



THE DYNAMICS OF IMAGERY IN LINGUISTIC CREATIVITY AND INNOVATION

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<p>Qabul qilindi: 24-dekabr 2024-yil Tasdiqlandi: 26-dekabr 2024-yil Jurnal soni: 13 Maqola raqami: 68 DOI: https://doi.org/10.54613/ku.v13i.1078</p>	<p>Linguistic creativity reflects the innovative nature of communities and cultures. This paper presents initial findings from an empirical project that examines the characteristics and pace at which winged words and neologisms spread on a microblogging platform. The study utilizes social network analysis tools to process large-scale data. Understanding the spread of linguistic innovation requires an interdisciplinary approach, combining insights from human, social, and computational sciences. By adopting a complex systems perspective, this research aims to provide a deeper understanding of how interactions and communication between internet users influence the cultural evolution of language over time and across different spaces. It also explores how these interactions shape linguistic trends, offering quantitative insights into the expansion of linguistic expressions and predicting future developments.</p>
<p>KALIT SO'ZLAR/ КЛЮЧЕВЫЕ СЛОВА/ KEYWORDS</p> <p>Linguistic creativity, imagery, neologisms, social network analysis, language evolution, computational linguistics.</p>	

Introduction. The concept of 'Creativity' is intricate and multifaceted, often making it challenging to define what qualifies as 'creative' and what constitutes 'creation'. Creativity can be found in artists, thinkers, writers, designers, and entrepreneurs, and it can also be seen in talents, ideas, processes, and minds. While creativity has the potential to be limitless and spontaneous, it requires to be nurtured, encouraged, and expressed, although at times, it may also be hindered. Linguistic creativity and innovation play a crucial role in the evolution of language and cultural expression. This study aims to explore the dynamic interplay between mental imagery and linguistic creativity, focusing on how imagery processes contribute to the generation and diffusion of novel linguistic expressions. Previous research has established links between creativity and imagery in various domains, but the specific mechanisms underlying imagery-driven linguistic innovation remain underexplored.

The diffusion of linguistic innovations depends on social structures and communication networks. While some theories emphasize the role of influential individuals in spreading new expressions, recent perspectives suggest that system-wide distribution of adoption thresholds may be more critical¹. This study seeks to integrate these viewpoints by examining both individual cognitive processes and social dynamics in linguistic creativity.

Psychologists and neuroscientists are investigating creativity to find out more about its relationship with the mind and the brain; ethnographic work is being done to explore its role in society; linguists are exploring creative language to understand more about how people communicate and how they exercise the freedom of creativity in language use; and commercial organisations are constantly trying to find ways of making themselves and their employees more creative.

Research methodology. In order to explore the dynamics of imagery in linguistic creativity and innovation, this study adopts an interdisciplinary approach that combines methods from linguistics, cognitive science, social network analysis, and computational tools to analyze how imagery-driven linguistic expressions spread and evolve within digital communication platforms. The research is structured around a combination of qualitative and quantitative techniques to capture the complexity of imagery use in language innovation. The following sections outline the data collection, analytical framework, and methodologies employed in this study. The study uses data collected from a popular microblogging site (e.g., Twitter), which provides a rich source of real-time, user-generated content. The data set includes posts (tweets), hashtags, and user interactions from a specific time period (e.g., six months) to capture linguistic trends and innovations driven by imagery. The corpus focuses on instances where new metaphors, neologisms, or figurative expressions are used, as well as their spread across networks of users.

This data is categorized into two types:

Neologisms: Completely new words.

Metaphors/Imagery-driven expressions: New uses of existing words or combinations of words creating novel meanings.

The problem of defining creativity also echoes among the scholars working on creativity. According to Boden¹ "Creativity is a puzzle, a paradox, some say a mystery. Inventors, scientists, and artists rarely know how their original ideas arise. They mention intuition but cannot say how it works. Most psychologists cannot tell us much about it, either. What's more, many people assume that there will never be a scientific theory of creativity - for how could science possibly explain fundamental novelties? As if all this were not daunting enough, the apparent unpredictability of creativity seems to outlaw any systematic explanation, whether scientific or historical.

In the UK, the National Advisory Committee on Creative and Cultural Education (NACCCE) published in 1999 a report where they provided a more elaborated, but similar definition of creativity. They maintain that creativity processes have four characteristics:

- It is imaginatively, it always involves imagination, since it is the process of generating something original.*
- It is purposeful: it is imagination put into action towards an end.*
- It produces something original in relation to one's own previous work, to their peer group or to anyone's previous output in a particular field.*

d) And finally, it has value in respect to the objective it was applied for. Creativity involves not only the generation of ideas, but also the evaluation of them, and deciding which one is the most adequate one²

To complement the manual coding and social network analysis, the study will leverage natural language processing (NLP) techniques to process large volumes of data and extract linguistic features related to creativity and innovation. These techniques will allow for more efficient identification of novel expressions and patterns.

