

CREATIVITY IN LITERARY TEXT

Kurbonova Nilufar Turabekovna

Student of UzSWLU

Master's degree, faculty – linguistics,

2nd year student

Abstract : This article analyzes the phenomenon of "creativity" and "linguistic creativity" in foreign and domestic psychological and pedagogical science. The main approaches, criteria and structure, as well as factors influencing their development.

Key words: creativity, theories of creativity, linguistic creativity, creativity, creative personality, emotiveness, modality.

The literary text reflects the creative method of thinking of the author, which has an emotional and aesthetic impact on the reader and conveys cultural, national, historical information. The literary text has been the focus of attention of many scientists for centuries and this has been reflected in the works and writings of such famous scientists as V.V. Vinogradov, G.O. Vinokur, R., Y. Lotman, O. Jakobson, I. R. Galperin, G.G.Molchanova, D.U. Ashurova and others. With the development of various trends in linguistics, a number of new trends in its analysis also appears.

One of the main features of a literary text, as many researchers note, is its two-level structure, including the surface layer and the deep layer.

The originality of the literary text can be attributed to its complex multidimensional, multi-layered structure. There are a number of approaches to the structure of a literary text. For example, in the works of G.G. Molchanova "Semantics of a literary text" (1988), it is possible to distinguish a two-level structure of the superficial and deep. Turaeva (1986) also notes that there are two layers of artistic test: superficial and deep.

The surface layer is a verbal, linguistic, verbal form of the formation of the content of the text. The verbal layer, in turn, splits into phonetic, morphological, lexical and syntactic levels.

The deep level of the text is its conceptual information, including the author's idea. The deep layer reflects the author's worldview, his perception of the world, aesthetic views and moral values. Despite the fact that the text level is divided into two different levels, it should be noted that there is a fine line between them, since the surface level has its effect on the deep one.

It should be emphasized that the surface level is explicit, that is, it has linguistic expressiveness. While the deep level is implicit, containing hidden implied

information. The main task of the analysis of a literary text is the decoding of implicit information, implicit information of the deep level. In this regard, language markers, signals, stylistic devices presented in the surface structure of a literary text are of great importance.

In, addition it is important to mention that the creativity of literary text will not be complete if the problem of the text is not touched. It is considered the cognitive procedure aimed to disclose the deep-layer of conceptual content of the text. The conceptual information of literary text consists of constructing and verifying hypothesis. The initial importance of the interpretation are the analysis of the verbal layer of the text, its linguistic signals, markers, devices.

Another feature of a literary text is stylistic categories, which include imagery, expressiveness, evaluativeness, emotiveness, modality, intertextuality, implicitness and linguocreativity. All these categories have received fairly complete coverage in the linguistic literature. Consider some of these:

-Emotiveness

-Imagery

The problems of the imagery of a literary text have also attracted the attention of many scientists. There are two approaches to the concept of imagery: wide and narrow. According to the first approach, any work of art is figurative (Yu. Lotman).

According to the second approach, imagery is created by such stylistic techniques as metaphor, epithet, metaphorical periphrasis, allusion. (Ashurova D.U., Galieva M.R.). Moreover, they consider that the aesthetic function is a distinguishing feature of literary text and actually presupposes influence on the reader called the fourth both by beauty and the conceptual importance of its content. The significant aim of aesthetic information is arousing aesthetic feelings, which is the feeling of pleasure and beauty.

It seems that both approaches are legitimate, with a broad approach; imagery is created due to the fact that the artistic text reflects not the real, but the imaginary world. In this regard, the artistic text reflects the author's imaginative vision of the world. Accepting this point of view, however, we cannot deny the significance of those stylistic techniques, the linguistic mechanism of which is based on the processes of analogy.

Emotiveness of a literary text has always been a part of the creation of a work. With the help of emotional coloring, the author conveys feelings and emotions, experiences, the psychological state of the characters of the work. In linguistics, emotiveness is considered as a linguistic category that can be represented at all levels of language: phonetic, morphological, lexical, and syntactic. Several scientists and scholars of different disciplines have studied emotiveness for example: psychology, philosophy, biology, sociology, culturology and linguistics. If each science is disassembled in detail in philosophy, emotiveness is one of the important category and

considered as a scope of emotion, mood passion. However, from the linguistic point of view this phenomenon is considered the ability language to demonstrate several emotions and feelings of the person with the help of emotionally colored units of language. (Ashurova D.U., Galiyeva M.R.)

Many of Shakhovsky's works are devoted to the problem of emotiveness.

V.I.Shakhovsky distinguishes emotive vocabulary and vocabulary of emotions (1987) and identifies several types of emotive semantics of the word:

a) emotive meaning inherent in affective words that convey the emotional state of the speaker (expletive, interjections, interjections); b) emotive connotation accompanying the logical-subject nomination and expressing the emotional attitude of the speaker to the object of the name as a whole or to its signs (old, young). The connotation here can be concentrated in the semantics of affixes or actualize the figurative meaning of the word (Shakhovsky 1994).

Scientists also distinguish between the concepts of emotive vocabulary.

An emotive meaning that refers only to affective words that convey the emotional state of the addressee (verbal vocabulary, interjections).

Emotive connotation, which expresses the emotional attitude of the addressee to the object of the name. (Shakhovsky 1994, 20-24).

He made a valuable contribution to the problem of emotiveness.

A literary text as a specific type of communication, characterized by the primary communicative activity of the author and the secondary communicative activity of the reader, has many specific features.

A distinctive feature of a literary text is its aesthetic function. The aesthetic function implies a certain impact on the reader, caused both by the beauty of the linguistic form and the conceptual significance of its content. Aesthetic information is aimed at awakening aesthetic feelings, that is, a sense of pleasure and beauty on the part of the reader. The aesthetics of the text is closely connected with the categories of figurativeness, evaluation, emotionality.

References:

1. Shkuratova I. P. Cognitive style and communication. Rostov N./D.: Publishing House of RSPU, 1994. 156 p.
2. Shkuratova I. P. Cognitive styles as regulators of personality perception of the world // Bulletin of Moscow State University. URL: http://irshkuratova.ru/kognitivnye_stili_kak_reguljatory_mirovosprijatija.html
3. Kholodnaya M. A. Psychology of intelligence. Paradoxes of research. 2nd ed., reprint. St. Petersburg: St. Petersburg, 2002. 272 p.
4. Kholodnaya M. A. Cognitive styles. About the nature of the individual mind. 2nd ed. St. Petersburg: St. Petersburg, 2004. 284 p.

5. Bolotnova N. S. Cognitive research in the communicative stylistics of the text: the main stages and results // Russian speech culture and text: materials of the VIII International Scientific Conference (May 16-18, 2012) / edited by N. S. Bolotnova. Tomsk: Publishing House of the Tomsk Central Research Institute, 2012. pp. 181-192.
6. Bolotnova N. S., Babenko I. I., Vasilyeva A. A., etc. Communicative stylistics of a literary text: lexical structure and idiostyle / edited by N. S. Bolotnova. Tomsk: Publishing house of TSPU, 2001. 331 p.
7. Bolotnova N. S. Communicative stylistics of a literary text // Stylistic encyclopedic dictionary of the Russian language / edited by M. N. Kozhina. M.: Flint; Nauka, 2003. pp. 157-162.
8. Bolotnova N. S., Vasilyeva A. A. Communicative stylistics of the text: a bibliographic index in the scientific direction. Tomsk: Publishing House of TSPU, 2008. 188 p.