CREOLIZED TEXTS: STUDY BASICS CREOLIZED TEXT COMICS

Yuldasheva Dilafruz Makhamadaliyevna
Candidate of Philological Sciences, Associate Professor Fergana State University

Khadjayeva Shohsanamkhon Oybek kizi
Master's degree from Fergana State University

Abstract: This article describes semantics of the image, by analogy with the word, denotative and connotative meanings are distinguished. There are also three types of messages: linguistic, visual coded, or symbolic, visual uncoded, or literal.

Keywords: semiotics, creolized texts, denotative meanings, connotative meanings.

The beginning of the scientific understanding of creolized , or semiotically complicated, texts with an iconic component was laid in works on semiotics, which was due to the study of the image as a special sign system, as well as possible contexts for its application [15, 16; 17, 18,19,20,21]. Central are the problems of visual semantics, the allocation of discrete units of the image, the interaction of the iconic sign system with other systems, and above all the verbal semiotic system.

From the point of view of semiotics, the iconic language does not fundamentally differ from the verbal language: "... any image created directly by a person is abstract, because it denotes the properties of an object that are abstracted by a person. In this function, the image does not differ from the word. Both a word and an image can express concepts of different levels of abstractness" [22]. At the same time, the image is not such a clearly defined symbolic unit as the word, and its semantics, in comparison with the latter, is characterized by much less certainty, vagueness, blurring of its boundaries.

In the semantics of the image, R. Barth, by analogy with the word, singles out denotative and connotative meanings. In advertising texts, he distinguishes three types of messages: linguistic, visual coded, or symbolic, visual uncoded , or literal [23]. The iconic complex, according to the author, contains two kinds of signifiers: signifiers whose signifieds are real objects, and signifiers whose signifieds are ideas, images, euphoric values, etc. Information of the first type is denotative, to a certain extent literal; its understanding presents no difficulty for the addressee and is based on his anthropological knowledge. Information of the second type is connotative, based on various associative links, its understanding implies that the addressee has knowledge of the cultural code, social ties, national specifics, information of the second type allows for multiple interpretations. Images and words in a polycode message are not the sum of semiotic signs, their meanings are integrated and form a complexly constructed meaning. Different correlations are established between the verbal and pictorial parts:

Complementary relations. (The image is understandable without words and can exist independently. Verbal commentary describes the image, duplicating its information. Verbal commentary is given a secondary, additional function).

Relations of interdependence. (The image depends on the verbal comment, which determines its interpretation. Without a comment, the meaning of the image is unclear or can be misinterpreted. The verbal comment in this case performs the primary, main function).

L. Barden expands the correlations between the verbal and pictorial components depending on the nature of the information transmitted in them - denotative (d) and connotative (k). The scientist establishes four types of correlation.

1. Fig. $_d$ + word $_d$

Image and verbal comment express denotative information. This type of correlation is inherent in the informational message.

2. Fig. $_d$ + word $_k$

The image expresses denotative information; the verbal comment conveys connotative information. This type is inherent in an illustrative message.

3. Fig. $_k$ + word $_d$

The image expresses connotative information, verbal comment - denotative information. This type of correlation is characteristic of a commentary post.

4. Fig. $_{to}$ + Word $_{to}$

The image and verbal comment expresses connotative information. This type of correlation is observed in a symbolic message [24].

While in the 1st and 2nd types of correlations the image dominates over the word, in the 3rd type the leading role belongs to the word. In the 4th type of correlations, the verbal and visual components are equal, for example, in an image that conveys aesthetic information and is accompanied by a poetic commentary.

S. D. Sauerbier describes the correlations between the image and the verbal part, depending on their referential correlation. These include:

Parallel correlation, in which the content of the picture and the verbal part completely coincide;

Complementary correlation, in which the content of the iconic and verbal parts partially overlap each other;

Substitutive correlation, in which iconic information replaces verbal information;

Interpretative correlation, in which there are no direct points of contact between the content of the verbal and iconic parts, and this connection, is established on an associative basis [20]. These types of correlation are presented differently in different areas of communication.

In the field of psycholinguistics, the appeal to creolized texts is due to the desire of specialists to identify the role of iconic means in the mental perception of the text, as well as to control this process by establishing different combinations between verbal and iconic information [25; 26, 27, etc.].

The presence of inhomogeneous parts in the structure of a creolized text is considered by researchers as one of the ways to create communicative tension both in the text space and in the space of the recipient of this text [27]. The starting point in psycholinguistic studies of creolized texts is the position that information perceived through different channels, including verbal and iconic, is integrated and processed by a person in a single universal subject code of thinking [28]. At the level of the deep semantics of the language, there is no fundamental difference between the semantics of iconic and verbal signs.

In the process of perception of a creolized text, a double decoding of the information embedded in it occurs: when extracting the concept of an image, it is "imposed" on the concept of a verbal text, the interaction of two concepts leads to the creation of a single common concept (meaning) of the creolized text [29].

The role of the image in the process of perception and understanding of the creolized text is not unambiguous. L.V. Golovina, exploring creolized texts on the material of literary texts, writes that the

addition of an image to a verbal text with a simplified or complicated content, which is with it in relation to synonymy or addition, leads to a decrease in its emotionality, reduces its information content and persuasiveness. The author sees the reason for this in the psychological characteristics of the perception of the creolized text. The recipient, who perceives a text without an image, ascribes to this text such characteristics that he extracts not only from the text itself, but also from his conceptual system, from his "picture of the world", which contains all linguistic and non-linguistic knowledge regarding the phenomena and objects described. The addition of an image imposes restrictions on the perception of the text, leads to a restructuring of the recipient's semantic code in the direction of narrowing its conceptual field, while the possibilities for interpreting the text are reduced.

