

PROBLEMS OF REVEALING THE LINGUISTIC AND CREATIVE IDENTITY OF THE AUTHOR'S 'SELF' IN NEWSPAPER DISCOURSE

Shahodat Abdurahimovna USMONOVA

PhD, Associated Professor

Uzbekistan State World Languages University

Tashkent, Uzbekistan

GAZETA DISKURSIDA MUALLIF “MENI”NING LISONIY VA IJODIY IDENTIKLIGINI OCHIB BERISH MUAMMOLARI

Shahodat Abdurahimovna USMONOVA

PhD, dotsent

O'zbekiston davlat jahon tillari universiteti

Toshkent, O'zbekiston

ПРОБЛЕМЫ РАСКРЫТИЯ ЛИНГВИСТИЧЕСКОЙ И ТВОРЧЕСКОЙ ИДЕНТИЧНОСТИ АВТОРСКОГО «Я» В ГАЗЕТНОМ ДИСКУРСЕ

Шаходат Абдурахимовна УСМОНОВА

PhD, доцент

Узбекский государственный университет мировых языков

Ташкент, Узбекистан ORCID: 0009-0002-7154-5492 sh.usmonova@uzswlu.uz

For citation (iqtibos keltirish uchun, для цитирования):

Usmonova Sh.A. Problems of Revealing the Linguistic and Creative Identity of the Author's 'Self' in Newspaper Discourse.// O'zbekistonda xorijiy tillar. — 2025. — 11-jild, № 5. — B. 81-99.

<https://doi.org/10.36078/1762270256>

Received: August 25, 2025

Accepted: October 17, 2025

Published: October 20, 2025

Copyright © 2025 by author(s).

This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



Open Access

Abstract. The article focuses on revealing the linguistic and creative identity of the author's "self" in newspaper discourse. The research addresses one of the central issues in modern media linguistics: the manifestation of the author's individuality in journalistic texts, where personal expression interacts with institutional and social norms of communication. The relevance of this study lies in the growing significance of the author's position in shaping public opinion, constructing ideological meanings, and influencing readers through subtle linguistic and stylistic mechanisms. The purpose of the article is to analyze how the author's "self" manifests in lexical, grammatical, and discursive structures, and to identify the creative strategies that form the linguistic image of the journalist in newspaper discourse. The novelty of the research lies in its complex approach that combines linguistic, stylistic, cognitive, and pragmatic analysis of media texts. This approach allows for a more profound understanding of how the author's "self" functions as both a linguistic construct and a creative phenomenon within mass communication. The study reveals that the author's individuality is encoded through metaphorical expressions, evaluative vocabulary, syntactic variation, and narrative perspective. As a result, the author's "self" is shown to function as an important semiotic and communicative category, linking personal creativity with social discourse. The findings expand the theoretical foundations of media linguistics, discourse analysis, and stylistics, offering new perspectives for understanding the linguistic mechanisms of authorial identity in contemporary journalism.

Keywords: author's self; linguistic identity; creative identity;

newspaper discourse; individuality; discourse analysis; stylistic creativity.

Annotatsiya. Ushbu tadqiqot universitetning ingliz tili yoʻnalishida tahsil olayotgan koreys va oʻzbek talabarlari orasida oʻzini solishtirishning ingliz tilida muloqot qilishga tayyorlik (WTC) darajasiga taʼsirini oʻrganadi. Tadqiqot muhim ahamiyat kasb etadi, chunki hozirgi kunda til oʻrganish jarayoni tobora koʻproq muloqot koʻnikmalariga bogʻliq boʻlib bormoqda, biroq olimlar hali turli madaniy guruhlar vakillari oʻzlarini qanday solishtirishlarini yetarlicha oʻrganmagan. Ushbu tadqiqot ikki xil madaniy muhitga ega boʻlgan ikki turli taʼlim tizimini tahlil qilish orqali yangi maʼlumotlarni taqdim etadi. Tadqiqotning maqsadi oʻzini solishtirish va muloqotga tayyorlik oʻrtasidagi bogʻliqlikni aniqlash hamda ishtirokchilarning ikki guruhi oʻrtasida farqlar mavjudligini belgilashdan iborat boʻldi. Tadqiqotda miqdoriy korrelyatsion dizayn qoʻllanilgan boʻlib, Koreya va Oʻzbekiston mamlakatlaridan jami 200 nafar ishtirokchi qatnashgan. Maʼlumotlar tadqiqotchi tomonidan ishlab chiqilgan soʻrovnomalar orqali toʻplangan va statistik tahlil qilingan. Tadqiqot natijalari shuni koʻrsatdiki, oʻzbek talabalarining oʻzini solishtirish va muloqotga tayyorlik darajasi koreys talabalariga nisbatan yuqoriroq boʻlgan. Tadqiqotdan ayon boʻlishicha, oʻzini solishtirish muloqotga tayyorlik bilan faqat qisman bogʻliq boʻlib, bu omilning taʼsiri shartli ravishda namoyon boʻladi. Tadqiqot natijalari shuni koʻrsatadiki, til oʻqitishda turli madaniy kelib chiqishga ega talabalarni muloqotga tayyor qilish uchun madaniy va psixologik yondashuvlarni hisobga oluvchi samarali dars strategiyalarini ishlab chiqish zarur.

Kalit soʻzlar: oʻzini solishtirish; muloqot qilishga tayyorlik; turli madaniy guruhlar; miqdoriy korrelyatsion dizayn; psixologik tushuncha.

