

Linguistic Creativity In The Language System And Discourse

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Annotation: This article describes the concept of linguistic creativity, its application and its types. Many scholars in the field of Linguistics determined the notion of linguistic creativity differently. Their viewpoints about this phenomenon are also discussed in the article. The peculiarity of linguistic creativity, which is essential for the processes of speech production, is expressed in the selection of the corresponding word in the semantic memory of a person. Such a selection of words is made by the intellect, thus linguistic creativity acts as a function of generating the activity of the intellect. This article shows how the human intellect manifests itself in the creation of a subjectively new mental formation in the presentation of a cognitive scheme, the generation of all kinds of verbal categories, concepts, vocabulary associations, which are characterized by novelty, originality, and uniqueness.

Keywords: linguistic creativity, discourse, mental, cognitive, intellect, semantic.

Introduction. In the language learning system, one of the most important goals is to contribute to the development of linguistic and creative abilities, which in turn contributes to the creation of new language units. Creativity is interpreted differently in different disciplines. So, one of the definitions of the word creativity is a set of cognitive and psychological abilities, the creation of new ideas and their application, as well as the creation of new meanings and their promulgation with the help of new words and texts that were not previously used in society.

Creativity is a versatile phenomenon that depends on numerous factors. They include thinking, imagining, and speed of thinking.¹ Linguistic creativity in linguistics is understood as linguistic creativity, the ability to create new language units for a specific communicative situation or for widespread use using already existing semes or stylistic devices. At the same time, the subject of the study of linguistic creativity is not only word formation, but also stylistics, pragmatics and communicative linguistics. Some researchers disagree that creativity and creativity are the same phenomena and associate creativity with language, while creativity with speech. In this case, discourse plays an important role in the

generation of new language units. Creativity is understood ontologically, creativity - socio-psychologically. As Ashurova D.U. notes, in word formation, the need to show not only the derivational mechanism, but also the motives, goals of using word-formation means, the features of their functioning and perception is increasingly recognized.²

Methods and materials. O. K. Iriskhanova proceeds from the understanding of creativity as a person's ability to "creatively design and integrate various mental formations in the mode of real speech communication." In this understanding, language takes on creative forms in speech, text and discourse. The creative ability inherent in a person in using ready-made linguistic elements to generate new elements is already explicated in speech activity in the form of "linguistic creativity". At the same time, linguistic creativity is proposed to be considered through dichotomies: "individual - collective", "superficial - deep", "compositional - integrative", "algorithmic - heuristic". Here we see a productive way of diversifying language creativity in various

parameters: social, level, communicative, cognitive³.

The following **types of linguistic creativity can be distinguished** in dichotomous pairs:

language and speech (the distinction was introduced by F. de Saussure, M. M. Bakhtin and R. O. Jakobson, see also [Demyankov 2009]);

linguistic and stylistic (as far back as G. O. Vinokur [2006] about the “linguistic and stylistic innovation” of avant-garde poets);

linguistic and discursive (see the section of O. V. Sokolova);

anomalous and usual (depending on the degree of deviation from the usual standard, see [Radbil 2012]);

individual (author's, idiostyle) and collective (mass, sociolectal) [Iriskhanova 2004];

aesthetic and heuristic (according to the focus on new expressiveness or on new knowledge).⁴

Linguistic creativity is also studied in psychology as one of the types of intelligence. Thus, the psychologist Gardner writes in his works that one of the seven types of human intelligence is linguistic intelligence, which characterizes the ability to work with words.⁵ Words are means of communication and their main function is to name objects, phenomena, concepts, feelings, etc. The main function of language is directed at linguistic and human factors and is interconnected with the process of thinking and objective reality. Creative features of linguistic activity are characterized by the ability to choose and use stylistic devices. They are associated with individual abilities to choose, find and use unusual and original linguistic techniques and ways of expressing thoughts in a foreign language. ⁶The process of creating new language units is associated with the creation of new objects and phenomena.

So, for example, the word “Brexit” was created to define a new political phenomenon that came from the words Britain and Exit and means the process of the UK leaving the European Union.

This phenomenon was the reason for the creation of a new nominative unit for a specific situation.

Word creation is thus carried out by the knowledge structure of a certain language, where a person creates new words or new forms of words, and also transforms already existing linguistic modes of expression in order to expand the semantic meaning and name a new phenomenon or object. In his teaching, Torrens describes a model of creativity that includes three factors: productivity, flexibility and originality. He believes that the criterion of creativity is a process that stimulates creative activity. However, from a linguistic point of view, this is the ability to quickly express ideas in a unique and unusual form using various stylistic devices.⁷

Plotnikova writes in her dissertation that the process of word creation is a unique phenomenon of a linguistic personality, aimed at creating a new lexical unit or using an existing unit in a non-traditional sense in accordance with the settings and requirements of a certain communicative act.⁸

Linguistic creativity is associated with creative linguistic thinking, its goal is the emergence of a new linguistic phenomenon through the transformation of existing ones in the linguistic space. Linguo-creative thinking is a product of all other types of thinking, such as visual, conceptual, figurative, non-verbal, where linguo-creative thinking maintains a balance between language and reality.

