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**PLACE OF CREOLIZED TEXTS IN THE SYSTEM OF TEXTS, THEIR STRUCTURAL FEATURES****Djumaboyeva M<sup>1</sup>, Djumaboyeva Mokhira<sup>2</sup>**

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**ABSTRACT**

*This article is devoted to the study of the features of the construction of a creolized text. The choice of the work is due to the fact that the study of the text at the present stage of development is characterized by an increase in interest in the so-called creolized, semiotically complicated texts, in the structuring of which the means of different codes are involved. Creolized texts are an integral component of modern communication, increasing its effectiveness. Justified, in this regard, is the desire of scientists to comprehensively study the "inventory" of text-forming means, as well as text categories and features of their implementation in texts that have not been previously studied, in particular in comics.*

At present, the problems of the text are dealt with by specialists from different fields of knowledge. The text is studied as a complex polyfunctional sign formation. When studying communication, it is necessary to draw a clear line between homogeneous messages based on one semiotic system and creolized messages based on a combination or union of different sign systems [1]. Without attempts to classify sign systems and the corresponding types of messages, taking into account language and speech messages, a deep scientific study of neither communication through messages, nor even human communication in general is impossible.

The development of communicative linguistics and text linguistics necessitated the study of paralinguistic means in the text as the main unit of linguistic communication. Of particular interest is the

installation of signs that exist in parallel with the signs of written speech in a single local plan of the text [2], since along with the word "a number of sign systems" can be used [3].

"The texts generated in communicative acts are mostly creolized" [4]. A creolized text is a text consisting of signs of different systems: linguistic (verbal signs) and non-verbal signs, that is, signs belonging to other semiotic systems, "to other sign systems than natural language" [5]. In modern society, along with verbal signs, iconic signs are increasingly used. As an example of the use of verbal and iconic signs in a single text plan, one can offer texts of visual agitation and propaganda, print advertising, television texts, comics, film texts, Web sites on the Internet, etc. The concept of a creolized text has a broad meaning, and it can include not only pictorial, but also "auditory", "olfactory"



and other signs. For example, "modern advertising is created in such a way as to affect all human senses (sight, hearing, smell)" [4]. If the text and drawing are perceived visually, then not only the transmission of advertising on radio and television, but also some special auditory images act on hearing.

**Integrity and Connectivity.** From the point of view of the communicators, the creolized text does not fundamentally differ from the homogeneous verbal text, it has the same textual categories. The main textual categories are integrity and coherence. Integrity is understood as the unity of the text, its ability to exist in communication as an internally and externally organized whole. Cohesion lies in the meaningful and formal connection of parts of the text. Both categories are dialectically interconnected and mutually condition each other.

The integrity of the creolized text is set by the communicative-cognitive setting of the addresser (the author of the text, his "co-authors" in the person of the artist, photographer, editor, etc.), a single theme revealed by verbal, iconic and other paralinguistic means. In speech communication, a creolized text appears as a complex text formation in which verbal and iconic elements form one visual, structural, semantic and functional whole, aimed at a complex pragmatic impact on the addressee.

The role of verbal and iconic means in the realization of the intention of the author/authors is not unambiguous. B. Karlavaris proposes to distinguish four types of illustrations in the text: 1) the dominant illustration that constitutes the text; 2) an equivalent illustration used in texts, where a certain part of the information is transmitted mainly by iconic

means; 3) an accompanying illustration used in the text as an addition, an explanation of the verbal part; 4) a decorative illustration that serves to decorate the text, the aesthetic goals of communication [6]. While the first type of illustration plays a leading role in revealing the topic, forming, as it were, the "information backbone" of the text (for example, in a photo album, a photo chronicle under the heading "How it was", where the events taking place are transmitted by a video sequence of text), the informational significance of the last type of illustrations is relatively small and plays a secondary role in the content structure of the text (for example, ornament, vignette). The cohesion of the creolized text is manifested in the coordination, close interaction of the verbal and iconic components, it is found at different levels: content, content-linguistic, content-composition.

One of the most important textual categories is the category of modality. In relation to the text, the concept of "modality" has not yet received its generally accepted interpretation, and its boundaries in the linguistic literature remain rather vague. Usually, modality is understood as a text category that expresses the attitude of the speaker to the reported, his assessment of the content of speech.

More legitimate, in our opinion, is an expanded interpretation of modality as a category that includes a variety of types of qualification of what is reported, including, along with subjective (emotional, positive, negative, etc.) objective (logical, intellectual, etc.) assessment of the content of the text. Textual modality manifests itself in different ways: in some texts,



objective evaluativeness dominates or is the only possible one (primarily in scientific, business texts), in others, on the contrary, personal, individual evaluativeness prevails (especially in fiction, advertising, political texts).

