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Linguistic creativity in British media discourse

Saule Yeskendir*

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Nurkesh Zhumanbekova

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Zhainash Nurzhanova

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Abstract

Relevance. The relevance of this work is due to the need to study the different manifestations of linguistic creativity in contemporary British media discourse, as it serves as a benchmark for the preparation of journalistic materials worldwide. This is driven by the desire to create universal models used to maximise the readership's attention.

Purpose. This article aims to investigate linguistic creativity in the English-language press, assessing the linguistic potential of phonetic, lexical-semantic, morphological, word-formation, and stylistic means.

Methodology. The methodology involves theoretical comprehension of the works of modern linguists, comparative research of linguistic creativity aspects, and structural, linguistic, and contextual analysis in the study of occasional lexemes in British media discourse.

Results. This article evaluates the linguistic potential of certain linguistic units in modern English-language newspapers. It provides examples of occasional use of lexical-semantic, word-formation, and stylistic transformations in various content types. It also investigates partial and full telescopic, haplogy units, and the reasons for the appearance of neologisms in media discourse.

Conclusions. The materials presented in this work apply to the diagnosis of corpus data in the context of English-language media discourse. They are also suitable for assessing the limits of lexical-semantic transformations and the productivity of certain word-formation models used to create new lexemes. Additionally, they help form the culture of application and use of occasional vocabulary and neologisms in modern journalistic practice.

Keywords: linguistics; English-language press; newspaper; word-formant.

Introduction

Traditional linguistics observes lexical innovations through the prism of linguistic and extra-linguistic factors by pointing at the influence of historical, social and psycho-emotional preconditions for the formation of

neologisms and occasionalisms. However, the vocabulary often makes supplies through lexemes to create a humorous, ironic, satirical effect, which engages the author to resort to non-standard use of lexical, morphological, word-formation and structural resources. Modern English

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*Corresponding author



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media discourse demonstrates how important it is to study all linguistic manifestations, to keep track of productive and non-productive word-formation patterns and to understand the limits of the linguistic potential of certain lexical, syntactic, stylistic and morphological means. For example, the work of A.V. Pavlova and T.A. Guralnik [1] aims to investigate the role of the game component in the process of vocabulary enrichment on the example of modern English by studying the nature, patterns and evaluation of the results of the language game.

The book of D. Adger [2] "Language Unlimited: The science behind our most creative power" uncovers the deep foundations of the human ability for language learning, grounding not only on linguistic research but also using interdisciplinary fields of knowledge: neuro- and cognitive science, sociology and psychology. The author brings the fundamental factors that influence the use of linguistic resources in terms of linguistic creativity to the public attention through syntactic structure, compositionality and recursive nature. These aspects are the subject of research in the context of human abilities in terms of formal linguistics and sociolinguistics as well as machine learning. O. Demenchuk [3] investigates lexical-semantic derivational models and the ways of their explication on the example of Ukrainian and Polish lexical units, studying linguistic and psycholinguistic models and comparing them with each other. The author represents lexical-semantic transformation by theoretical constructions, reproducible with a certain frequency. The results of this study showed the relevance of both linguistic and psycholinguistic modelling. The choice of the method of semantic derivation should consider the informant's reaction to the word stimulus.

The linguists B. Kortmann and B. Szmrecsanyi [4] observe morphosyntactic variations present in English-language media discourse, paying special attention to the non-standard use. Thus, the authors analyse which morphosyntactic features are the most and the least frequent, which innovations can be considered occasional and which lexemes are prosaic, as well as which patterns can be identified in seven regions of the world (pidgins/creoles) and which morphological and syntactic patterns can be distinguished in each of them. The authors A. Bergs and N.A. Kompa [5] investigate language creativity in the context of two options: F-creativity and E-creativity, the difference between which relates to more practical than theoretical parameters. The authors conclude that most of the examples discussed in the paper are illustrative of F-creativity that characterizes the models presented by a high or medium degree of linguistic productivity. E-creativity leads to new and unexpected innovations in terms of linguistic creation and reveals the degree of creativity of the author. Often such lexemes feature in the language of advertising or media, where linguistic exclusivity is of particular importance.