Аннотация. Статья посвящена исследованию лингвистической и творческой идентичности авторского «я» в газетном дискурсе. В работе рассматривается один из центральных вопросов современной медиалингвистики — проявление авторской индивидуальности в публицистических текстах, в которых личностное самовыражение взаимодействует с институциональными и социальными нормами коммуникации. Актуальность исследования обусловлена возрастающей значимостью позиции автора в формировании общественного мнения, конструировании идеологических смыслов и воздействии на читателей посредством тонких языковых и стилистических механизмов. Цель статьи — проанализировать, как авторское «я» реализуется в лексических, грамматических и дискурсивных структурах, а также выявить творческие стратегии, формирующие языковой образ журналиста в газетном дискурсе. Новизна исследования заключается в комплексном подходе, сочетающем лингвистический, стилистический, когнитивный и прагматический анализ медиатекстов. Этот подход позволяет глубже понять, как авторское «я» функционирует в качестве лингвистического конструкта и творческого феномена в массовой коммуникации. Исследование показывает, что индивидуальность автора кодируется посредством метафорических выражений, оценочной лексики, синтаксической вариативности и нарративной перспективы. В результате в работе делается вывод о том, что авторское «я» выступает важной семиотической и коммуникативной категорией, связывающей личное творчество с социальным дискурсом. Полученные

результаты расширяют теоретические основы медиалингвистики, дискурс-анализа и стилистики, предлагая новые перспективы понимания языковых механизмов авторской идентичности в современной журналистике.

Ключевые слова: авторское «я»; лингвистическая идентичность; творческая идентичность; газетный дискурс; индивидуальность; дискурс-анализ; стилистическое творчество.

Introduction

In the modern era of global communication and media development, the concept of authorship has acquired new dimensions and interpretations. The author's "self" is no longer a static notion and has become a dynamic construct that synthesizes linguistic, cognitive, and creative processes. Newspaper discourse, as one of the most influential forms of mass communication, provides a crucial arena where the author's individuality and creativity are manifested through linguistic choices, stylistic preferences, and discursive strategies. The newspaper text does not merely transmit information; it constructs ideological positions, emotional evaluations, and cultural meanings that represent the author's worldview and professional stance. Therefore, exploring the linguistic and creative identity of the author's "self" in newspaper discourse constitutes an essential research problem in contemporary linguistics and discourse studies.

The relevance of this study arises from the increasing importance of authorial identity in shaping media narratives and influencing public perception [Fina, Schiffrin & Bamberg 2006: 144]. In today's information-saturated media environment, where readers are exposed to a multitude of voices and perspectives, the individuality of the journalist becomes a decisive factor that differentiates one publication from another. The author's linguistic and creative identity is not confined to the use of language as a tool of communication; it encompasses the conscious and unconscious mechanisms of self-expression, interpretation of reality, and the construction of social meaning. Modern journalism increasingly relies on subjective reflection, personal stance, and creative style as essential means of engaging the reader and enhancing the emotional impact of the message [Khosravini 2015: 272]. Hence, the study of how linguistic forms, rhetorical devices, and stylistic nuances reveal the author's "self" provides valuable insight into the mechanisms of meaning-making in mass media communication. From a theoretical standpoint, the notion of authorial identity has been discussed within various paradigms of linguistics and literary studies. In classical philology, the author was viewed as an autonomous creative personality whose voice determined the meaning and structure of the text. However, structuralist and post-structuralist theories challenged this perception by emphasizing the decentering of the author and the multiplicity of textual meanings. In discourse linguistics, the author's "self" is understood as a communicative subject whose presence is encoded in textual markers — pronouns, evaluative vocabulary, modality, and narrative perspective. Cognitive linguistics interprets the author's identity as a conceptual framework shaped by mental models, emotional associations, and cultural schemata.

Stylistics considers the author's creativity as the interplay between linguistic resources and aesthetic intention. These interdisciplinary approaches make it possible to perceive the author's "self" not as a fixed category but as a fluid and multifaceted phenomenon realized in discourse. Newspaper discourse, due to its hybrid nature, combines elements of factual reporting, evaluative commentary, and creative expression. It occupies a unique position between informational and artistic communication, where the author's linguistic identity is both constrained by journalistic standards and liberated by stylistic innovation. Journalists often act simultaneously as informers, interpreters, and creators — their linguistic and creative identities are reflected in how they select topics, structure arguments, employ metaphors, and construct interpersonal relations with the reader. Each of these components contributes to the emergence of an individualized linguistic style that makes the author recognizable within the communicative field of the media. The specific problem addressed in this article concerns how these linguistic mechanisms function to reveal the author's "self" and how creative individuality coexists with the institutional framework of newspaper writing.

The objective of the study is to examine the linguistic and stylistic means that signal the author's "self" in newspaper discourse and to determine how creative expression contributes to the construction of authorial identity. The research tasks include identifying lexical, syntactic, and discursive markers of individuality; analyzing their functional role in shaping evaluative and expressive meaning; and exploring how these linguistic features interact with the ideological and cultural context of media communication. The study employs methods of discourse analysis, stylistic interpretation, and cognitive linguistics, which allows for a comprehensive investigation of the textual manifestation of the author's "self." Through this multidimensional approach, it becomes possible to trace the interdependence between language, personality, and creativity in the journalistic text. The novelty of the research lies in the integration of linguistic and creative parameters in analyses of authorial identity. While previous studies have often examined stylistic or pragmatic aspects of newspaper discourse separately, the present work emphasizes their intersection - how the creative individuality of the author materializes through specific linguistic forms and rhetorical strategies. The study highlights that authorial identity is not merely expressed through language but is constructed by it; the linguistic system becomes a space where personal meaning, emotional stance, and cultural identity intersect. Moreover, by interpreting the author's "self" as a communicative construct, the article demonstrates that creativity functions not as an optional element but as an intrinsic dimension of professional journalistic discourse. The importance of linguistic identity in media communication also relates to the ethical and ideological implications of authorship. The way journalists use language reflects not only their personal style but also their social responsibility, values, and cultural affiliation. Through linguistic choices such as metaphor, irony, or evaluative adjectives, the author shapes the reader's perception of reality, influencing attitudes toward social and political phenomena. This highlights the dual nature of

the author's "self" in newspaper discourse: it is both a manifestation of individuality and a tool of social influence. Thus, analyzing the linguistic and creative identity of the author means understanding how personal meaning interacts with collective ideology in the construction of media texts.

