imagination.
The lexical and grammatical characteristics of comics of the humorous genre determine simple syntactic constructions, emotionally colored vocabulary, slang, and even the presence of taboo vocabulary (BERNATSKAYA, 2012). Slang in the United States has gone beyond the limits, according to A.D. Schweitzer, outside the field of everyday communication and began to be used in functional and stylistic varieties of the language (CHERNYAVSKAYA, 2009).

The comic strip received the main and main distribution as an honor of the periodical press at the end of the XIX century in the United States. The comic book industry gained independence only in the early 1930s, separating itself from newspapers (CARLYLE, 1846).

The newspaper format determined the most popular category of comics, designating it as a comic strip: short comic strip with one or more drawn lines. Based on the theoretical component in the first chapter and the second chapter of the thesis, the text and typological characteristics of the American comics based on three comics for a family and children's auditor will be analyzed in the practical. The comic genre is humorous and adventurous. The developed text and typological characteristics will be the basis for the typification of the means of displaying American humor in comics and special characters in comics.

RESULTS AND DISCUSSION

Consequently, iconic elements in this comic appear and correlate with various parts of the verbal component (self-characterization of characters, dialogue and humor) to form text-typological characteristics in the aggregate.

The text-typological portrait characteristic reveals in him the qualities inherent in a person, such as, for example, addiction to certain dishes, expression of his opinion and desires through the dialogue component with the main characters. The text-typological characteristic of humor is presented as a typical American humor with its characteristic of "logically completed" actions of the piece, straightforwardness and emphasis on funny words or ridiculous actions, which the main characters fall into, and during the comic strip they try to extricate themselves.

CONCLUSIONS

In the course of writing the thesis, the designated goals and objectives were solved. In the conclusion of the study, the following provisions can be highlighted. In the process of work, the creolized text was considered from the point of view of the text type. Having considered the concept of creolized text, we can conclude that a comic strip is a creolized text. Before writing the third chapter, the analyzed text-typological characteristics in the comic were considered:

- humorous aspect;
- personification of the protagonist (portrait characteristics of the protagonist);
- "text in text".

As a result, we can conclude that the humorous text type is built on the features of American humor in the linguistic and cultural meaning. The phenomenon of humor is seen as a genetically determined tool that uses verbal and iconic symbols in comics. We can conclude that when creating comics, paragraphs are used, which carry an additional load of an influencing nature. Analyzing the comic text type, three main mechanisms can be distinguished: mechanism of punctuation variation (supragraphics), mechanism of font variation and mechanism of variation of the planar syntagmatics of the text.

Especially in comics, the mechanism of supragraphics is in demand: the "bold" font of the text typeface, capital letters, features of the type drawing, variability of color and background. Thus, the studies carried out made it possible to identify the text and typological characteristics of American comics (SHCHIROVA, GONCHAROVA, 2007). In addition, humorous comics for a children's audience have a simple sense of humor based on the ridiculous and stupid situations that the main characters find themselves there.

Further development on the study of text-typological characteristics will reveal other patterns.
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Text and typological characteristics of the traditional humorous graphic novel

Texto e características tipológicas da história em quadrinhos humorística tradicional

Texto y características tipológicas de la novela gráfica humorística tradicional

Resumo
O objeto da pesquisa são os quadrinhos de língua inglesa americana (modernos e clássicos). O tema da pesquisa são as características tipológicas do texto dos quadrinhos. Na realização da pesquisa deste trabalho, tais métodos de pesquisa foram utilizados como teóricos: método sequencial-textual de estudo da literatura, artigos e histórias em quadrinhos. O significado teórico do trabalho realizado está no fato de que o estudo contribui para o desenvolvimento de estudos text-típologicos de textos que pertencem a diferentes gêneros em particular, e em geral - para linguística cultural, pesquisa sobre tipos de texto e texto-típologico. características no aspecto do estudo da linguística do texto, uso de textos criolizados, teoria do discurso.

Palavras-chave: Quadrinhos. Características tipológicas do texto. Obras humorísticas.

Abstract
The object of the research is American English-language comics (modern and classic ones). The subject of the research is the text-typological characteristics of comics. When carrying out the research in this work, such research methods were used as theoretical ones: sequential-textual method of studying literature, articles and comics. The theoretical significance of the work performed is in the fact that the study contributes to the development of text-typological studies of texts that belong to different genres in particular, and in general - to cultural linguistics, research on text-types and text-typological characteristics in the aspect of studying the linguistics of the text, use of creolized texts, discourse theory.

Keywords: Comics. Text typological characteristics. Humorous works.

Resumen
El objeto de la investigación son los cómics en inglés americano (modernos y clásicos). El tema de la investigación son las características tipológicas de texto de los cómics. Al realizar la investigación en este trabajo, se utilizaron métodos de investigación como los teóricos: método secuencial-textual de estudio de la literatura, artículos y cómics. El significado teórico del trabajo realizado radica en el hecho de que el estudio contribuye al desarrollo de estudios tipológicos de textos que pertenecen a diferentes géneros en particular, y en general, a la lingüística cultural, la investigación sobre tipos de textos y tipologías de textos, características en el aspecto del estudio de la lingüística del texto, uso de textos criollos, teoría del discurso.

Palabras-clave: Historietas. Características tipológicas del texto. Obras humorísticas.