The purpose of this study is to form an idea of linguistic creativity in English-language media discourse at different linguistic levels: lexical-semantic, morphological, word-formation and stylistic. The study investigates neologisms, occasions and telescopisms appearing in newspaper texts and their functionality in socio-political, economic and medical contexts. The object of the article was to analyse

the British press in terms of the models and instruments used in language creation to influence the readership.

Materials and Methods

The methodological basis of this work relies on theoretical developments regarding linguistic creativity in modern language discourse and the assessment of linguistic resources in terms of creating neologisms and occasional lexemes. The authors investigated the importance of the game aspect in the use of new lexical units in the context of modern media and press and researched the specific functioning of innovative units in English-language contexts. The authors used an analytical-synthetic method to analyse the works of modern linguists. The method of linguistic analysis helped to diagnose the possibilities of word-formation and morphological formants as well as the limits of lexical-semantic transformations of the English language. The structural analysis deals with word-formation structuring of new words and searching for models of telescopic formation. The contextual analysis helped to determine the context in which a particular linguistic unit finds its place in British newspapers. The comparative method applied a comparative analysis of the works of modern linguists. These methods have contributed to the study and determination of the main patterns of linguistic creativity of modern English.

The first stage of this study involved an analysis of contemporary works on linguistic creativity covering the following aspects in particular: linguistic game, creation of neologisms, traditional and non-traditional approaches to linguistic creativity, news and advertising as well as sources of reinterpretation of lexical-semantic meanings. Further, the authors studied onomasiological structures, originality and efficiency in linguistic transformations, logical accent, non-standard sounding and phonetic changes, as well as models of lexical-semantic reinterpretation, language innovations in social networks, structural features of language and types of linguistic creativity. Beforehand, the authors selected the articles and books analysing the above-mentioned aspects of linguistics with the required fragments translated from English into Russian.

At the second stage, the researchers investigated the possibilities and specific features of linguistic creativity in British media discourse on the example of neologisms and occasional lexical units used in modern newspapers: The Times, The Economist, Independent and The Guardian. Partial, full telescopisms and telescopisms built on hapology was the subject of analysis as well as neologisms related to political activity and social processes in the world, based on terminology related to the pandemic coronavirus. The functioning of occasional lexical units at different linguistic levels pointed out its specific features: lexical-semantic, morphological, word-formation and stylistic features. These findings featured examples of the use of these linguistic units in English-language contexts (social, economic, political and medical) in the British press for different years (from 1992 to 2022). The focus was on the specific features of word formation and the creation of new lexemes as well as their structural or lexical transformations. The results of the study underwent comparison with the results of the works of modern linguists dealing with the problems of linguistic creativity.

In the final stage of this study, the authors formulated the key conclusions based on the results of the work, summarizing the assessment of linguistic creativity in British media discourse. The researchers emphasized the priority problems of linguistic creativity when pointing out promising scientific directions. The in-depth study of the mechanisms, methods, resources and possibilities with regard to linguistic creativity has made possible to draw basic considerations regarding the use of different linguistic resources to create new words or to reinterpret already known meanings.

Results

The constant need to influence the reader requires seeking for newest brightest, figurative, emotional and expressive means, using the creative potential of linguistic units. The headlines and slogans of British newspapers are highly expressive, providing not only informational richness but also emotional and expressive content. The linguistic creativity of media texts emerges in the direction of the active use of neologisms, occasional words and phraseological transformations. The following factors are important for the creation of new nominations: the author's role and lexical-syntactic combinability. Modern English-language media texts embrace playful techniques such as the play of polysemantic and homonymic words, and the creation of occasionisms, neologisms and paronymic units. The techniques of language play include cognitive mechanisms based on semantic compression, language experiments and verification of linguistic resources. The discursive nature of linguistic creativity relies on the possibility of varying the form/content of linguistic units based on their associative and formative potential [6].