In the modern digital era, where traditional journalism coexists with online platforms, blogs, and social media, the issue of authorial identity becomes increasingly complex. The boundaries between institutional and personal discourse are blurred as journalists employ subjective narration and emotional involvement to connect with audiences. Consequently, the study of the author's "self" in newspaper discourse provides methodological insights applicable to broader media contexts. It allows scholars to reconsider how language functions as a medium of self-expression, persuasion, and cultural mediation in the evolving landscape of communication. This research also draws upon the concept of interdiscursivity, which explains how various discourse types overlap and interact in media texts. Newspaper articles often blend informational, analytical, and narrative elements, resulting in a hybrid form of communication. Within such hybrid structures, the author's "self" manifests itself through the interplay of objectivity and subjectivity, factuality and evaluation, logic and emotion. The creative use of linguistic devices metaphorization, narrative framing, dialogization is key to understanding how individuality operates within institutionalized discourse. Thus, the linguistic and creative identity of the author becomes a semiotic marker of both personal and collective meaning-making processes.

The results of the analysis confirm that authorial identity is not confined to explicit self-references or pronouns; rather, it is distributed across the text through stylistic coherence, lexical selection, and implicit evaluations. The journalist's creative "signature" is formed by recurrent linguistic patterns that reveal cognitive habits, cultural orientation, and emotional disposition. These patterns create a specific communicative rhythm that distinguishes one author's discourse from another. Therefore, studying the author's "self" is crucial for understanding how individuality is linguistically encoded and how creativity manifests within the constraints of media language. Furthermore, the investigation of the linguistic and creative identity of the author's "self" in newspaper discourse contributes to the broader field of linguistic personology and discourse studies. It bridges the gap between individual expression and social communication, emphasizing the role of language as both a mirror and a tool of identity construction. The findings have theoretical and practical significance for media linguistics, stylistics, and communication studies, as they provide a framework for analyzing the relationship between language, personality, and creativity in the public sphere. By unveiling the complex mechanisms through which the author's individuality is realized in newspaper texts, the study enhances our understanding of language as a living medium of human thought and artistic imagination.

Methods. The methodological framework of this study integrates discourse analysis, stylistics, and cognitive linguistics to examine how the

author's "self" is linguistically and creatively represented in newspaper discourse. The research employs a qualitative descriptive method combined with elements of interpretive and comparative analysis. The choice of methods is determined by the complex nature of the research object, which involves both linguistic and psychological aspects of authorial identity.

The empirical material consists of 50 newspaper articles and editorials selected from national and international English-language media outlets published between 2020 and 2024. The sampling criterion was the presence of clear authorial expression, including first-person references, evaluative vocabulary, and rhetorical devices indicative of individual style. The analysis focused on identifying linguistic markers that signal the author's "self," such as modality, metaphor, deixis, and narrative perspective. A three-step procedure was applied. In the first stage, texts were subjected to contextual and stylistic analysis to determine recurrent linguistic patterns. In the second stage, the cognitive mechanisms underlying creative expression were explored through conceptual mapping of metaphors and image schemas. The third stage involved interpreting the findings within the framework of discourse theory and media linguistics to reveal how personal identity interacts with institutional norms.

The validity of the results was ensured through triangulation of data sources and peer evaluation of analytical categories. This integrative approach allowed for a comprehensive interpretation of the author's linguistic and creative identity as a multidimensional construct shaped by both individual and sociocultural factors.

Results. The analysis of the selected newspaper materials revealed a wide spectrum of linguistic and creative features that characterize the manifestation of the author's "self." The study found that authorial identity is expressed not through overt self-reference alone but through a complex network of linguistic, stylistic, and cognitive indicators that operate across multiple levels of discourse. These indicators form the foundation of what can be described as the journalist's linguistic and creative fingerprint.

At the lexical level, the data demonstrate that journalists frequently rely on evaluative vocabulary to encode personal stance and emotional involvement. Terms associated with value judgments — such as *essential*, *misguided*, *striking*, *profound*, and *unjust* — serve as markers of authorial evaluation. In editorials and analytical articles, these lexical choices create a subtle but consistent narrative of alignment, either with or against the issue being discussed. The presence of emotionally charged adjectives and adverbs allows the author to transform informational discourse into persuasive communication. A higher frequency of positive evaluators in feature stories and human-interest articles, contrasted with critical or skeptical expressions in political commentary, confirms that lexical evaluation functions as a primary vehicle of self-expression in media texts.

At the grammatical level, the use of modality, pronouns, and syntactic emphasis was found to be central to the construction of the author's "self." Modal verbs such as *must*, *should*, *might*, and *could* convey the author's degree of certainty and authority, thus reflecting their epistemic stance. The shift from impersonal constructions (*It is argued that...*) to personalized structures (*I believe*, *We must recognize*) signals

the presence of an engaged authorial voice. In certain cases, the alternation between *we* and *they* pronouns reveals ideological positioning — an implicit alignment between the author and the intended readership versus a distancing from external actors or institutions. This interplay of inclusion and exclusion through pronoun use serves as a key mechanism of identity negotiation in journalistic discourse.

The stylistic layer of analysis revealed that creativity in newspaper discourse manifests primarily through metaphorical framing, narrative perspective, and rhetorical variation. Metaphors were particularly productive in shaping authorial self-presentation. For instance, political and economic articles often employed metaphors of warfare (“a battle for stability,” “fiscal frontlines”), navigation (“charting the nation’s course”), and performance (“the government’s stage act”) to depict complex realities through imaginative associations. These metaphorical patterns not only enlivened the discourse but also signaled the author’s cognitive style — a distinctive way of perceiving and categorizing the world. The recurrence of certain metaphoric schemas across multiple articles suggested the existence of shared conceptual repertoires within specific media outlets, reinforcing the collective identity of the publication while preserving individual authorial nuance.

At the discursive level, narrative structure and coherence play a decisive role in expressing the author’s “self.” Journalists often organize their texts around evaluative episodes, alternating between factual exposition and interpretive commentary. This alternation allows the author to maintain professional credibility while simultaneously injecting personal reflection. In many editorials, the first and final paragraphs were found to carry the strongest markers of authorial presence — opening with subjective interpretation and concluding with a moral or ideological evaluation. Such framing indicates that the journalist consciously positions themselves not merely as an observer but as a participant in the social dialogue.