This point of view, in a certain sense, echoes the views of literary critics on illustrating literary works, in particular poetry. Yu.N. Tynyanov wrote: "The specific concreteness of poetry is directly opposite to the pictorial concreteness: the more alive, more tangible the poetic word, the less it can be translated into the plane of painting" [30]. Speaking against the violent subject "linking" of a word with an image, the scientist recognized as acceptable only two ways of using an illustration in a work of art - the drawing surrounds the text, acting as a sketch, screensaver, while it is primarily subordinate to the graphic solution of the text, the drawing acts in as a word equivalent. Other ways of illustrating are redundant, since they impose an "optional interpretation" on the literary work.

With all the extremeness of this point of view on illustrating a work of art, it is undeniable that verbal and pictorial imagery have their own specifics and are not reducible to one another. Specialists in the art design of the book warn against illustrating works in which the image can fetter the reader's imagination, fantasy. This applies primarily to works that reflect the world of ideas, spiritual values, distinguished by the abstractness of their content, the complexity of their figurative system. In turn, in works with specific content, in their opinion, the appearance of illustrations is not only appropriate, but also desirable [31].

While recognizing the value of these observations and recommendations, it should be noted that the synthesis of an image and a word in a work of art is a more complex and controversial process. In each case, it largely depends on the quality of the illustration, the skill and talent of its creator, the depth of understanding of the essence of the work and requires an individual approach. Where an illustration harmoniously enters the fabric of a work of art, the image and the word are combined in the mind of the reader and "create an image that is no longer purely verbal, but not visual either, but is peculiarly isolated, separated from both of its bearers, constituted at some distance from the artistic nature and specific means of the "pure arts" that form it [32]. The illustration becomes not so much a graphic story as an integral model of some artistic world.

Creolized texts did not attract the attention of linguists for a long time, although back in the 30s of the 20th century, A. A. Reformatsky wrote that illustration "as a special structural moment of the utterance is subject to the linguist" [33,] . The traditionally narrow approach to the text, limiting its nature to only verbal means, led to the fact that the study of creolized texts was reduced to individual observations on the use of images in advertising in posters [34], on the role of captions under photographic images in the press and caricatures.

A broad understanding of the text in the communicative-pragmatic approach, which combines in this concept the entire set of both verbal and non-verbal means that form the text as a communicative unit and determine its pragmatics, has led to a change in the status of creolized texts in linguistics. Being semiotically complicated and, thus, texts of a higher order, creolized texts become not only "legitimate", but also the most relevant object of linguistic research. The development of a typology of creolized texts, the identification and study of their textual nature are coming to the fore .

The image is involved in the organization of the text to varying degrees. Depending on the presence of the image and the nature of its connection with the verbal part, three main groups of texts can be distinguished: texts with zero creolization, texts with partial creolization , texts with full creolization .

In texts with zero creolization, the image is not presented and does not matter for their organization. In the other two groups, the image participates in the organization of the text, the difference between both lies in the degree of connection, "solidity" of the verbal and pictorial components in them.

In texts with partial creolization, the verbal part is relatively autonomous, independent of the image; auto- semantic relations are formed between the verbal and pictorial components . As a rule, the figurative component in this case accompanies the verbal part and is an optional element in the organization of the text.

In texts with complete creolization , the verbal part cannot exist autonomously, independently of the pictorial part - synsemantic relations are established between both components. The verbal part in this case is focused on the image or refers to it, and the image acts as an obligatory element of the text.

O.V. Poimanova proposes to distinguish between creolized (in the author's terminology - video - verbal texts) according to a number of features that apply to both written and oral texts:

For heterogeneity:

Zero degree (purely verbal or purely iconic text);

Non-zero degree (combination of verbal and visual components).

By the nature of the iconic component:

Static (for example, magazine advertisement, poster);

Two-dimensional (video -verbal text in a book, movie, etc.);

Three-dimensional (video -verbal text in a theatrical play). By the nature of the verbal component:

Oral, including: a) live speech and 6} recording of this speech with the help of special technical means;

written, represented by: a) handwritten and b) printed versions, the latter, in turn, can be static or dynamic, for example, a running line in an advertising text;

including signs of one natural language,

including characters from several natural languages.

By the ratio of the amount of information transmitted by various signs, and by the role of the image:

rehearsal (the image basically repeats the verbal text, there can be no complete repetition due to the specifics of the signs of a particular sign system);

additive (the image brings significant additional information);

excretory (the image "emphasizes" some aspect of verbal information, which in its volume significantly exceeds the iconic one);

oppositional (the content conveyed by the picture conflicts with the verbal information, on the basis of which a comic effect often occurs);

integrative (the image is embedded in the verbal text or the verbal text complements the image in the interests of joint transmission of information);

figurative-centric (with the leading role of the image, the verbal part only explains and specifies it).

By the nature of the connections that unite the verbal and pictorial components:

expressly expressed;

explicitly unexpressed (implicit connections) [35].

The list of these features can be continued, and the problem of typology creolized texts is waiting for its further development.

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