Linguistic creativity encompasses easily readable graphical and/or sound lexical-semantic modifications at the graphical and phonetic levels. The deviations in word form should be recognizable to the reader, since the rules of the language game stipulate that the addressee or recipient of the message must decipher the lexeme that served as the basis for the phonetic experiments. Deliberately misspelt words appear for a jocular, sarcastic, humorous effect, thus changing the semantic structure of the prototype word. For example, the word "attachmeant" means a file you wanted but forgot to attach to an email: the irony of the phonetic variant plays on the homonymy of the morphemes "ment" (noun suffix) and "mean" (past form of the verb "to mean") [1]. The occasional unit "Jeez" widely replaces the word form for "Jesus": "Oh jeez, rock numbers!" [7].

Morphological creativity involves modifications of the grammatical categories of words based on the so-called paradigmatic analogy, which leads to the formation of new word-forming morphemes. For example, the lexeme "foodoir" is a book that is both a cookbook and a memoir, analogous to "femoir", a memoir written by a comic woman (the suffix "-oir" is given the meaning of belonging to a memoir. "One of the latest examples of that is the term "foodoir", a book or blog which combines a personal memoir with a series of recipes" [8]. The lexeme "blogvine" is a way of conveying information through the blogosphere, the word "vine" (vine) moves into the category of suffixal morphemes: "Word was rife along the

female backpacker blog-vine. Unfortunately, it hadn't reached me until now" [9; 1].

The lexical-semantic level involves the use of playful techniques at the lexical and lexical-semantic levels for ironic, humorous or pragmatic effect through the semantic approximation of a prototype and newly formed words. For example, ("Coffee Party" – a political movement in the United States that was formed in opposition to the Tea Party movement and "Facebook fasting" – reducing active time spent online. Here we also have "Lake Wobegon Effect" with meaning of overestimating one's capabilities): "Competing online essays have proclaimed her blockbusters a Christian allegory, an attack on capitalism, and a rallying cry for the tea-party movement" [10], "There are several potential explanations. Some are psychological; the Lake Wobegon effect" [11].

The word-formation level is the most common way of linguistic creativity, where productive models undergo formation through mixing, composition and abbreviation. Syntagmatic combinations (e.g., "webinar") are created by reducing two words occurring in the text in sequence, where associative combinations include the original words connected in some way (e.g., "shopaholic"): "Our webinar will explain the election's impact on American politics and the world" [12; 1]. There are lexemes formed by a combination of an alphabetic abbreviation and a root: "noogler" (new Google employee), "voool" (too good), "chext" (chequebook transaction record): "That's a lot of those cringey Noogler caps" [13].

Many blends are associative. For example, the term "Brexit" (the possibility of Britain leaving the European Union) was created using a combination of the words "British" or "Britain" and "exit") and has many invariants: "Brexodus", "Bremain", "Breturn": "Meanwhile a neurotic pro-Brexit press shrieks that anyone who voices doubts about the country's direction is an unpatriotic traitor" [14]. The nomination "Neverendum" appeared to refer to a failed referendum or one that will never take place: "So Iain Duncan Smith says get on with triggering Article 50 or risk a "neverendum" as that is the will of the people" [15].

Telescopisms are notable in the production of occasional lexemes in modern English-language journalism, formed by splicing the full form of the first lexeme with the apheresis of the second lexeme: "Baraxit" ("Bara(ck)" + "(e)xit)", "Obamicon" ("Obam(a) + (emot)icon"). The journalists play with haplology units, whose distinguishing feature is the use of a common sound or several sounds at the junction of affixal morphemes: "Barackberry" ("Barack" + "(B)ackberry"), "Trumpaganda" ("Trump" + "(pro)paganda"): "MOVE over, iPhone; the latest must-have gadget for international men of mystery is the BarackBerry" [16]. In addition, lexemes from other languages make entrance as word-forming elements: "Bushenfreude" ("Bush" + "-en" + "freude" (joy): "The Return of Bushenfreude" [17].