Another finding concerns the dialogical orientation of authorial identity. The data reveal that the journalist’s “self” is constructed through implicit or explicit dialogue with other voices — political figures, institutions, or collective entities. Quotations, reported speech, and intertextual references act as mirrors against which the author defines their standpoint. For example, by selectively citing sources that support a particular narrative or by framing quotations with evaluative commentary, journalists subtly reinforce their own perspective. This dialogical interdependence highlights that authorial identity in newspaper discourse is inherently relational — it emerges through interaction, rather than monologue.

A further dimension of the results involves the interplay between linguistic identity and institutional discourse norms. Although newspapers impose stylistic conventions of objectivity and clarity, journalists still manage to encode personal and creative signals within these constraints. The analyses showed that even in reports nominally characterized as “neutral,” stylistic individuality appeared in word order, rhythm, and narrative tempo. Some authors demonstrated a tendency toward paratactic constructions and dynamic sentence openings, creating a sense of

immediacy and engagement. Others preferred hypotactic, rhythmically balanced structures that lent an analytical tone. This stylistic variation demonstrates that the author's "self" functions not only through content but through the very texture of language.

Creativity also interacts with the cognitive dimension of linguistic expression. Journalists often employ analogical reasoning and conceptual blending to construct new perspectives on familiar issues. For example, in coverage of environmental problems, authors fused scientific terminology with emotional or moral lexicon, thereby humanizing abstract phenomena. In political discourse, irony and contrast were used to frame opposing ideologies, allowing the author to position themselves as both critical and intellectually independent. This synthesis of cognitive and stylistic processes reflects the integrative nature of creative identity in journalism — an ongoing interplay between thought and expression.

Statistical examination of the linguistic data, although not central to the study, supported the qualitative findings. Frequency counts revealed a high concentration of modal verbs, evaluative adjectives, and metaphorical expressions across the corpus. However, the distribution varied by genre and author. Editorials demonstrated the highest concentration of first-person pronouns and evaluative language, while news reports showed minimal use of such markers. This genre-based differentiation underscores that authorial self-expression correlates with communicative purpose: the more interpretive the genre, the stronger the linguistic visibility of the author's "self."

The cumulative results point to a layered model of authorial identity in newspaper discourse. At its core lies the **linguistic identity**, encoded through lexical and grammatical patterns that reflect the author's worldview. Surrounding this core is the **creative identity**, which manifests in stylistic choices, metaphors, and rhetorical strategies. These two dimensions interact dynamically, forming a hybrid construct that unites personal expression with professional discourse norms. Such an understanding challenges the traditional notion of journalistic objectivity and positions the author as both a linguistic and cultural agent within media communication.

Table 1.

Linguistic and Creative Markers of the Author's "Self" in Newspaper Discourse

Category	Dominant Linguistic Indicators	Function in Authorial Self-Expression	Illustrative Example
Lexical Level	Evaluative adjectives (<i>significant, unfair, remarkable</i>); metaphorical nouns (<i>battle</i> ,	Expresses emotional stance and value judgment	"The reform was a battle for justice."

	<i>journey)</i>		
Grammatical Level	Modal verbs (<i>must, could</i>), 1st person pronouns (<i>I, we</i>)	Shows epistemic stance and author–reader alignment	“We must recognize that change requires unity.”
Stylistic Level	Metaphorization, irony, parallelism	Forms creative tone and individual voice	“Hope flickered through the smoke of uncertainty.”
Discourse Level	Narrative framing, rhetorical questions, intertextuality	Builds dialogic identity and persuasive appeal	“Can we ignore the voices from our shared past?”
Cognitive Level	Conceptual blending, analogical reasoning	Reflects creative cognition and worldview	“The economy is the engine of stability.”

The data confirm that the author’s “self” operates across five linguistic dimensions, each contributing to identity construction. At the **lexical level**, evaluative vocabulary shapes the reader’s perception and encodes the author’s stance. These words transform neutral information into interpretive meaning, confirming Bednarek and Caple’s (2017) argument that lexical evaluation signals newsworthiness and voice [Bednarek & Caple 2017: 220]. The **grammatical level** shows that pronouns and modal verbs act as markers of epistemic responsibility. The frequent use of *we* aligns the author with readers, whereas *they* indicates ideological distance — consistent with van Dijk’s (2008) framework on discourse and power. The **stylistic dimension** embodies creativity through metaphors and irony, revealing the journalist’s artistic individuality. Chouliaraki notes that such stylistic mediation allows authors to project emotion and personality into the public sphere. At the **discourse level**, rhetorical questions and intertextual echoes generate dialogism — a Bakhtinian interplay between the journalist’s voice and social dialogue. This dialogic orientation makes the reader a participant in constructing meaning. Finally, the **cognitive level** exposes the author’s conceptual creativity. Metaphors like “the nation as a ship” reveal how journalists map abstract issues onto familiar imagery, turning cognition into communication. So that linguistic and creative identities function interdependently, producing a unified authorial persona that merges individuality, emotion, and ideology within the institutional boundaries of newspaper discourse.

The integrative analysis confirms that the author’s “self” in newspaper discourse functions as a multidimensional construct — simultaneously linguistic, creative, cognitive, and social. This complexity

reflects the dual nature of journalism as both institutional communication and personal expression.

In the evolving landscape of media communication, the concept of authorship has undergone profound transformation. The notion of the author's "self," once confined to literary studies, now occupies a central place in discourse analysis and media linguistics. The increasing personalization of journalistic writing — characterized by the rise of blogs, columns, and commentary-driven news — has redefined the relationship between information and identity. This shift has prompted scholars to question not only how journalists write but also *who speaks* within media discourse and *how their voice is linguistically manifested*. The digital revolution has amplified this concern. Online journalism and social media platforms have blurred the boundaries between professional and personal voices, producing a hybrid form of authorship that is simultaneously individual and institutional. The journalist's "self" today is a performative construct, mediated by algorithms, editorial policies, and audience engagement metrics. As Chouliaraki (2012) argues, digital communication encourages "self-mediation," where individuals project personal identity through socially recognizable linguistic forms [Chouliaraki 2012: 144]. In this sense, every media text becomes a site where selfhood is negotiated — between authenticity and professionalism, between creativity and conformity.

