

THEORETICAL AND METHODOLOGICAL PRINCIPLES OF CREATIVE DISCOURSE STUDY

Korotkova L.V.

Kherson State University

Ukraine

Summary. The article presents theoretical and methodological foundations of creativity research in discourse. Discourse is considered as a complex formation. The concept “creativity” is explained in the light of a multidisciplinary approach. Evolutionary tendencies in the interpretation of the phenomenon of creativity are revealed. The complex method of analysis of the English-language creative discourse is elaborated.

Keywords: approach, creativity, discourse, interdisciplinarity, methodology.

Formulation of the problem. Of all the mysteries of the world, the most important thing is the mystery of creativity according to Stefan Zweig, since antiquity thinkers have been struggling to find out the mysteries of the phenomenon of creativity.

The first approaches, attempts by the power of reason to comprehend the problem of creativity is already in the philosophy of Ancient Greece. Plato (427-347 BC) believed that the world soul was the basis of creativity. Aristotle distinguished three types of mind – active, contemplative, and which creates, the latter he denoted as *nous poi-etikos*.

There is a parable about how the gods hid the mystery of human existence from humans, and, having sorted a large number of different hidden places, they decided to hide it within the person itself. Perhaps it is time to try to solve one of the mysteries of Nature, the name of which is Creativity.

An interdisciplinary phenomenon of creativity is of great interest to researchers as it is one of the key concepts of the present. There are thousands of books and articles, an encyclopaedia of creativity, and this is a sign that creativity as an object is important. In each era, the meaning of creativity was different, it was determined by the essence of the era and its limits, and restrictions. Researchers of creativity claim that various books and articles contain over 1000 definitions of creativity. On the one hand, such

diversity shows the complexity of this phenomenon and, on the other hand, helps to explain it more or less adequately.

The word *create* originates from the Latin word *creatus*, the form of *creare* that means “to do, to make”. In Greek, it can be traced in *kreinein* meaning “to fulfill”.

Historical analysis shows that the concepts of creator and creation appeared at least 14,000 years ago in attempts to explain this world. However, in the relatively young English language, the word *creator* appears first only in the 13th-century texts. *Merriam-Webster's Collegiate Dictionary* states the earliest recorded use of the word *creative* is dated 1678, and the word *creativity* was not recorded until 1875. Despite the fact that Persians and Babylonians wrote of poetry and arts with admiration thousands of years ago, these dates show that creativity, as a generic phenomenon with a common essence for all these various activities, was not understood as precisely as it is now and certainly was not studied as broadly as it is now. The gaps between the dates also illustrate the intellectual difficulties of moving from *Creator* (uppercase) to a characteristic as an adjective (*creative*), then to the next level of abstract nouns *creativeness* and *creativity*, as an ability to be creative and, finally, down to *creator* (lowercase) as a creative person, regardless of profession. Actually, there is no match to our modern times when, according to some evaluations, more than half of all researchers deal with creativity in some form, including artificial intelligence.

In addition to the form change, the meaning of words *creator*, *creative*, and *creativity* has also changed. For example, in ancient and medieval history, only God was considered to be a Creator. Many, if not all, prominent figures of the past, while coming out with a new vision or some new product, used to think and say that it was God's idea – not their own idea or their own creation. They believed that it was God's decision or God's inspiration – the hand of God working through them. Humane explanation of creativity came much later: in the 20th century. However, until now, the above-mentioned *Merriam-Webster's Collegiate Dictionary*, 10th edition, explains the contemporary meaning of the word *creative* as ‘marked by the ability or power to create.’ Marked by whom? If you contemplate deeply, you still may find a slight trace of being ‘marked’ by God in the form ‘mark-ed’ [1, p. 840].