The noun suffixes (-ac, -aholic, -ate, -athon, -ation, -crat, -esque, -eer, -fication -holic, -i, -ie, -ian, -ion, -ism, -ist, -ista, -ite, -itis, -kin, -le, -let, -mobile, -o, -oid, -osis, -phile, -phobic, -s, -ster, -tard, -ville, -y), adjective suffixes (-able, -al, -ed, -ian, -ing, -less, -oid, -y), verb suffixes (-fy) and adverb suffixes (-ly, -ward, -y) are the most

productive in British media discourse [18]. Neologisms-telescopisms can be divided into three main groups:

1. Full, formed by merging two truncated bases: “biotecture” = “biological” + “architecture” (architectural project with biological elements), “celebrality” = “Celebrity” + “reality” (TV show featuring a famous person), “chugger” = “Charity” + “mugger” (someone who collects money for charity in the street). “Glass fronts of the homes near the Earthship Biotecture visitor centre face south, like sunflowers following the light” [19], “Now chuggers are knocking on our front door again, usually around 7 pm” [20].

2. Partial telescopisms, formed by merging the truncated base of one word with the full form of another word: “poliblogger” = “politician” + “blogger” (politician studying online magazines), “entrepreneurd” = “entrepreneur” + “nerd” (private entrepreneur running an IT business), “craptabulous” = “crap” + “fantabulous” (horrible) and “workaholic” = “work” + “alcoholic”: “Which grand old man of American literature introduced us to “borpers”, “entrepreneurds” and “cyberflaneurs?”” [21], “A new academic paper argues that workaholicism is often unfairly seen as a negative phenomenon for individuals and society” [22].

3. Telescopisms-haplogues, which share a common sound at the junction of the components: “sheeple” (“sheep” + “people”) and “Gleek” (“Glee” + “geek”), “winterval” (“winter” + “interval”) and “blaccent” (“black” + “accent”): “Enemies of the sheeple: why do pop stars fall for conspiracy theories?” [23], “Try a fairground ride at the Winterval festival” [24].

The stylistic innovations are the result of language games based on stylistic techniques to create a new word or another meaning. Paronomasia or puns are the result of a combination of lexical units that have one phonetic variant but significant differences in etymology and semantics. For example, “playbourer” is a person used to obtain monetary rewards in computer games, “sofalizing” is the use of Internet communication for socializing: “Rowenna Davis investigates the world of “playbourers” who make their living farming gold in World of Warcraft” [25]. Hyperboles also take place, such as “Frankenstorm” (strong storm), “nanobreak” (too short a time for vacation): “Hurricane Sandy: state-by-state conditions as “Frankenstorm” nears” [26; 1]. There are frequent lexemes in English media discourse formed from two bases and spelt with a hyphen: “risk-adjusted”, “mutual-fund”, “fund-management”, “above-average”, “risk-free”, “pension-fund” and “fund-management” [11].

Neologisms by authors used in British discourse are not always easy to identify in terms of meaning, since this process requires the recipient to have some knowledge. For example, the neologisms “rumint” (“rumour” + “intelligence”) denote intelligence obtained from unverified sources, “spamalanche” (“spams” + “avalanche”) is a large flow of commercial information. Another example: “previvor” (“pre-s” + “survivor”) is a person with symptoms of cancer [27]: “They call me a “previvor”, meaning I have a genetic predisposition to cancer but I haven’t developed it” [28], ““Spamalanche”: Workers return to thousands of amassed emails” [29], “I’m looking for space, as a previvor, to mourn” [28].

The language of mass media demonstrates the highest dynamics and the greatest innovativeness in the creation and use of new lexemes, which is due to the linguistic fixation of new technologies, events and phenomena: For example, the neologism “twitterati” means a person with thousands of followers on Twitter, formed from two lexemes: “Twitter” for social networking, “glitterati” for socialites. In turn, the lexeme “glitterati” is a combination of the word’s “glitter” and “literati” (“intellectual society”): “The new Twitterati flocked to Chinese citizen journalists, who gained 42% more China-based followers between December 2019 and April 2020, as well as to foreign media (31%) and political activists (23%)” [30]. A confirmation of the semantic reorientation is the word “snowflake” with the meaning “hypersensitive people”: “But in the 12 months preceding the website, snowflake entered the general lexicon as the epitome of Trump’s opposition” [31].