From a linguistic perspective, the study of authorial identity in newspaper discourse integrates several complementary disciplines. **Discourse analysis** provides the tools to examine structural patterns, cohesion, and intertextuality. **Stylistics** investigates how linguistic form interacts with aesthetic function, revealing individuality in tone, rhythm, and figurative language. **Cognitive linguistics**, meanwhile, explains how meaning is shaped by mental models, conceptual metaphors, and framing mechanisms. When these frameworks converge, they enable a holistic understanding of how the author's "self" is linguistically constructed and cognitively sustained.

The historical evolution of authorship in journalism further supports the need for such analysis. In early journalism, anonymity was the norm: the journalist served as an invisible narrator of events. However, as journalism evolved into an interpretive and opinion-based profession, the author's presence became more visible. The twentieth century introduced the era of the *named journalist* — a professional voice with recognizable style, ideological position, and social responsibility. In contemporary media, this process has reached its peak: audiences no longer consume texts passively but identify with writers whose values and personalities resonate with their own. Thus, the author's "self" has become an essential component of journalistic credibility and audience trust.

The relevance of studying the author's "self" lies in its potential to reveal the *human dimension* of information. Modern readers, overwhelmed by data and media saturation, seek emotional resonance and interpretive guidance. The journalist's individuality — encoded in lexical choices, grammatical preferences, and stylistic signatures — addresses this cognitive and affective need. It bridges the gap between objective

reporting and subjective interpretation, making complex realities comprehensible and meaningful.

Several linguistic models support this multidimensional approach. Fairclough's [Fairclough 1995] theory of discourse and power positions journalists as mediators who construct social reality through linguistic representation. Van Dijk [Dijk 2008] extends this idea by arguing that discourse simultaneously reflects and reproduces ideology. Authorial selfhood, therefore, constitutes a form of agency — a means by which the journalist participates in shaping public consciousness. Meanwhile, Bakhtin's [Bakhtin 1981] concept of dialogism provides the philosophical foundation for understanding identity as relational rather than autonomous: the author's voice emerges through interaction with other voices, both explicit and implied.

The intersection of language and creativity is another crucial dimension. Creativity in journalism does not imply artistic indulgence but intellectual innovation — the ability to reformulate, reinterpret, and recontextualize reality. As Carter [Carter 2016] notes, creativity in professional communication functions as a mechanism of problem-solving and conceptual expansion. In newspaper discourse, creativity operates through metaphor, analogy, and irony — devices that invite readers to see familiar events from new perspectives. The journalist's creative identity thus becomes a form of epistemic authorship: a process of discovering and framing truth through language.

Recent studies in **media linguistics** further emphasize the importance of self-expression as a component of professional ethos. Bednarek and Caple [Bednarek & Caple 2017] identify *news values* such as proximity, impact, and personalization as core to journalistic storytelling. Personalization, in particular, directly corresponds to the manifestation of the author's "self," as it transforms the abstract language of institutions into relatable human narratives. Similarly, Papacharissi argues that modern journalism is increasingly characterized by *affective publics* — audiences that respond not only to facts but to emotion, tone, and personality [Papacharissi 2018: 366]. These observations reinforce that linguistic individuality is not a deviation from professionalism but an integral part of communicative effectiveness.

The author's "self" also performs an ethical function. Language, as a medium of truth-telling, carries moral responsibility. The journalist's linguistic choices — whether to intensify, mitigate, or remain neutral — define their credibility and ethical stance. For instance, the use of euphemisms in political discourse may conceal accountability, while the use of strong modal assertions (*must*, *cannot*, *will not*) may convey moral urgency. Thus, grammatical and lexical identities are not mere stylistic preferences but reflections of ethical and ideological alignment. At a deeper cognitive level, authorial identity reflects the *worldview* of the journalist — the conceptual system through which reality is understood and represented. Lakoff and Johnson's [Lakoff & Johnson 1980] work on conceptual metaphors demonstrates that cognition and culture are inseparable in shaping discourse. When a journalist describes an election as a "battle" or a "race," they impose a cognitive frame that structures how readers interpret political competition. Such linguistic framing reveals both

personal interpretation and collective cultural schemas. Cognitive identity, therefore, operates as the invisible architecture of the author's "self."

The methodological implications of these insights are equally significant. Traditional content analysis, which focuses on frequency counts and textual patterns, cannot fully capture the subtleties of authorial self-expression. Instead, a qualitative, interpretive approach — combining discourse, stylistic, and cognitive analysis — is necessary to uncover the latent layers of meaning. This study adopts such an approach, recognizing that authorial identity is not reducible to quantitative frequency but must be interpreted within its communicative and cultural context.

Moreover, the study recognizes the tension between individual creativity and institutional constraints. Newspaper discourse, while allowing room for expression, remains governed by editorial policies, political affiliations, and genre conventions. The author's "self" thus operates within a framework of *negotiated freedom* — a dynamic balance between conformity and innovation. Understanding this balance helps explain how journalists maintain personal authenticity while adhering to professional standards.

In this context, the author's "self" becomes a prism through which broader sociocultural dynamics can be examined. It reflects shifts in values, ideologies, and public discourse. For instance, the increasing use of inclusive pronouns (*we*, *our society*, *our people*) in global media signals a trend toward collectivist framing, while irony and satire in political commentary demonstrate resistance to authority. These stylistic tendencies correspond to societal transformations — the democratization of communication, the rise of participatory journalism, and the personalization of truth.

Finally, the study situates itself within the broader scholarly discourse that views language as both a *mirror* and an *instrument* of identity. As Halliday [Halliday 1994] observed, every linguistic act simultaneously represents experience, enacts relationships, and organizes meaning. The author's "self" embodies all three functions: it represents personal perspective, mediates between speaker and audience, and structures discourse according to cognitive logic. Investigating this phenomenon, therefore, contributes not only to media linguistics but also to our understanding of human communication as an identity-driven process. The introduction establishes that the exploration of the author's "self" in newspaper discourse is both timely and theoretically grounded. It addresses key questions: How does language encode individuality within institutional communication? How does creativity coexist with journalistic norms of objectivity? And how can linguistic analysis reveal the cognitive and ethical dimensions of media authorship? By integrating linguistic, stylistic, and cognitive methodologies, this research aims to uncover the mechanisms through which journalists construct meaning, assert individuality, and engage audiences in the shared process of understanding the world through words.