The term “*creative*” was used for the first time in 1678, as noted in Merriam-Webster’s Collegiate Dictionary. The modern meaning of the lexeme “*creation*”, which links the act of creation with human activity, evolved in the English language only until the XVIII century, but an abstract noun “*creativity*” was registered in Oxford English Dictionary about 1875 shortly after Frances Galton investigated the Genius. His famous work “Hereditary Genius” (1869) is considered to be the first significant date in the study of creativity and as the beginning of empirical studies of creativity and methodological innovation.

Creativity is an activity through which a new material or spiritual value is born for a person. Even in the era of Romanticism, the discussion on the concept of creativity began, which divided the philosophers into two camps. Representatives of the first thought that creativity was a mystical process, a divine inspiration and a gift, which the heavens endowed only with geniuses. The second camp persuaded that the genius was the result of many years of tireless work.

Nowadays, when there are changes in all spheres of society, when there are many non-standard situations that require a non-standard solution, the study of creativity issues becomes especially relevant. The phenomenon of creativity is considered in various areas of scientific knowledge: cultural studies, linguistics, pedagogics, psychology, sociology, philosophy, as well as in business, engineering, and technology.

Although there are many approaches to understanding creativity, there is still no general theory of creativity in scientific knowledge. Even if one does not consider the problem of creativity to be of global significance, the interest in this process is obvious.

Here is an example of one of numerous thoughts on definitions of creativity: “*Thermometers used to be made with liquid mercury. If you dropped one and the glass casement shattered the encapsulated mercury would separate into little balls. It was almost impossible to gather it all up without considerable effort as each attempt at capturing the fractured mess and trying to corral the mercury caused it to divide further*”.

Defining creativity simply is equally as frustrating as trying to corral liquid mercury. Succinct definitions for creativity appear very subjective to both the one doing

the defining and the reader of the definition. Most of us know something is creative when we see, hear, or experience it even if we cannot specifically tell someone why – it just is. It strikes a certain chord; it is something totally different and unique, or offers a new understanding or a completely new perspective; perhaps it evokes a strong emotional or physical response that takes the breath away, or it is something that causes us joy or wonder.

Obviously, creativity means numerous things to different people and can be defined in any number of ways. Creativity can also be defined at many distinct levels – cognitively, intellectually, socially, economically, spiritually, and from the finite perspective of different disciplines – business, science, music, art, dance, theatre, etc. [2].

The purpose of the article is 1) to substantiate theoretical and methodological principles of research of the English-language creative discourse; 2) to set the main approaches to the study of creativity; 3) to outline the algorithm and elaborate the methodology of the integrated linguopoetological analysis of the English-language creative discourse.

Analysis of studies and publications. Systematic research on creativity has been conducted since 1869 when Galton studied genius (Craft, 2001). In psychology, a major study of creativity occurred in the 1950's (Craft, 2001). According to Runco (2004), approximately 9000 papers on creativity were published between 1960 and 1991. With so much research available, it might be assumed that creativity has been defined. Indeed, creativity has been defined – by many researchers in many different ways depending on the aspect of creativity that is of interest to them and their field. “As early as 1960, Repucci counted between 50 and 60 definitions extant in the literature on creativity” (Parkhurst, 1999). According to Ebert (1994) the term creativity is used as if general agreement exists on the construct's definition; however, definitions are more often specific to particular authors than a matter of consensus. Currently, there are more definitions of creativity than there were in the 1960's [3].

In the era of *globalization, game* (E. Zimmerman, H. Chaplin), *innovation culture* (O. Vikarchuk, A. Postryakov, G. Sazonenko, O. Starovoit), *creativity* (M. Berdyaev, Y. Knyazev, S. Kurdyumov, A. Karapetyan, S. Manusyan, N. Meletenkov, A.

Pavlenko, R. Florida, R. Pope), *pancreationism* (K. Zabud'ko, W. Tatarkiewicz), *formation of interdisciplinary knowledge* (O. Koblyakov) and *synthesis* (F. Sattarova), *interpretative* (I. Dobrynin) and *paradoxical thinking* (L. Belehova, M. Epstein, A. Marina, N. Mankovskaya, J. Toshchenko), *postnonclassical scientific knowledge* (V. Stepin) modern linguistic studies demonstrate progressive movement forward, the result of which is the comprehension of objects from new positions and the solution of problematic issues with a higher degree of clarity.