In the context of campaigning in the United States a huge number of neologisms for political views have emerged over the past decade: “alt-right” (alternative right), “birther” (someone who believes that Barack Obama is ineligible for the presidency because he was not born in the United States), “Vichy nostalgics” (Republicans who favor Trump). More examples are “Annabel” (member of the Scottish Labour Party), “Obama-oid” (supporter of Barack Obama’s political activities): “Since Harris announced her candidacy, neo-birthers have been concocting spurious stories about her origins” [32], “She has moved away from two key National Front constituencies: the anti-government, small shop-keeping middle classes and the Vichy nostalgics” [33].

About 50 occasional lexemes are associated with the personality of Donald Trump, whose fans have nicknames: “Trumpians”, “Trumpettes”, “Trumpistas” or “Trumpites” with the White House nominated as “Trump World”, “Trumpville”, “Trumplandia” and the political direction referred to as “Trumpism”. “Anne McElvoy asks Jennifer Horn, founder of the Lincoln Project, a conservative coalition that campaigned against the president, why Trumpism proved so attractive to swathes of America” [34]. Fans of modern U.S. politics are called “Bidenistas” in the press, and the policies of President J. Biden’s Bidenism: “The administration’s decision to set an expiry date for the most important portion of its family’s package illustrates a quirk of Bidenism” [35].

Neologisms associated with the words “Euro”, “Europe”, and “European” are widespread. These include the following lexemes: “Europhilia” (support for European integration), “Euroscepticism” and “Europhobia” (opposition sentiments): “This debilitating condition, of Europhiliac insensibility to the feelings and attitudes of national electorates, is now dangerously widespread in the European political class” [36]. The lexeme “Eurogeddon” created from the words “Euro” and “Armageddon” refers to the inconstancy of the single currency of the European Union. The following terms appeared in the same way: “Geuro” = “Greek” + “Euro” (Greece’s new currency). From the name of the state and the word “-exit” come many terms indicating the possible exit of the country from the Eurozone (“Quitally”, “Czechout”, “Byelgium”, “Outstria”, “Departugal”, “Byeprus”, “Extonia”,

“Maltalavista”): “Perhaps Quitaly would be more elegant” [37; 38].

During the Covid-19 pandemic, many neo-covidisms appeared in British media discourse: “covexit” (“covid” + “exit”) – the exit from covid mode, “maskne” (“mask” + “acne”) – the rash due to frequent wearing of the mask, “lockstalgia” (“lockdown” + “nostalgia”) – the feeling of slight sadness to the period of isolation. More examples are: “twindemic” (“twin” + “pandemic”) – flu outbreaks parallel to Covid-19, “mask-shaming” (“mask” + “shaming”) – someone who hates masks, “coronials” (“corona (virus)” + “millennials”) – children born during the pandemic [39]: “As we begin the economic fight of our lifetimes, we will look back with lockstalgia on the cocoon days of banana bread and Zoom family quizzes” [24]. The affixation “maskless” (“mask” + suffix “less”) is also used: “Boris Johnson seen maskless in hospital as cases among MPs rise” [40].

In connection with the full-scale invasion of Ukraine by Russia, many military terms have appeared that are actively used in British media discourse (“neo-fascism”, “denazifying”, “rushism”), as well as terms denoting support for a dictatorial regime (“putinist” and “Putinism”). “The biggest difference between the old Cold War and the new one is that authoritarian neo-fascism is no longer just an external threat to America and Europe” or “Putinism is breeding in the heart of the Republican party” [41].

Linguistic creativity is active in British media discourse as modern journalism takes advantage of the development of linguistic and extra-linguistic means as well as methods of mass influence on readerships around the world. Print and electronic media use paradoxical language or phrases that play with word forms and speech structures. Therefore, mass communication is a manifestation of the game aspects of human activity, displayed in a number of parameters.

