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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.

Key words: linguistic creativity, discourse, mental, cognitive, intellect, semantic

Along with the development of scientific disciplines, anthropocentric paradigm, theory of linguistic personality linguistic creativity as a result of human creative activity comes to the fore.

In general terms, creativity is defined as a combination of cognitive and psychological abilities, the creation of new ideas and their application, as well as the creation of new meanings.

Creativity in Linguistics is understood as linguistic creativity, the ability to create new contextual meanings, new linguistic, stylistic devices, etc.

Most researchers of linguistic creativity follow the Chomsky's theory, universal understanding of this phenomenon (linguistic creativity is ubiquitous in language, speech and discourse). Thus, 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, cognitive ¹.

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, Torrance 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, it is the ability to quickly express ideas in a unique and extraordinary way.²

¹ Iriskhanova O. K. Linguistic and creative foundations of the theory of nominalization: Disof a Doctor of Philology Sciences. M., 2004.

² Torrance EP The nature of creativity as manifest in the testing. /EP Torrance// The nature of creativity. 1988.p. 43-75

The measure of linguistic innovation (or “linguistic invention”, in the terms of G. O. Vinokur) is determined based on the manifestation of a number of parameters of linguistic creativity. At the same time, “innovative” means only those language techniques that can be recognized as deviations from the usual use of certain language units, meanings or constructions.

N.L. Plotnikova points out 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.³

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.

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.⁴

According to M.A. Kholodnaya, the main property of the linguistic creativity of a linguistic personality is metaphorical as the ability to act in an “impossible”, fantastic context, as a predisposition to use symbolic, associative means in expressing one’s thoughts.⁵

A.V. Galkina considers linguistic creativity as the ability of a person to use original, non-standard linguistic techniques and means of expressing thoughts.⁶

T. V. Tyuleneva writes that linguistic creativity is nothing more than a complex of abilities to create objectively and subjectively new ideal products using the means of language, 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.⁷

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.⁸

Linguistic creativity according to I. V. 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 development or evolution of 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.”

³ Plotnikova, L.I. Word creation as a phenomenon of a linguistic personality: Generation, functioning, usage of a new word: dissertation of a doctor of philological sciences: 10.02.01. Belgorod, 2004.

⁴ Karasik, V.I. Language circle: personality, concepts, discourse. Volgograd., 2002. - 477 p.

⁵ Kholodnaya M.A. Psychology of intelligence. Research paradoxes / M. A. Kholodnaya. - St. Petersburg., 2002.p- 368

⁶Galkina A. V. Mastering linguistic creativity in the context of mastering a foreign language // Bulletin of TSU. 2011. Issue 10 (102). pp. 158–164.

⁷ Tyuleneva TV Formation of linguistic creativity of students of non-linguistic specialties. - Abstract . dis . cand. ped. Sciences. Volgograd, 2012. p- 24

⁸ Bazilevich V. B. Language game as a form of manifestation of linguistic creativity //Philological sciences. Questions of theory and practice Tambov: Diploma, 2015. No. 8 (50): in 3 parts. Part III. C. 20–22.

Taking into account the multidimensional dialectical nature of linguistic creativity and starting from the concept of "language norm", one can consider linguistic creativity 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 are recognized in different discourses as a creative (original) use of language, making it possible to distinguish cases of intentional (pragmatically oriented) violation of the language norm.

In the linguistic literature, the following varieties of linguistic creativity are noted, presented in oppositions.

- language and speech (the distinction was introduced by F. de Saussure, M. M. Bakhtin and R. O. Jakobson, Demyankov 2009);
- linguistic and stylistic (as far back as G. O. Vinokur 2006 about "linguistic and stylistic innovation");
- linguistic and discursive (O. V. Sokolova);
- anomalous and usual (depending on the degree of deviation from the usual standard, (Radbil 2012);
- individual (author's, idiostyle and collective, sociolectal -Iriskhanova 2004);
- aesthetic and heuristic (according to the focus on new expressiveness or on new knowledge).⁹

As the review of linguistic literature showed, the problem of linguistic creativity is currently in the focus of attention of many researchers. Summing up and summarizing the existing data on this problem, we can distinguish the following types of linguistic creativity.

Phenomenon of the language game

A prerequisite for success in linguistic creativity is knowledge of the language system, understanding of its laws. Then it becomes possible to carry out transformations of language units or create new ones. Basically, this process is aimed at achieving a certain effect, often comical, or attracting attention. This phenomenon is called the language game.¹⁰

Linguistic deviations

The closer to the modern literary era, the more texts appear based on linguistic violations (anomalies according to L. A. Kozlova, N. A. Fateeva and T. B. Radbil), deviations from typical genre and textual features. Therefore, scientists seek to find and study not what is accepted by the norm and standard in the language system, but what destroys, violates and changes the norms and standards in this system and, thus, makes these texts so non-standard and, accordingly, creative. V. Z. Demyankov, O. K. Iriskhanova, I. I. Chumak- Zhun are working in this direction. Following E. E. Shcherbakova and E. V. Levicheva, V. P. Korovushkin, J. O. Falaju, who affirms the manifestation of creativity at all language levels, scientists put forward the assumption that violations, which are an integral part of linguistic creativity, also take place at any language level. Verbal creativity is realized primarily at the lexical level, but it can also move to the syntactic, discursive levels, materializing in the appropriate units.¹¹

Stylistic devices

Artistic style texts are recognized as potentially creative because they are the product of the creative imagination and creativity of the author. The author's creativity of such texts is characterized

⁹ Linguistic creativity in discourses of different types: Limits and possibilities : collective monograph / Ed. ed. I.V. Zykov. M.: R. Valent . 2021. - 564 p. ISBN 978-5-93439-625-2

¹⁰ Bazelevich , V.B. Language game as a form of manifestation of linguistic creativity // Philological Sciences. Questions of theory and practice. - 2015. - No. 8 (50) - S. 20-22.

¹¹ Korovushkin V.P., Falaju J.O. Linguistic and creative potential of the Nigerian-English pidgin as a manifestation of the modern socio-linguistic situation in Nigeria // Ural Philological Bulletin. Series: Language. System. Personality: Linguistics of creativity. 2013. No. 3. S. 32–42.

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by freedom in its implementation - the author combines the units embedded in the language in a variety of, most often unusual ways (at any of the language levels), due to which innovative words (nouns, verbs, adjectives), transformational words (for example, paronyms, homonyms), archaisms, paradoxes, oxymorons, alliterations, etc.

The phenomena of neologization

New words come into the language constantly, at all stages of its existence; this phenomenon is natural and historically conditioned. During periods of social stability, the processes of language development proceed measuredly and gradually, and language changes affect individual parts of the system. At the time of social upheaval, the processes of language development are accelerated; creates an impression of chaos and instability. The cognitive-cultural approach makes it possible to penetrate into the deeper layers of semantics, where the corresponding linguistic picture of the world is updated.

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