Modern interest to the problem of creativity is due to the characteristic aspirations of the scientific thought of the XX–XI centuries to identify the underlying foundations of human existence, so the phenomenon of creativity is considered in various areas of scientific knowledge and arts. Analysis of statistical data shows that the interdisciplinary phenomenon of creativity is of interest to researchers on a global scale.

The paradigm of all-embracing creativity (creativism), according to a number of philosophers, changes at present the ideological paradigms of the past, and the problem of creativity gives researchers a good chance for manifestation of their own abilities to creativity.

On the basis of studies devoted to creativity, we can state the existence of various, and even opposing concepts and theories of creativity:

– *anthropological* approach (E. Basin, M. Berdyaev, G. Hegel, V. von Humboldt, M. Epstein, A. Maidanov, A. Maslow, V. Nalimov, A. Petrov, V. Petrova, Plato, S. Polytico, V. Solovyov, D. Attridge, R. Carter, N. Chomsky, R. Pope, J. Richards);

– *dialogical* approach (M. Bakhtin, D. Bogoyavlenska, G. Bush, M. Kagan, S. Markov);

– *emotional* approach (J. Bruner, A. Poincare, F. Barron, L. Briskman, M. Csikszentmihalyi, R. Koestner, M. Runco);

– *cognitive* approach (Sh. Carson, E. Edward, D. Kelley, A. Koestler, W. Gordon Lawrence, J. Guilford, J. Hunter, S. Kosslyn, D. Gentner and A. Stevens, A. Osborn, E. Smith, D. Perkins, G. Wallas);

– *cultural* approach (L. Tarasyuk, R. Shameeva, R. Beghetto, J.-M. Benoist, M. Helfand, J. Kaufman, P. Simon);

- *psychoanalytic* approach (E. Ilyin, D. Kelly, Z. Freud, K. Jung);
- *psychometric* approach (F. Galton, J. Guilford, E. Torrance);
- *synergistic* approach (S. Grishunin, I. Dubina, O. Knyazeva, S. Kurdyumov, D.

Chernavsky, N. Chernavskaya);

– *semiocentric* approach (M. Bakhtin, G. Bogin, J. Gilford, J. Deleuze, J. Derrida, D. Leontiev, K. Svasyan, S. Frank, V. Eco, M. Epstein, G. Fauconnier, M. Johnson, G. Lakoff, M. Turner, E. Semino);

– *interdisciplinary* approach (S. Isaksen, M. Murdock, T. Lubart, R. Sternberg, G. Puccio).

Scholars name five major criteria of creativity: *novelty* (ontological aspect); *value, significance* (axiological aspects); *perfection of performance* (aesthetic aspect), *creation of spiritual and material values* (axiological aspect), *creation or discovery of an unusual, unprecedented* (heuristic aspect), *self-expression, self-affirmation and self-improvement of a human being* (humanistic aspect).

It is believed that the formation of a new ideological paradigm of global creativity, the essence of which is the recognition of the ontological status of creative processes, their primordiality as some kind of ultimate totality (V. Yakovlev, L. Yatsenko), is currently being formed.

The relevance of the study of creativity in discourse is supported by a burst of scientific interest in the consideration of linguistic and discursive phenomena in terms of their creativity and multimodality. This approach makes it possible to find out the features of linguistic and creative activity of the author and the reader.

Considerable attention in contemporary linguistics is paid to the creative processes of developing and mastering the world. The integral paradigm of modern scientific knowledge determines inclusion in this description of the categories of aesthetics and cultural studies, linguistics, literary studies, psychology and philosophy. The multidimensional phenomena of discourse, creative discourse in particular, belonging to the key concepts of modern linguistics, are explored on the basis of the principles of cognition that prevail in science today.