Discussion

Neologism is a word, meaning or expression considered an addition to the language at a certain time. The main property of this type of unit is novelty as they do not belong to the general and special vocabulary and are not part of slang or technical jargon. Changes in the vocabulary of language occur through a change in the relationship of the name (signifier) to the named thing (signified). The new word enters speech for three main reasons: the need for nomination, accent or to give beauty to the language. The motivation behind the creation of new words is the desire to name certain things in unusual ways to test the limits and possibilities of linguistic structure. Information technology leads to a rapid updating of the linguistic resources of the English language when the vocabulary is actively enriching with communicative lexical units. Social networks have brought many abbreviations, acronyms and graphic variants into the lexical units, being one of the most creative platforms in terms of constructing new linguistic units to implement linguistic and creative abilities as well as to develop and demonstrate one's own idiosyncratic style.

According to A.V. Pavlova and T.A. Guralnik [1], language play involves aestheticism (focus on process, not result) and conventionality (knowledge of linguistic laws

and rules). Unconventional use of language as well as a combination of different linguistic means is associated with a conscious production of non-normative use of language and appeals to the linguistic competence of the addressee. Based on a study of the British press, the authors note that modern newspapers use linguistic resources (lexical-semantic, structural and word-formation) in order to highlight the word in context: the new word makes appearance in brackets to create an additional visual effect.

Neologisms in English emerge under traditional processes of word building in English morphology by the formation of lexemes with new meanings or new words. The author R.O. Colina [42] notes that many lexemes have appeared in recent times and their creation was the result of advances in scientific and technological fields. News and advertising are also becoming a vocabulary source, nominating political events through the reinterpretation of traditional lexemes. The COVID-19 pandemic introduced many new medical and social terms into the English-speaking world as well. The example of the modern English-language press proves that the coronavirus has made medical issues the most important in terms of information policy in Great Britain. To attract the attention of a large audience, journalists began to resort to linguistic creativity to make the most of all possible linguistic resources to inform the public. Linguistic creativity here is one of the means of language policy in Great Britain.

The authors L. Körtvélyessy et al. [43] focus on the structure of the onomasiological level consisting of the base, the defining attribute and the deterministic attribute. First, the phenomenon is referred to a certain conceptual class (the name of the concept forms the onomasiological basis) and the boundaries of this class are narrowed by defining features. There is a deterministic sign denoting the cognitive category of action, reflected in three modifications (namely the action, process and state) and links these two components together. If a semantic category serves as part of the onomasiological structure, its presence is less certain at the onomasiological level. The possibility of (un)representing of individual semantic categories by a specific set of morphemes determines the creation of new forms of compound words. British media discourse demonstrates the maximum use of word-formation elements to create new lexemes often using the principle of contamination of two independent words, combined into one without changes or with minor changes at the phonetic or word-formation level, where one lexeme overlaps with another.

Two elements are the source to create original lexemes, originality (novelty, uniqueness) and efficiency (usefulness, appropriateness or relevance) as well as meaningfulness, which helps to distinguish creativity from original nonsense (lexical units that do not carry meaning). A study by S.T. Ahmed and G.J. Feist [44] confirms that corpus keyword vocabulary can be a marker of linguistic creativity. Thus, linguistic analysis is applicable as one of the methods for evaluating creative people. The concept of linguistic creativity has also been a subject of study by the following researchers: A. Bergs [45], D. Adger [2] and E. Mattiello [46].

M. Boichenko and B. Bondarchuk [47] noted that the author of the original word could use linguistic creativity,

which prompts the translator to find analogues of the above nominations. The translator has to resort to linguistic creativity when the emotional emphasis uses standard nominations, but similar words do not create the same emotional effect in the target language. Thus, the translator uses surprise to make standard lexemes sound unusual using phonetic changes in the spelling or sound of words. The use of this kind of transformation in British media discourse comes infrequently. As a rule, it is associated with borrowed lexemes from other languages. The word is initially adapted at the phonetic level, perceived as a neologism for a certain time.