The peculiarity of linguistic creativity, which is essential for the processes of speech production, is expressed in the selection of the corresponding word in the semantic memory of a person. Such a selection of words is made by the intellect, thus linguistic creativity acts as a function of generating the activity of the intellect. Thinking of this kind creates: new elements of language and linguistic categories spontaneously and spontaneously, therefore, akin to creative thinking, it gives the intellectual activity of the individual a creative, generative character. It manifests itself in the creation of a subjectively new mental formation

in the presentation of a cognitive scheme, the generation of all kinds of verbal categories, concepts, vocabulary associations, which are characterized by novelty, originality, and uniqueness.

In the process of word creation, a linguistic personality participates not as a language consumer who uses already existing language units, but as a language creator, composing new units or using an existing one, creates new meanings and forms of existing words. V. I. Karasik notes that a high degree of linguistic creativity is observed not only at the highly cultural level of writers, journalists, teachers, but also in the language game of non-standard linguistic personalities at the grassroots level of culture.⁹

According to M.A. Kholodnaya, the main property of the linguistic creativity of a linguistic personality is called metaphoricality as

the ability to act in an "impossible", fantastic context, as a predisposition to use symbolic, associative means in expressing one's thoughts.¹⁰ A.V. Galkina considers linguistic creativity as the ability of a person to use original, non-standard linguistic techniques and means of expressing thoughts.¹¹ T.V. Tyuleneva in her abstract writes that linguistic creativity is nothing more than a complex of abilities to create objectively and subjectively new ideal products using language tools, to produce oral and written statements based on divergent thinking, coupled with the desire for creative speech activity; it is characterized by ease (speed) of producing ideas and their embodiment in speech form, flexibility (variability) of verbal thinking, non-standard verbal thinking, the ability to transfer knowledge, skills for constructing new statements, to establish associative links between lexical units, to refine the original speech product for the successful exteriorization of the idea.¹²

V. B. Bazilevich believes that linguistic creativity is a system of knowledge about the language, thanks to which a native speaker creates new words, transforms existing language means in

order to expand their semantics, attract attention, and achieve a certain effect.¹³

All the noted points of view really show us that the product of word creation is a derivative word that was modeled in the process of speech activity. According to Kubryakova E.S. a derived word is any secondary, i.e. a unit of nomination determined by another sign or set of signs with the status of a word, regardless of the structural simplicity or complexity of the latter.¹⁴ The derivative arises as a result of applying some formal operation (means) to the generating unit, and the links between them are perceived as alive.¹⁵ According to D. Ashurova the simulated nature of a derivative word expands its communicative potential, as it provides the possibility of forming words by analogy, according to an already existing model. From a semantic point of view, the processes of word formation by analogy give the general meaning of the model, which represents a special type of linguistic meaning - word-formation meaning.¹⁶

Many works of scientists are devoted to the word-formation meaning, and there are differences in the understanding of this phenomenon. Based on previous studies, we can assume that the relationship of such meanings as grammatical, lexical and semantic form a word-formation meaning.

Each derivative word reflects the results of speech - cognitive and nominative human activity, therefore, by examining derivative words, we get the opportunity to judge what are the features of this activity and what, in particular, makes it possible to distinguish word-formation processes from acts of nomination of a different order.¹⁷

Based on the results of research by various scientists, it can be considered that there are three common word-formation processes, such as analogous, correlational and definitional. With analogous word formation, the creation of a derivative word occurs when orienting to an

existing lexical pattern. In these word-formation processes, by analogy, the mechanism of the process is copying a ready-made sample, and a familiar lexical unit with a certain internal form becomes a role model, which the speaker repeats in the act of nomination. The prototype of a new name can be either a separate lexical unit or several similar structural formations, while similar derivatives line up in a kind of word-formation series.¹⁸

The most striking example of a similar word formation is the poem Thomas Hood " November "

No sun - no moon!

No morning - no noon

No dawn-no dusk - no proper time of day.

No warmth, no cheerfulness, no healthful ease,

No comfortable feel in any member-

No shade, no shine, no butterflies, no bees,

No fruits, no flowers, no leaves, no birds!-

November !

This example confirms the opinion of G. Brekle that the speaker can use the lexical stock of the language and knowledge of the dictionary, and not the ways of word formation, can become a source of derivation.

Another type of word formation is correlation, in which, according to E. S. Kubryakova , when the original word is unambiguous, the derivative realizes the lexical meaning of the motivating unit, differing from the latter in its syntactic function. ¹⁹In this type, one-root neologisms with different grammatical meanings are most often found, for example, baby - sitter, to baby - sit, to have a baby sitting career .