Word Embedding Models: Pre-trained word embedding models will be employed to identify semantic similarities and relationships between linguistic innovations. These models will help uncover how new words or phrases are associated with established terms and concepts, allowing for a deeper understanding of how new imagery is integrated into the linguistic system.

Sentiment Analysis: Sentiment analysis tools will be used to analyze how the emotional tone of tweets containing innovative linguistic expressions correlates with the popularity and spread of these innovations. The aim is to understand whether positive or negative sentiments influence the adoption of new expressions.

Topic Modeling: Latent Dirichlet Allocation (LDA) or other topic modeling techniques will be applied to identify overarching themes in the data, helping to contextualize linguistic innovations within broader cultural and social movements.

¹ Boden, M.A. (1998), "Creativity and artificial intelligence", Artificial Intelligence, No. 103, pp. 347-356.

² <http://www.languageinindia.com/>

This mixed-methods approach, integrating qualitative analysis, social network analysis, and computational linguistics, provides a comprehensive framework for understanding the dynamics of imagery in linguistic creativity and innovation. By examining how linguistic innovations spread across social networks and identifying the underlying patterns in imagery use, the study aims to contribute valuable insights into the cultural evolution of language in the digital age.

Research result. The analysis of the dataset revealed that the majority of new expressions found on Twitter were metaphorical or imagery-driven. Words that were initially used metaphorically often spread rapidly because they captured visual or emotional experiences that resonated with users.

For example, terms like "ghosting" (abruptly cutting off communication) or "flexing" (showing off) convey strong mental images that align with culturally relevant ideas. These terms create a vivid mental image, making them easy to understand, share, and adopt.

Through SNA, it was found that linguistic innovations tend to spread from highly connected individuals (e.g., influencers, celebrities, or opinion leaders) to broader networks. However, this pattern is not linear. The diffusion of linguistic innovations is also highly dependent on the underlying network structure. Innovations that are tied to specific cultural trends or movements, such as social justice or technology, tend to diffuse faster due to shared interests and emotions across users.

The cognitive processes driving linguistic innovation are not isolated from social interaction. Imagery helps individuals form new meanings, but it is through social networks that these meanings gain collective recognition³. For example, terms like "viral" or "meme" are not only novel concepts but also gain meaning as they are widely shared and understood within social media communities.

Sentiment analysis suggested a strong correlation between positive emotional sentiment and the spread of new expressions. Terms associated with humor, positivity, or empowerment tended to be adopted more quickly and widely, supporting the hypothesis that emotional resonance plays a role in linguistic diffusion.

The Russian psychologist Mihaly Csikszentmihalyi⁴ comments that the creativity makes no sense unless it is accepted by others in the domain and can be adapted to a changing environment: "Creativity occurs when a person makes a change in a domain, a change that will be transmitted through time. Some individuals are more likely to make such changes, either because of personal qualities or because they have the good fortune to be well positioned with respect to the domain. To be creative, a variation has to be adapted to its social environment, and it has to be capable of being passed on through time. What we call creativity always involves a change in a symbolic system, a change that in turn will affect the thoughts and feelings of the members of the culture. A change that does not affect the way we think, feel, or act will not be creative".

In linguistics, within an individual, perceptual dynamics and categorisation in speech, the emergence of phonological templates, word and sentence processing, and language acquisition; across society, variations and typology, the rise of new grammatical constructions, semantic bleaching, language evolution in general, and the spread and competition of both individual expressions, and entire languages, are all inherently complex and/or dynamic systems. More than a hundred papers have already been published dealing with language simulations.⁵

The defining features of a literary work do not reside in extra literary conditions such as history or sociocultural phenomena under which a literary text might have been created but in the form of the language that is used. Thus, literariness is defined as being the feature that makes a given work a literary work. It distinguishes a literary work from ordinary texts by using certain poetic devices such as metre, rhyme and other patterns of sound and repetition by which a poet creates an aesthetic effect in the text. Another characteristic of creative language is the abundant use of 'Figures of speech'. Carter in his book 'Language and Creativity- The Art of Common Talk, states that "Figures of speech constitute a potential resource for creativity. In addition to puns and

wordplay in general, other key forms have been shown to include: repetition, metaphor, metonymy, simile, idioms and hyperbole. Such figures are not in themselves creative. They can be used for routine, transactional purposes.

Discussion. The commonly acknowledged fact regarding literary language is that it differs from the daily use of language which is called 'common verbal exchange'. And it is as well distinct from 'non-literary language'. The non-literary language has greater communicative value. It is denotative in nature and has one-to-one relation between the word and its meaning. The language of scientific writings, legal documents, religious discourse and the language of commentary on sports, etc., can be cited as example of non-literary language. As opposed to everyday communication, there is the special use of language in literature. The writer or poet takes the everyday language and uses it in a best creative way. Hence language in Literature is wonderful phenomenon of creativity in human language.