A study by O. Demenchuk [3] considers models representing the most different types of semantic associations underlying the development of the semantic paradigm of empirical vocabulary. On this basis, the author identifies four lexical-semantic word-formation models: component (associative shifts within semantic components), argument (shift in focus), topological (expansion at the conceptual level) and constructive model (expansion in the structure of empirical units). The studied contexts from British newspapers confirm the active use of lexical-semantic modifications with a word-formation purpose. As a rule, these two methods of lexeme transformation work together. N.T. Nghipondoka [48] studied linguistic innovations using the example of Namibian posts on different social networks: Facebook, WhatsApp and Twitter as well as the strategies and motivation of occasional units. The researcher assessed the degree of deviation of the author's language from Standard English and singled out the following categories among the linguistic innovations: code-switching or mixing as well as colloquial and slang expressions or abbreviations. The study showed that linguistic creativity depends on the social networking platform in which the communication takes place.

T. Hoffmann [49] notes that linguistic creativity is often difficult to distinguish from errors in creating utterances and points out the increasing interest in the structural features of language, which leads to new directions in verbal creativity. B. Kortmann and B. Szmrecsanyi [4] investigate the problem of morphosyntactic variations existing in English. They are associated with non-standard linguistic manifestations as another example as linguistic creativity. This type of variability can be a source of verbal creativity. The British press tends to use occasional lexemes, which identify the creative potential of the author of the journalistic material and indicate the development of the lexical layer of the English language at the same time.

A. Bergs and N.A. Kompa [5] explore two types of creativity (F-creativity and E-creativity) and briefly describe linguistic change and linguistic innovation in language learning. The article by L. Law [50] points out that the explicit and implicit methods in linguistic creativity have a close connection, while the absence of preconceived settings and formulas allows the contamination of linguistic tools with a creative purpose. A. Jordanous and N. Collins [51] raise the issue of studying linguistic and musical creativity in an interdisciplinary aspect. Cognitive science and the field of artificial intelligence demonstrate creativity as unrestricted

human activity, formally modelled through a set of defined structures.

The researcher N. Kompa [52] examines what types of norms played an important role during the formation of English and makes a point that linguistic normativity has fixation only at the level of symbols by investigating what types of norms the writer used during the evolution of symbolic communication. The results of the study showed that new linguistic signs should lend themselves to interpretation during the crystallisation of certain features at the level of stable meaning. The author also notes that implicit communication lends itself to regulation by pragmatic norms. The scholar F.J. Newmeyer [53] raises the issue of linguistic diversity including the study of typological features of languages in grammatical terms as well as forming an understanding of universal grammatical principles and typological linguistic variants. The author E. Asoulin [54] focuses on the creative aspect of language use indicating that science can study the mechanisms of language possession but noting that the explanation of the principle of how new language patterns make entry into linguistic reality causes difficulties.

W. Li [55] explores the issue of linguistic creativity in terms of linguistic innovations created by non-native speakers of the national language. In this case, it should be considered such lexemes as occasionalisms with the possibility of further use or a treat them as mistakes. The examples of various creative expressions combine elements of English with other national language patterns. The author concludes that these linguistic innovations make their contribution as socially and politically significant linguistic patterns. The researcher S. Dymoke [56] examines how creative linguistic practices take place when using English as an example and shows the contribution of occasionalisms to lexical enrichment. M. Santello [57] sees linguistic creativity according to the translingual paradigm by assessing of the ability of language to shift linguistic boundaries and emphasize the creative basis of everyday language use.

C. Hamilton and A.S. Foltzer [58] conducted a review of British euphemisms during a scientific conference. The researchers demonstrate that lexical innovations have relationship with the figurativeness and pragmatics of the introduction of certain units in linguistic practice. They investigate communicative conditions for the use of euphemisms and evaluate their ambiguity and humorous effects. Thus, the modern study of linguistic creativity is about determining the ways and methods of creating new words as well as the practical application of occasionalisms in practice, which helps to comprehend the potential of linguistic resources of the English language. It is important to understand that linguistic creativity can manifest itself at different linguistic levels: lexical-semantic, morphological and stylistic levels but most modifications occur at the word-formation level.