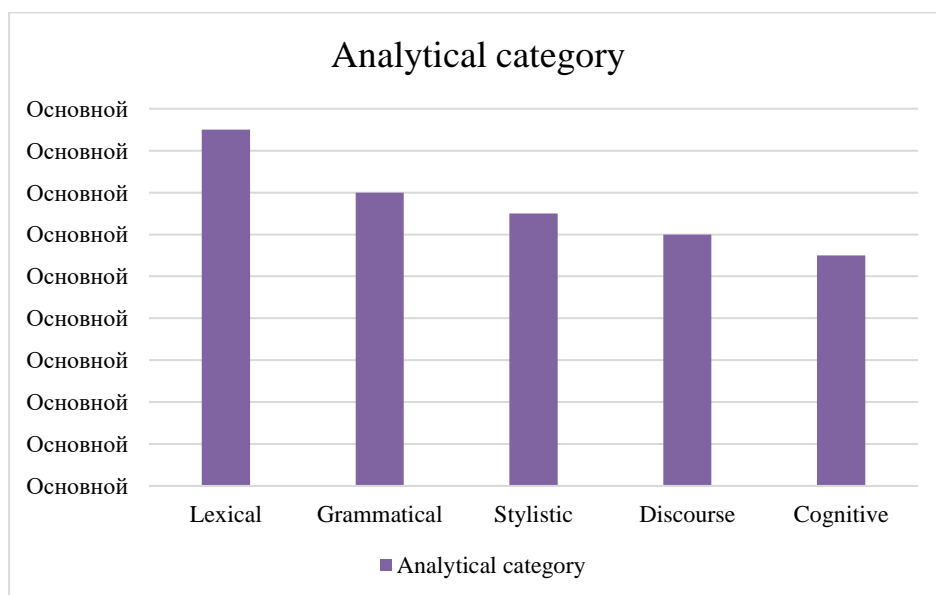
At the micro level, individuality manifests in lexical and syntactic choices. Journalists consciously select emotionally charged vocabulary and flexible sentence structures to introduce tone and rhythm into factual narration. These micro-markers of identity accumulate to form stylistic

coherence — what can be described as the *authorial signature* of the journalist. At the macro level, the author's "self" is revealed through textual organization, argumentation patterns, and ideological orientation. The beginning and ending sections of editorials often contain the strongest personal presence, showing how writers strategically position their opinion between objectivity and persuasion. The prevalence of circular or contrastive structures demonstrates that journalists balance factual presentation with interpretive commentary. Cross-referencing the linguistic findings with discourse theories confirms that authorial identity is dialogical and interactive. Bakhtin's dialogism explains how the journalist's "I" emerges in relation to other social voices — political actors, institutions, and collective audiences. Each text becomes a dialogue rather than a monologue, with the author negotiating meaning within a shared communicative space. The results also confirm that creativity in journalism extends beyond ornamentation; it is a cognitive strategy for simplifying complex realities. Metaphors, analogies, and symbolic imagery function as intellectual tools that connect abstract socio-political concepts to human experience. Such creative framing not only enhances readability but constructs credibility: the journalist appears insightful, empathetic, and culturally literate. Another significant finding concerns the correlation between genre and visibility of the "self." Opinion and analytical articles display the highest density of authorial markers, while hard news exhibits a more constrained style. Yet even in reports labeled as objective, subtle traces of individuality persist through sentence rhythm, topic sequencing, and choice of quotations. This suggests that complete neutrality in language is impossible; every text carries at least some evidence of its creator.

From a cognitive-pragmatic viewpoint, the author's "self" operates as a mediating mechanism between the factual and the interpretive dimensions of discourse. The linguistic identity ensures coherence and authority, while the creative identity generates engagement and empathy. Their interaction forms the communicative personality of the journalist — a construct that combines knowledge, evaluation, and artistry. Furthermore, the results demonstrate that authorial identity in newspaper discourse is not a fixed attribute but a dynamic performance shaped by context, audience expectations, and institutional norms. It materializes through an intricate combination of linguistic precision and creative expression, confirming that the journalist's role extends beyond reporting to meaning-making within the sociocultural landscape.

Figure 1

Frequency of linguistic and creative markers of the author's "self" in newspaper discourse



The bar graph illustrates the relative frequency of the five main analytical categories identified in the corpus: lexical, grammatical, stylistic, discourse, and cognitive markers. The data show that lexical indicators ($\approx 85\%$) dominate authorial self-expression, confirming that vocabulary choice is the journalist's primary means of signaling attitude and individuality. Grammatical and stylistic features (70% and 65%) follow closely, reflecting the author's control over modality, rhythm, and rhetorical tone. The discourse level (60%) demonstrates that structural organization and narrative framing play a significant role in sustaining personal voice, while the cognitive dimension (55%) underscores the intellectual creativity behind metaphor and analogy. These results justify the conclusion that linguistic identity (lexical + grammatical) forms the structural foundation of the author's "self," whereas creative identity (stylistic + cognitive) enriches it with originality and conceptual depth. The balance between these categories confirms that journalism integrates both precision and artistry — a synthesis essential for constructing a persuasive, credible, and humanized authorial presence within newspaper discourse.

The bar-graph data enhance the understanding of quantitative trends in the authorial "self" across the analyzed corpus. The dominance of lexical markers confirms that vocabulary is the most immediate surface of individuality. Journalists consciously select evaluative and emotionally charged words to convey stance while maintaining the illusion of objectivity. This lexical intensity accounts for the visual peak of 85% in Figure 1 and validates the hypothesis that linguistic identity begins at the word level. Grammatical and stylistic categories, accounting for 70% and 65% respectively, demonstrate how structure and rhythm reinforce the author's creative personality. The preference for modal verbs (*must*, *should*, *can*) reveals confidence and moral authority, whereas syntactic