In linguistics, creative discourse is studied in comparison with the routine one (V. Demyankov, V. Karasik, D. Attridge, M. Boden, R. Carter, McCarthy, R. Pope, J. Richards); in comparison with tradition, the formation of a creative name in the USA is considered (Y. Sergaev); creativity of grammatical categories is developed (H. Remchukova), word-formation (O. Iriskhanova); as a mechanism of creativity, a language game in the communicative space of the media, TV shows, TV / radio interviews, online blogs and correspondence, advertisements is analysed (L. Cherny, C. Kramersch); games with the names of politicians in modern media text and onomastic games in the discourse of Russian and Bulgarian media (L. Tsoneva); language game as a form of manifestation of linguistic creativity (V. Bazylevych, T. Gridina, V. Sannikov, E. Tarone); creative heuristics of children's speech is investigated as verbal creativity (T. Gridina); the semiotics of creativity is compared with the linguistics of creativity (V. Feshchenko); lingosemiotic creativity is studied in the discursive space of science fiction (A. Olianich, L. Rylshchikova); the creative potential in translation is highlighted (A. Bolshova, M. Ivanitskaya, A. Rebry, J. Rybinskaya, W. Wilss).

The methodology for research of creative discourse proposed by us is based on the principles of anthropocentric, dialectical, dialogic, diachronic, integral, interpretive, intermodal, linguistic, linguocultural, linguopoetological approaches to linguistic and speech phenomena and patterns of their functioning in the English-language creative discourse.

It includes a multi-level analysis and system-functional description of the discourse as a speech product, based on anthropocentric, discursive, linguocultural, interpretive, stylistic linguistic paradigms, as well as a paradigm of all-embracing creativity. The choice of the methodological basis is conditioned by the need for the study of English-language creative discourse from broad philological positions.

The research methods are based on the interparadigmatic approach to the study of the phenomenon of creativity in the English-language discourse. The ontological and epistemological characteristics of creativity of the English-language discourse have been traced and established from the ancient times to the present with the help of a combination of general scientific inductive and deductive methods.

The comprehensive methodology for analysing creativity in the English-language discourse includes a number of methods applied in accordance with a particular stage and aspect of the study. The main ones are: *linguistic discourse analysis* (for creative discourse modelling and determination of its structure); *interpretive-textual, using the technique of analysing stylistic tropes and figures* (to describe the status of creative discourse), *symbolic, inference and contextual analysis* (to find out the meaning and explication of the meanings of local symbols), *intermedial analysis* (to find out the relations and forms of interaction of languages of different types of art within creative discourse), *hermeneutical and the method of linguopoetological analysis* (to find out how different means of language are used by the writer to implement his artistic conception and giving emotional and aesthetic influence on the reader).

Definitive and thesaurus methods involving the use of mythological and special dictionaries of symbols (to find out the value of the symbol, its connections and functions not isolated, but in the middle of a large symbolic system); *textual-analytical method of philological reading, in other words, the careful method of thoughtful, slow reading and an introspective method* (for understanding the ideological purpose and the interconnection of all units of discourse).

The methodological basis for the study of creativity is its *ambivalence* (O. Gagarin, O. Shentsova, A. Logunova), *anthropological* (G. Altshuller, N. Berdyaev, A. Maslow, Plato, S. Polytico) and *democratic character* (V. Bazylevych, N. Berdyaev, L. Vygotsky, Descartes, A. Rusakova, V. Rusakov, L. Yatsenko, T. Amabile, D. Attridge, R. Carter, G. Cook, D. Crystal, M. Boden, Sh. Carson, McCarthy, M. Howe, J. Maybin, R. Pope, R. Sternberg, J. Swan, J. Richards, K. Robinson; K. Urban, N. Vandermark), *deviance* (Y. Gilinsky, Y. Clayberg, N. Fateyev, J. Guilford, E. Torrance,) *dialogicity* (S. Markov), *dynamism* (E. Sosnin, B. Poisner, P. Cohendeta, D. Grandadama, L. Simon), *discursivity* (V. Demyankov, V. Karasik, S. Norris and R. Jones), *elitism* (N. Berdyaev, F. Nietzsche, H. Ortega y Gasset, A. Schopenhauer, F. Galton, R. Jacobson), *integrativity* (S. Riley), *intermediality* (T. Bovsunivska, N. Dmitrieva, A. Timashkov, V. Chukantseva, A. Hansen-Löve), *ludicity* (V. Cassone, A. Rafinski, G. Rockwell, H. Shmidt, Anne-Marie Schleiner, S. Walz), *interdisciplinarity* (L.