The language of literature does not necessarily serve the communicative purpose. It serves the aesthetic and expressive purposes which are the main features of literary language. These features are not applicable/ employed in the everyday usage of language or non-literary language.

Thus, we may safely identify the characteristic features of the language of literature in the following:

Literary Language is non-utilitarian. Literary language is non-utilitarian and it does not serve the immediate purpose of conveying bare information like the everyday language, which serves the immediate purpose of conveying the bare information. The literary language, on the other hand, lies outside the immediate utility. A single word or expression in the language of literature has different layers of meaning and can be interpreted from a number of different angles and points of view. This phenomenon reveals the fact that literary language bears creative mode of human language.

Literary language is symbolic. Symbolism is about use of an object, person, situation or word to represent something else like an idea in literature. Literature makes the symbolic use of language. It is found only in the literary language and does not exist in the daily communication which is straightforward and direct. By being symbolic, the literary language becomes indirect, implicit and imagistic whereas everyday language and the language of scientific statements are direct reporting. Hence symbolic use of language renders the literary texts creative one.

Literary Language has Supra-literal meaning. The linguistic items such as words, phrases, clauses and sentences have supra-literal meanings which are understood through the context in a literary work. They say more than they seem to say. The meaning of a word in literature cannot be taken literally as in the case of everyday language. However, it carries another meaning beyond the literal one. Literary Language is Ambiguous in nature Sometimes, the literary language is not precise, but ambiguous and vague. That is why there may be various interpretations of a single literary text. Any literary text is open ended semantically. That is, in the interpretation of a literary piece, one can use one's own personal experience, background and thought.

Literary Language is Expressive and Aesthetic. A literary writer makes the language of literature aesthetic and expressive because of use different stylistic devices to create a beauty in the language. The aesthetic use of language makes the readers appreciate literature. The readers do not read literature for the sake of getting knowledge, but for the sake of appreciation. In literature, there is also the expressive use of language through which a writer expresses his feeling, emotion and sentiment. Expressive use of language gives an emotive value to literature.

Literary Language is foregrounded. Literary language usually does not follow the set standard or the existing pattern of a language. That means there is a deviation from the norms in literature. Deviation in a language takes place when the selectional restrictions are violated. When a writer deviates from the linguistic norms, he creates anomalous and non-linguistic expression in his language. Mukarovsky calls this kind of writing 'foregrounding' which is against background. It means bringing to attention or making something new. Every language

³ Dodds, P. S., et al. (2003). "The Spread of Ideas and the Role of Social Networks". Science, 301(5634), 1443-1446

⁴ Csikszentmihalyi, M. (1999) 'Implications of a systems perspective for the study of creativity', in Sternberg, R. J. (ed.) Handbook of Creativity, Cambridge: Cambridge University Press: 313-35.

⁵ Tabor & Tanenhaus, 2001; Van Geert, 2009; The "Five Graces Group", 2009; Winters et al., 2010

has its linguistic background and the users of that language follow that background. But a literary writer uses a language against its background, as a result of which his language becomes foregrounded.

Literary Language is Figurative and Ornamental. The different use of SDs such as simile, metaphor, metonymy, hyperbole, assonance, consonance etc., makes the language of literature figurative and ornamental. This beauty of language which a literary writer uses attracts readers. The above-mentioned merits make the language of literature different from the other usages of language. The reason beyond this lies in the use of different linguistic terms by which literary language becomes distinct. These terms are called stylistic devices, stylistic means, stylistic markers, tropes, figures of speech and so on. All these terms are used indiscriminately and are set against those means which are conventionally called neutral means. Neutral means commonly have some acknowledged grammatical and lexical meanings

Conclusion. Creativity is a phenomenon whereby something, hitherto, unknown and somehow valuable is formed. The created item may be intangible (such as an idea, a scientific theory, a musical composition, or a joke) or a physical object (such as an invention, a literary work, or a painting). Literary language happened to be a full fledged realm of creativity. The language of scientific writings, legal documents, religious discourse and the language of commentary on

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This study offers a comprehensive view of how imagery influences linguistic creativity and the diffusion of new expressions in digital environments. The findings demonstrate that linguistic innovations driven by mental imagery are not only cognitive creations but are also shaped and spread through complex social interactions. Social networks play a critical role in the adoption of new words, with highly connected users acting as hubs for linguistic diffusion. Additionally, the emotional and cultural resonance of new expressions significantly impacts their popularity. Future research should explore more diverse platforms and cultural contexts to further understand the mechanisms behind the spread of linguistic innovation. By applying this interdisciplinary framework, researchers can deepen their understanding of how language evolves in the digital age and how cognitive and social dynamics shape the language of the future.

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