Conclusions

Modern British media discourse sets the tone for the entire global community and that is why linguistic creativity is an important mechanism for attracting the attention of a large readership, including professional journalists. Linguistic creativity demonstrates not only the free use of language resources but also shows the need to transform

certain obsolete lexemes, which helps the journalist to manifest a creative personality. Thus, the process of creating an occasional vocabulary is due to the nomination of new socio-political, economic or technological terms and to the need for constant updating of the language at the same time. The most frequent methods in terms of linguistic creativity are lexical-semantic and word-formation transformations, which are often used simultaneously.

This article analyses the contemporary British press in terms of linguistic resources and opportunities to create new occasional units in order to attract the attention of a wide readership to a particular problem. The authors observed partial and full telescopisms and haplogisms and evaluated the possibilities of linguistic creativity at different linguistic levels: phonetic, lexical-semantic, word-formation, morphological and stylistic by examples of contextual use (socio-political, medical and economic) of occasional lexical units in British newspapers from 1992 to 2022. The focus is on the productivity of word-formation models, including an important layer of

eponymic vocabulary with many homonymic and polysemic variants in terms of linguistic creativity.

The development of modern methods of diagnosing corpus data of the British press defines promising directions about linguistic creativity in terms of deviations from generally accepted norms and the creation of methodology on linguistic creativity on the example of the English-language media environment. It also involves formation of understanding the limits of English linguistic creativity, identification of productive word-formation models that can be applicable in creating new lexical units and forming the linguistic creativity culture. To implement the above directions it is necessary to study current trends not only in the English-speaking environment but also outside it as well as to formulate linguistic objectives and to respond to linguistic innovations in a timely manner.

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Conflict of Interest

None.

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Мовна креативність у британському медіа-дискурсі

Сауле Єскендір

Євразійський національний університет імені Л.Н. Гумільова
010008, вул. Сатпаєва, 2, м. Астана, Республіка Казахстан

Нуркеш Жуманбекова

Євразійський національний університет імені Л.Н. Гумільова
010008, вул. Сатпаєва, 2, м. Астана, Республіка Казахстан

Жайнаш Нуржанова

Євразійський національний університет імені Л.Н. Гумільова
010008, вул. Сатпаєва, 2, м. Астана, Республіка Казахстан

Анотація

Актуальність. Актуальність даної роботи зумовлена необхідністю вивчення різних проявів мовної творчості в сучасному британському медіа-дискурсі, оскільки він слугує еталоном для підготовки журналістських матеріалів у всьому світі. Це зумовлено прагненням створити універсальні моделі, що використовуються для максимального привернення уваги читацької аудиторії.

Мета. Мета статті – дослідити лінгвокреативність в англomовній пресі, оцінивши лінгвістичний потенціал фонетичних, лексико-семантичних, морфологічних, словотвірних та стилістичних засобів.

Методологія. Методологія передбачає теоретичне осмислення праць сучасних лінгвістів, зіставне дослідження аспектів лінгвокреативності, а також структурний, лінгвістичний та контекстуальний аналіз у дослідженні okazіональних лексем у британському медіа-дискурсі.

Результати. У статті оцінено лінгвістичний потенціал окремих мовних одиниць у сучасних англomовних газетах. Наведено приклади використання okazіональних лексико-семантичних, словотвірних та стилістичних трансформацій у різних типах контенту. Досліджено часткову та повну телескопію, гаплоглозію одиниць, а також причини появи неологізмів у медіа-дискурсі.

Висновки. Матеріали, представлені в цій роботі, застосовуються для діагностики корпусних даних у контексті англomовного медіа-дискурсу. Вони також придатні для оцінки меж лексико-семантичних трансформацій та продуктивності певних словотвірних моделей, що використовуються для творення нових лексем. Крім того, вони допомагають формувати культуру застосування та використання okazіональної лексики та неологізмів у сучасній журналістській практиці.

Ключові слова: лінгвістика; англomовна преса; газета; словотвір.