Text modality permeates both individual segments of the text and the entire text as a whole. The implementation of text modality is carried out with the help of the entire arsenal of linguistic means used in the text: grammatical, lexical, phraseological, intonational, stylistic. In paralinguistically active texts, a significant proportion of modal information is carried by non-verbal means. G. P. Nemets notes: "The so-called traditional means of modality known to linguistic science in the process of linguistic development, enrichment of human society with new forms of both language and non-linguistic (extralinguistic and paralinguistic) possibilities, significantly expand their boundaries ..." [3]. The extraction of the modal component of the meaning of the creolized text, the definition of its "modal key" occurs on the basis of the perception of information contained in verbal and non-verbal signs by the linguistic personality who cognizes it. At the same time, background knowledge, attitude, emotions, desires of the recipient of the text acquire particular importance.

The role of iconic means in the modal characteristics of the creolized text is not unambiguous. So, some iconic signs can act as an independent carrier of a certain modality, for example, incentive (in warning, prohibiting road signs). Subjective appraisal is largely inherent in the paintings. The point of view of A.K. Varg, who believes that narrative and argumentative pictures can be

distinguished in painting. While the task of the former is to tell the viewer / addressee about certain events, to show them in development (within one or a series of paintings), the task of the latter is to convince the addressee of something. At the same time, the image acts as an affective, emotional argument expressing the widest range of the author's assessments (admiration, indignation, sympathy, etc.), it is often difficult to draw a line between narrative and argumentative paintings. Personal appraisal is clearly manifested in such genres of painting as caricature, caricature (denial, irony, mockery, etc.).

To a large extent, personal assessment is inherent in artistic and documentary photography. I.D. Baltermants notes in this regard that "even the most 'objective' documentary frame cannot but contain a personal factor, because the technique in the hands of the photographer is only an instrument that obeys his will" [4]. And further: "... the content of a full-fledged journalistic photograph is an inseparable unity of the reflected reality and its author's assessment, understanding, revealing the essence of the depicted." It can be assumed that graphs, tables, diagrams, scientific and educational illustrations that record the results of people's rational mental activity are carriers of an objective modality.

The basic classification of creolized text can be considered depending on the role of the image in the organization of texts [6], in which three groups were distinguished:

- A. text with zero creolization (where the pictorial component is not presented, the text is purely verbal);
- B. a text with partial creolization (where the verbal part is relatively



autonomous, independent of the image, has semantic independence outside of correlation with the pictorial part and can exist without it);

C. a text with full creolization (where the verbal part cannot exist autonomously, regardless of the obligatory image; outside the image, it loses its semantic integrity, becomes incomprehensible or cannot be correctly interpreted).

From her point of view, between the verbal and pictorial components, which encode the content of the creolized text in different signs, a different degree of interdependence is established, different types of relationships are formed.

Thus, a creolized text in a broad sense means any combination of verbal and non-verbal means in a single text plan. In a written creolized text, studied in the aspect of various directions, there is a field of paralinguistic means that determine its external organization. Within their field, paralinguistic means differ in the degree of their "attachment" to the verbal means of the text; by the role in the organization of the content structure of the text, in the disclosure of its content; by function in the text. In addition, paralinguistic means play a different role in the typing of texts.

The image as the most important component of the creolized text carries a significant functional load. Depending on the type of creolized text, the image performs in it both universal functions and private, specific, characteristic of a particular type of communication. The range of functions in different types of text is different. The most diverse and vivid image functions are presented in visual propaganda texts: leaflets, posters, graffiti, banners, etc., where iconic and other paralinguistic means (color, font, etc.) act

as an obligatory, and sometimes the main feature of text type.

The main universal functions of the image as a means of visual communication include: attractive, informative, expressive, aesthetic.

The attractive function is to assign the image to attract the attention of the addressee, to participate in the organization of the visual perception of the text.

Yu.A. Sorokin, E.F. Tarasov consider attractiveness as a property of attracting attention, "a signal of interaction and coordination of the semantic and emotional fields of the communicator and the recipient" [Sorokin, Tarasov, 1990, p. 183]. Being a strong visual stimulus, the image attracts the attention of the addressee, makes him ready to enter into communicative contact with the sender of the text, and get acquainted with the content of the poster.

Informative function - the purpose of the image is to convey certain information.

The expressive function of the image lies in its purpose to express the feelings of the addresser and influence the emotions of the addressee.

The aesthetic function of the image is to realize the artistic intent of the poster artist in visual, sensually perceived images, to influence the aesthetic feelings of the addressee.

