Contents

Chapter 1	
Introduction. Intertextuality, dialogism, and memory:	
The fabric of linguistic creativity	1
1.1. The usage-oriented model from an intertextual perspective	i
1.2. The notion of texture	4
1.3. Dialogism	10
1.4. Memory and intertextuality	14
Part I. The Vocabulary	
Chapter 2	
A coat of many colors: Speech as intertextual collage	19
Chapter 3	
The principal unit of speech vocabulary:	
The communicative fragment (CF)	34
3.1. Preliminary definition	35
3.2. Fragmentariness: CFs vs. speech formulas	39
3.3. Anonymity: CFs vs. quotations	46
3.4. Prefabricated shape	50
3.5. Communicative allusiveness: CFs and their contexts	55
3.6. Volatility: CFs vs. words	58
3.7. Accessing the repertory of CFs	64
3.7.1. Speech corpora and dictionary entries	65
3.7.2. Registering speech associations	66
3.7.3. Internet sources	72
3.7.4. A history of a sentence	76
3.8. Conclusion: approaching a linguistic model based on volatile signs	77
Chapter 4	
Integral meaning	82
4.1. Signification and deduction:	
integral vs. constructed meaning of the word	83
4.2. Signification of CFs: the case of May we come in? revisited	88
4.3. CFs and words: the double vocabulary	93



x Contents

4.4. Further attributes of the integral meaning:	
uniqueness and simultaneity	98
4.5. Meaning and the image:	
the role of visualization in comprehension	102

Part II. From the vocabulary to utterances

The onic of coloring From the formition to the new	112
The axis of selection: From the familiar to the new	113
5.1. How is a new meaning possible?	113
5.2. Familiarization of the unfamiliar: speech artifacts (SA)	
and speech prototypes (SP)	117
5.3. Creative freedom and contingency of meaning:	
the role of the motivation	123
5.4. Familiarization and meaning: semantic induction	128
5.5. Devices of semantic induction	136
5.5.1. Substitution	137
5.5.2. Mapping: conceptual metaphors or speech prototypes?	139
5.5.3. Cross-pollination	145
5.5.4. Reframing	147
Chapter 6	
The axis of contiguity: Shaping an utterance	149
6.1. CFs and utterances	150
6.2. Communicative contour (CC): a prefabricated sketch of	
the utterance	151
6.2.1. Lexical-structural templates	158
6.2.2. Vocalization: prosodic templates	162
6.2.3. The lacunae: allusional areas in an utterance's design	166
6.3. Grafting	168
6.4. Typical devices of grafting	174
6.4.1. Simple grafting: linear merging and embedding	174
6.4.2. Grafting by adaptation	175
6.5. Semantic responsibilities	177
6.6. Conclusion: speech production as an <i>ad hoc</i> process	181
Chapter 7	
Categorization	185
7.1. Case study: perfect in Old Church Slavonic	185
7.1.1. The problem	185

7.1.2. Metaphysical projection of meaning:	
jenseits vs. dasein	188
7.1.3. Analogous extensions of the meaning:	
from transcendental to extraordinary	194
7.2. Discussion: grammatical forms and their meaning	202
7.2.1. Relevance of OCS data	202
7.2.2. The shape of morphological paradigms:	
asymmetries and transpositions	204
7.2.3. Grammatical meaning: a web of analogies	212
Chapter 8	
Conclusion. The joy of speaking:	
Creativity as the fundamental condition of language	216
8.1. From speech to speech: language as the continuum of	
individual efforts	216
8.2. Speech production and speech management	221
8.3. On the <i>ladushki</i> and blue cheese and ham:	
a marginal note on language acquisition	226
Notes	233
References	267
Subject Index	299
Author Index	303