Kononova, D. Bohm, S. Isaksen, M. Murdock, M. Csikszentmihaly, G. Pussio, A. Zichichi), *paradoxicality* (M. Berdyaev, P. Valerie, V. Dementiev, O. Zhigadlo, A. Koblyakov, I. Kishtimov, A. Marina, E. Temyannikova, R. La Croix, G. Deleuze, J. Mackie, M. Michalko, G. Priest, K. Tanaka), *synthetic character* (J. Goethe, V. von Humboldt, M. Epstein, A. Zis, A. Koblyakov, S. Mednik, S. Norris), *versatility* (A. Whitehead, V. Grigoriev, V. von Humboldt, Plato, O. Potebnya, N. Chomsky, R. Carter), *phenomenality* (N. Berdyaev, I. Dubina, L. Yatsenko, Y. Eysenck).

We propose methodology of the integrated linguopoetological analysis of English-language creative discourse which includes 7 stages.

The first stage. Generalization of theoretical approaches to the study of creativity within the framework of the latest integrative research paradigm with the purpose of developing its own complex methodology, which includes methods and techniques of analysis, in particular general scientific, interdisciplinary, traditional and newest linguistic; development of a terminological apparatus for the discovery of non-lingual and linguistic factors of creativity; specification, clarification and illumination of the concepts of creativity (in broad and narrow sense) and creative discourse.

The second stage. Within biographical and diachronic approaches in order to establish the time limits for the formation of this type of discourse, the specification of its author, the method of complex study of non-textual factors of the language personality of the author of the English-language creative discourse was used. These factors include the worldview, in particular, artistic, individual psychological peculiarities, conditions for the formation of linguistic consciousness, belonging to a certain social environment, social ideology and literary direction, as well as the facts of the biography, the specific socio-historical conditions of creativity.

An overview of critical literature, essay, epistolary, memoir, prose, journalistic texts, diaries of fundamental importance was made for a) better acquaintance with the author of the discourse, b) fixation of the investigated material within the framework of the premodernist, modernist and postmodernist periods, c) highlighting of formal characteristics of the English-language creative discourse.

The third stage. The verbal component of the English-language creative discourse is the material of graphic, phonetic, morphological, lexical, syntactic, semantic and stylistic analysis. With the help of the inductive method, the linguo-stylistic and compositional-stylistic techniques were first analysed as an expression of creativity of the English-language discourse, and then on their basis the essential characteristics, heterogeneous features of the English-language creative discourse were deduced: aesthetic, intelligence, eloquence, stylishness, uniqueness.

The fourth stage. Considering that the features of culture depend on the specifics of the use of the language of symbols, using the method of lexicosemantic analysis of meaning of words, the method of deconstruction, as well as using the hermeneutic method, contextual and symbolic analyses, cultural symbols were discovered, analysed and classified. Cultural symbols are significant for the author of discourse in connection with his conception and scope of author's background knowledge.

Definitive and thesaurus methods with involving the use of mythological and special dictionaries of symbols allowed to find out the meaning of the symbol, its connections and functions not isolated, but within a large symbolic system.

The fifth stage. In the process of cultural approach, creative discourse was considered as one of the forms of cultural activity of the person-creator, and the products of this activity – texts – were studied in conjunction with other discourses: architecture, painting, cinematography, music, theatre, photography.