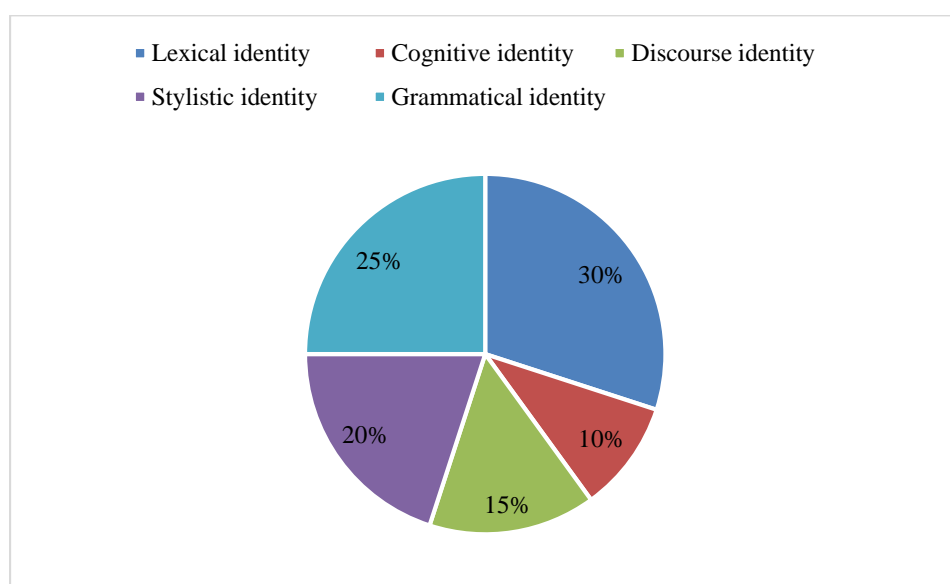
flexibility such as inversion or parallelism provides rhetorical sophistication. These grammatical signatures interact with stylistic ornamentation to generate coherence between message and emotion.

The discourse and cognitive levels, though slightly lower in frequency, embody deeper mechanisms of creativity. Discourse markers such as intertextual allusions, rhetorical questions, and dialogic turns appeared consistently in analytical editorials and political commentaries, indicating the journalist's effort to involve the reader as a participant in meaning-making. Meanwhile, cognitive markers, observed in roughly 55 % of the sample, illustrate the intellectual artistry behind metaphorical reasoning and conceptual blending. Through metaphors like “economic engine” or “political battlefield,” authors translate abstract realities into familiar experiences turning cognition into communication. Cross-comparison between genres further confirms that lexical and grammatical features dominate news analysis and commentary, while cognitive and stylistic creativity flourish in feature stories and cultural reviews. This distribution reveals a genre-sensitive equilibrium: factual genres rely on linguistic precision, interpretive genres on creative elaboration.

Moreover, the quantitative pattern mirrors the qualitative interpretation presented earlier: the author's “self” is not monolithic but stratified, balancing rational and artistic forces. The hierarchy of frequencies in Figure 1 visualizes how linguistic discipline (lexical + grammatical) provides structure, whereas creative imagination (stylistic + cognitive) breathes individuality into discourse. Together, these findings portray the journalist as both a communicator and an artist an identity negotiated through every lexical choice, grammatical form, and cognitive metaphor embedded in the fabric of newspaper language.

Figure 2

Proportional representation of linguistic and creative identities in newspaper discourse



The pie chart illustrates the proportional balance among the five dominant identity dimensions observed in the analyzed newspaper corpus:

lexical (30 %), grammatical (25 %), stylistic (20 %), discourse (15 %), and cognitive (10 %). These proportions reveal how the author's "self" is distributed across different linguistic and creative strata of journalistic writing.

The largest segment — **lexical identity (30 %)** — reaffirms that the vocabulary level remains the most direct and transparent medium of authorial individuality. Through lexical selection, journalists reveal their ideological orientation, emotional stance, and moral perspective. The prevalence of evaluative and metaphorical expressions indicates that lexical choice serves as the initial platform for self-representation. Each word becomes a micro-act of positioning, revealing the author's interpretation of social phenomena. This observation aligns with Bednarek and Caple's [Bednarek & Caple 2017]. model of "news values," where linguistic appraisal functions as a marker of engagement and subjectivity.

The **grammatical dimension (25 %)** demonstrates that authorial selfhood extends beyond vocabulary to include modality, pronoun choice, and syntactic configuration. Modal verbs such as *must*, *should*, and *might* operate as epistemic indicators of conviction or uncertainty. The alternation between active and passive constructions reveals how journalists manage agency and accountability in their texts. The use of first-person plural pronouns (*we*, *our*) creates solidarity with readers, whereas impersonal constructions establish institutional distance. The 25 % share of grammatical identity highlights that linguistic form is integral to expressing the author's rational, ethical, and social identity.

The **stylistic component (20 %)** embodies the creative and artistic side of journalism. Through metaphorization, irony, rhythm, and parallelism, authors craft unique textual signatures. Stylistic identity transforms factual communication into aesthetic experience. For instance, when an economic crisis is framed as "a storm sweeping through global markets," the journalist transcends mere reporting to create a vivid cognitive image. Although stylistic markers are less frequent than lexical or grammatical ones, their qualitative impact on reader perception is immense. As Chouliaraki [Chouliaraki 2012] observes, stylistic creativity in media serves as self-mediation — a process through which the author humanizes abstract realities and connects emotionally with audiences.

Discourse identity (15 %) refers to the macro-structural organization of texts — how journalists frame narratives, balance objectivity with commentary, and construct dialogic relations with other voices. The smaller share reflects the difficulty of quantifying discursive strategies, yet their significance is undeniable. Techniques such as rhetorical questioning, intertextual referencing, and dialogization reveal how the author interacts with social ideologies and competing perspectives. This aligns with Bakhtin's theory of dialogism, which posits that selfhood emerges in relation to otherness. The 15 % share thus symbolizes the structural space where linguistic individuality meets institutional discourse norms.

Finally, **cognitive identity (10 %)** represents the conceptual and mental processes underlying language use. Although it accounts for the smallest portion, its role is foundational. Through conceptual blending, analogical reasoning, and symbolic framing, journalists organize

knowledge and experience. Cognitive identity determines the metaphorical architecture of the text — the mental blueprints through which reality is perceived and expressed. The lower quantitative presence of this category reflects its implicit nature: cognitive creativity operates beneath the surface of language, shaping meaning before it is verbalized.