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image functions are presented in visual propaganda texts: leaflets, posters, graffiti, banners, etc., where iconic and other paralinguistic means (color, font, etc.) act as a mandatory, and sometimes the main differentiating text type attribute. Consider the functions of the image on the example of a political poster.

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Compared to the verbal component, the visual component in the poster, as a rule, acts as the main carrier of aesthetic information.

Color is one of the most important elements of creolized text. In a political poster, its functions include: attractive; semantic; expressive; symbolic; aesthetic.

- Attractive function. The color grabs the recipient's attention. So, bright colors - yellow, orange, red - even from a distance make the poster visible to the viewer, facilitate its optical perception. The combination of colors contributes to the unification of all components of the poster text into one visual whole, the clarity of its composition. The alternation of colors in the poster, their contrasting combination (for example, black and yellow, orange and blue, yellow and purple) allows you to activate the perception of the poster text. Different colors are used not only in the image, but also in the graphics. In different colors (2-3 colors), not only individual sentences, but also words, and phrases, and even letters of the same word are often painted.

- Semantic function. It consists in assigning color to highlight the most important, semantically significant elements of the verbal component.

Usually, in this function, the poster uses red color (regardless of the political orientation of the corresponding organization, party). Thus, the names of parties, their program goals, political slogans are often highlighted in red. In GKP posters, red color is widely used when writing words denoting concepts of great ideological significance, names of prominent figures of the labor movement, in the names of communist parties in other countries, often in the names of actions and events of the party.

Despite the individual characteristics of color perception, scientists at the same time note relatively stable emotional reactions of people to certain colors. So, red is exciting, blue is soothing, yellow is joyful, black is depressing, causes sadness, etc.



The choice of color is dictated by the content of the poster, to a large extent depends on the creative individuality of the author, his plan. A harmonious or disharmonious combination of colors can give the text a different expression.

Of great importance for understanding a written text are non-verbal, or paralinguistic, components that determine its external form, image, have expressive capabilities and form the paradigmatic component of the text. It includes: graphic segmentation of the text, its location on paper, font and color sets, typographic signs, numbers; iconic signs (drawings, photographs, tables, diagrams, etc.), unusual spelling, non-standard placement of punctuation marks, etc. The list of these means is not rigidly fixed and may be replenished and vary depending on the nature of the particular text.

Paralinguistic means differ depending on their role in the text: means that are not related to the content of the text, but create optimal conditions for its perception (sheet format, paper quality, etc.); means that introduce additional semantic and expressive shades into the content of the text (font variation, spacing, etc.).

The role of paralinguistic means in the text is ambiguous. In some cases, the use of paralinguistic means in the organization of the text covers only the plan of its expression (its external design) and does not affect the plan of content. Paralinguistic means are irrelevant for the type formation of such texts, since they should provide only the familiar visual form of the text. These means, as a rule, are not noticed by the addressee. Texts of this type include, for example, texts of reviews, annotations, statements, etc.

In the construction of other texts, paralinguistic means are of particular importance, since they participate in the formation of both the plan of their expression and the plan of content. The use of paralinguistic means becomes an important type-forming feature of these texts, and they themselves can be considered as paralinguistically active texts. Non-verbal means are a carrier of certain information (semantic, expressive) and attract the attention of the addressee, and in order to fully extract information from the text, their decoding and interpretation is necessary.

Creolization is a combination of means of different semiotic systems in a complex that meets the condition of textuality. The means of creolization of verbal texts include visual components that have a significant impact on the interpretation of the text. Creolized components also include all the technical aspects of text design that affect its meaning. Among them are: spelling, font, color, punctuation, text background (colored or illustrated), punctuation and word formation, iconic printed characters (pictograms, ideograms, etc.), graphic design of verbal text (in a column, in the form figures, etc.), etc. The full range of creolization means has not yet been identified and described [Anisimova, 2003, p. 98].

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agitation and propaganda, print advertising, television texts, film texts, comics, etc.

The concept of a creolized text has a broad meaning, and it can include not only pictorial, but also "auditory", "olfactory" and other signs. If the text and drawing are perceived visually, then not only the transmission of advertising on radio and television, but also some special auditory images act on hearing. For example, on one of the streets in Paris, near a billboard advertising wine, an electronic device reproduced the loud pop of a cork being removed from a bottle and the sound of pouring wine [1].

Recently, creolized texts have attracted more and more close attention of text linguistics specialists, who are constantly expanding the boundaries of their research. In a written text, it is necessary to distinguish between "proper verbal text and visual text. A verbal text is understood as a graphically fixed speech, organized in accordance with the grammatical rules of the language used. Visual text refers to the graphic execution of a verbal text, which includes graphic articulation of the text, the use of different typefaces, as well as visual material of an illustrative or other nature" [1,3].

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