An important role in the creation and creativity of new language units is discourse. As E.S. Kubryakova, each type of discourse reveals its

own "possible world", actions and objects in which are evaluated and comprehended according to the logic of this (imaginary and, in general, man-made) world. In order to objectify, reflect or build one of the possible worlds in the discourse, certain linguistic means are needed. From this it follows, on the one hand, that in the discourse the means of the language are realized that potentially exist in its system, that is, the discourse involves the speaker's choice of linguistic means from the alternative options embedded in the language system. On the other hand, in accordance with this approach, both text and discourse should be considered as creating new "possible worlds", and all language forms participating in this process should be considered as serving to build such a possible world.²⁰

Yu. S. Stepanov gave the following definition that each type of discourse is "a special use of language" for "expressing a special mentality" (or "a special ideology"), which "involves the activation of certain features of the language and, ultimately, a special grammar and special vocabulary rules ²¹.

Discourse is not only a medium for the emergence of new lexical

units, but also a space for their distribution and entry into the general

use: it is in this environment that a linguistic personality has the opportunity, with

on the one hand, to show their linguistic creativity, on the other hand, to recognize and identify linguistic innovations and either authorize their further use or reject them. Therefore, it is logical to assume that at each stage of the process of neologization there are certain discursive markers of lexical innovations. Identification of discursive markers would make it possible to trace the "fate" of innovation not only in retrospect, but also with a high degree of certainty to recognize innovation already at the stage of dissemination and familiarization, to determine whether the new formation is becoming a socially necessary unit of the language, whether it is included in the active stock of vocabulary, whether it acquires reproducibility, or it remains occasionalism.²²

In this regard, the remark of N.F. Alefirenko that "one of the most important categorical properties of discourse is its ability to generate a new meaning, non-additive to the semantics of its constituent language units". It is in discursive activity that new conceptual, evaluative and emotional semantic configurations are formed that do not have their designation in the language system. And it is the discourse that is the environment in which, due to the contradictions between the communicative attitudes of the speakers and the possibilities of their linguistic explication, new lexical units. ²³According to Karasik, being "the main way of human life" in language", "discourse is a continuum of linguistic and socio-cultural experience of both a separate linguistic personality and a social group, part of society and a linguo- cultural community as a whole."²⁴

The manifestation of linguistic creativity largely depends on the purposefulness of discourses, which manifests itself in a variety of ways and, in particular, in the construction of fictional worlds, the construction of a new artistic reality or, on the contrary, the translation of real events, the presentation of facts.

Linguistic creativity according to Zykova, it is "the ability of deep (conceptual) foundations (as the results of cognition of the world), implemented by a collective personality (society, people) and an individual personality (a separate representative of society, people), to systematically generate heterogeneous signs of a language, contributing to the development or evolution the latter, and ensure the process of their communicative adaptation to the construction of a pragmatically oriented discourse, during which the basic forms of linguistic signs can undergo various kinds of transformations, i.e. are being modified."

Taking into account the multidimensional dialectical nature of linguistic creativity and starting from the concept of "language norm", we single out universal linguistic creativity and discursive linguistic creativity. Linguistic creativity is considered, first of all, as a universal phenomenon, i.e. characteristic of all types of discourse and characterized by a set of universal

parameters and forms of their manifestation, which in different discourses are recognized as a creative (original) use of the language, making it possible to distinguish between cases of intentional (pragmatically oriented) violation of the language norm, universal means of expression and cases of interference of linguistic, interlingual and intersemiotic elements.

Discursive (or discursively conditioned) linguistic creativity implies the presence of a certain specificity of the "action" of universal parameters in each specific type of discourse and special forms of manifestation in it of the creative (original) use of the language, making it possible to distinguish cases of intentional (pragmatically oriented) violation of the discursive norm, discursively conditioned (i.e., characteristic of a certain discourse type) expressive means and cases of interference of linguistic, interlingual and intersemiotic elements. Thus, what is defined as linguistically creative in one type of discourse may not have such identification in another type of discourse.²⁵

Discussion and conclusions. Discourse is thus both the environment and the main factor in the formation of new conceptual content. It is in the discourse that new lexical units undergo communicative testing, on the basis of the semantics of which, acquiring new value meanings in the discursive environment, deepening and becoming more complex, new concepts begin an independent mental life.

An important role in revealing the nature of linguistic creativity and the ways of its attachment in different discourses is played by the main functions they perform (appellative, manipulative, aesthetic, educational, ludic, informative, factual, etc. functions), as well as key aesthetic and / or pragmatic functions. tasks and attitudes, the range of which in the discourses under study is very wide and varied.

Meanwhile, we can conclude that the mechanisms of linguistic creativity in different discourses differ. At the same time, the appeal to text units, in particular neoplasms in poetry, literary text, scientific terminology, in advertising

discourse and others, allows us to talk about transitions from one discourse to another. At the same time, each discourse has its own patterns of word creation and special features and boundaries that must be observed by a linguistic personality in the process of word creation. In other words, a word-creating personality must observe a certain *linguo-aesthetics* and *linguo-ethics* in the process of selecting the creativity of language units in different discourses.

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SCIENCE & INTERDISCIPLINARY RESEARCH
ISSN: 2277-3630 Impact Factor: 7.429, 11(09), 320–
324. Retrieved from
[http://www.gejournal.net/index.php/IJSSIR/article/
view/1292](http://www.gejournal.net/index.php/IJSSIR/article/view/1292)