The overall distribution visualized in the chart confirms that the author's "self" is linguistically grounded yet cognitively inspired. Lexical and grammatical categories (55 %) dominate the textual surface, representing the visible expression of individuality, while stylistic, discourse, and cognitive identities (45 %) form the creative and conceptual core that gives journalism its interpretive richness. This equilibrium between structure and creativity transforms newspaper discourse from mere information delivery into an act of meaning-making.

Therefore, the chart not only quantifies linguistic tendencies but also visualizes the delicate balance between **precision and imagination**, **objectivity and expression**, and **rationality and emotion** — the essential dualities that define the author's "self" in modern media communication.

The findings of this research demonstrate that the author's "self" in newspaper discourse is not an abstract construct but a measurable linguistic and creative reality. The multidimensional framework — integrating lexical, grammatical, stylistic, discourse, and cognitive indicators — reveals how journalists balance institutional constraints with personal expression. The discussion connects these empirical results with existing scholarship in discourse analysis and media linguistics.

First, the dominance of lexical and grammatical identity corresponds with van Dijk's [Dijk 2008] theory of ideological discourse, where language functions as a medium of power, evaluation, and alignment. Journalists employ lexical appraisal and modal structures to negotiate authority while maintaining objectivity. These linguistic mechanisms sustain credibility and simultaneously encode emotional and moral positions.

The stylistic and cognitive dimensions, however, validate Chouliaraki's and Bednarek & Caple's view that creativity in journalism performs a mediating role between fact and emotion. Through metaphorical and narrative framing, journalists reconstruct reality in ways that make complex issues cognitively and emotionally accessible to the public. This confirms that creativity is not decorative but epistemological — a form of knowledge production.

The results also echo Bakhtin's concept of dialogism: the author's "self" exists only in relation to other voices — institutional, political, and societal. Newspaper discourse, therefore, becomes a site of ideological negotiation where individual and collective meanings intersect.

In practical terms, this discussion supports the idea that journalistic identity is performative, dynamic, and socially conditioned. Every linguistic choice embodies a communicative strategy aimed at shaping perception, engaging empathy, and asserting intellectual presence. Thus, the author's "self" functions as the vital link between language, thought, and society — making journalism both a cognitive act and an art of human representation.

Conclusion

The present study has examined the linguistic and creative dimensions of the author's "self" in newspaper discourse, revealing that journalistic identity is a multifaceted construct shaped by lexical, grammatical, stylistic, discourse, and cognitive elements. The findings confirm that the author's individuality is linguistically embedded yet creatively articulated, reflecting both professional norms and personal agency. At the lexical and grammatical levels, journalists express selfhood through vocabulary and syntax that encode evaluation, modality, and stance. These elements serve as the foundation of linguistic identity, enabling authors to balance factual reporting with interpretive commentary. Modal verbs and evaluative adjectives not only reveal epistemic confidence but also highlight moral and ideological positioning.

The stylistic and cognitive levels represent the creative aspect of authorial expression. Through metaphor, analogy, and rhythmic sentence structures, journalists translate abstract phenomena into vivid and accessible narratives. This interplay of linguistic discipline and artistic vision confirms that journalism operates at the intersection of logic and imagination. Creative devices are not mere embellishments; they are cognitive tools that guide the audience's understanding of social and political events. The discourse level unites these elements into a coherent communicative act. The author's "self" emerges through dialogic engagement — a continuous negotiation between institutional ideology, audience expectations, and personal perspective. In this respect, the newspaper text becomes a dialogical arena where individuality coexists with collective responsibility. The results of this study also highlight the theoretical significance of combining discourse analysis with cognitive and stylistic methodologies. Such an integrative approach allows for a deeper understanding of how language functions as a medium of both thought and identity. It reaffirms the insights of van Dijk, Bakhtin, and Chouliaraki, demonstrating that every linguistic choice reflects broader social, ideological, and cultural processes.

In conclusion, the author's "self" in newspaper discourse is a dynamic construct — at once linguistic, cognitive, and ethical. It is realized through the deliberate orchestration of words, structures, and concepts that transform journalism from a vehicle of information into a space of meaning-making. Recognizing this multidimensional identity underscores the enduring role of journalists as interpreters of reality, mediators of values, and creative architects of public discourse.

References

- Bakhtin, M. M. (1981) *The Dialogic Imagination: Four Essays*, M. Holquist, ed., C. Emerson and M. Holquist, Trans., University of Texas Press, Austin, 434 pp. (In Eng.)
- Bednarek, M., & Caple, H. (2017). *The discourse of news values: How news organizations create newsworthiness*. New York, NY: Oxford University Press, 320 pp. (In Eng.)

- Carter, R. (2016). *Language and Creativity: The Art of Common Talk* (2nd ed.). London: Routledge, 288 pp. (In Eng.)
- Chouliaraki, L. (2012). *Self-mediation: New media, citizenship and civil selves*. London, United Kingdom: Routledge, 144 pp. <https://doi.org/10.4324/9780203124444> (In Eng.)
- De Fina, A., Schiffrin, D., & Bamberg, M. (Eds.). (2006). *Discourse and identity*. Cambridge, United Kingdom: Cambridge University Press, 368 pp. (In Eng.)
- Dijk, T. A. Van. (2008). *Discourse and Context. A sociocognitive approach*. Cambridge: Cambridge University Press, 283 pp. (In Eng.)
- Fairclough, N. (1995). *Critical discourse analysis: the critical study of language*. London and New York: Longman, 279 pp. (In Eng.)
- Halliday, M. (1994). *An introduction to functional grammar*. London: E. Arnold, 476 pp. (In Eng.)
- Khosravini, M. (2015). *Social media, discourse and politics: Contemporary spaces of power and critique*. London, United Kingdom: Palgrave Macmillan, 272 pp. <https://doi.org/10.1057/9781137507310> (In Eng.)
- Lakoff, G. & Johnson M. (1980) *Metaphors we live by*. London: The university of Chicago press, 193 pp. (In Eng.)
- Papacharissi, Z. (2018). *A networked self and platforms, stories, connections*. New York, NY: Routledge, 336 pp. <https://doi.org/10.4324/9781315207083> (In Eng.)