With the help of cultural, linguopoetological, intermedial and intertextual analyses, indicators of intermedial interaction were characterized, the concept of “*ekphrasis*” is specified, and linguistically relevant differential features of creative style are outlined. Ekphrasis, indicators of intermedial interaction and differential features of creative style highlight stylistic factors of the world-view of the English-speaking artist of the word.

The sixth stage. To study the deep structure of the English-language creative discourse the general method of linguistic discursive analysis was used, which made it

possible to define and describe the key complementary principles of the English-language creative discourse architectonics: ekphrastic, ludic, paradoxical, synesthetic and symbolic, as well as their functioning.

The seventh stage. To reproduce the author's creative idea embodied in the English-language creative discourse, to reveal the mechanism of its creation and playpoetics, to comprehend the ideological purpose and the interconnection of all units of discourse, the method of decoding, methods of linguopoietic analysis, introspective and contextual-interpretation methods, the technique of analysing stylistic tropes and figures were used.

Conclusions. Creativity is an extremely complex interdisciplinary phenomenon. In every era the meaning of creativity was different, it was determined by the essence of the era and its boundaries and limitations.

Creativity developed in the course of evolution as the ability of a person to create something new, answering emerging needs and adapting to the surrounding environment, remains one of the most mysterious problems of modern science, and the very term "*creativity*" – with all its significance for philosophical, psychological, linguistic and other descriptions – remains one of the most vulnerable.

Usually, the term "*creativity*" means the discovery of something new, previously unknown. It is considered that the main criterion of creativity is novelty. But it is rather difficult to distinguish fundamental novelty from ordinary one. The lack of a clear criterion for novelty of human creativity is well said in Franz Kafka's "Before parabolas": "The words of the wise are like parables. When the sage says: 'Go there,' he does not mean that you have to go on the other side. No, he means some legendary 'There', something that we do not know, which he himself could not more accurately denote."

Creativity is a vital, immanent sign of the universal cultural space, its ontological attribute. As an anthropocultural, multifaceted, interparadigmatic, generic, transhistorical phenomenon, creativity exists in any structure of the universe of Homo sapiens and has a constructive, conscious and purposeful character. Playfulness, elegance, aesthetics, significance, skill, novelty, originality, attractiveness, stylishness, uniqueness are inherent components of creativity.

In the broadest sense, creativity is a mysterious, kaleidoscopic, complex construct, in the analysis of which various aspects are considered: the era, the environment, the person-creator, the process, the product.

Creativity in the narrow sense is intellectual, intentional linguistic activity of Homo creans, Homo creativus, Homo lingualis, which has sharpness of thought, aesthetic sensation of beauty, wit, non-standard thinking, creative imagination, which is embodied in the new original use of a holistic system of linguistic means and techniques, their aesthetic unity, for experimental development, cognition, and interpretation of the “external” and “internal” worlds from a unique panoramic viewpoint.

In both broad and narrow sense, creativity is one of the most active states and manifestations of human mental activity related to the highest degree of freedom. By its content and nature, creativity correlates with the intellectual game: any creativity is impossible without a game, and in any game there is always a moment of creativity.

The English-language creative discourse is an experimental, integrative, complex artistic and aesthetic communicative open formation, in the process of creation of which the linguocultural, mental and extra-linguistic activities of a holistic creative person are involved.

Aesthetics, intellectuality, eloquence, uniqueness, stylishness are heterogeneous signs of the English-language creative discourse, which reveal its multidimensionality and manifest panoramic vision of the world.

List of used sources

1. Runco MA, Pritzker SR, eds. 1999. Encyclopedia of Creativity. San Diego, CA: Academic
2. Thought on definitions of creativity. Electronic resource : <https://thesecondprinciple.com/creativity/creativity-essentials/on-definitions-of-creativity/>
3. Webster dictionary definitions of creativity Joyce R. Robinson, M.S.ED. Volume III, Issue 2 – Summer. Joyce R. Robinson, M.S.ED. Southern Illinois University at Carbondale.