

ANALYSIS OF IDIOLECT AND IDIOSTYLE FROM THE POINT OF VIEW OF LITERARY GENRES

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<https://doi.org/10.5281/zenodo.10436232>

Abstract. *This article examines the issues of idiolect, which is an urgent trend in modern literary criticism, and its transmission in a poetic text, raises the question of idiostylistic bilingualism, and examines the main features of each of these ways of organizing speech.*

Keywords: *idiolect, idiostyle, literary genre, image, prose text, literary analysis, prose, composition, grammatical feature.*

Currently, there are differences in views on idiolect in linguistic circles. Some linguists argue that one writer, one author can have several idiolects at the same time. The clearest example of such idiostylistic bilingualism can be cited by writers who used prose and poetic genres in their works, for example, Osip Mandelstam and Marina Svetaeva, Abdulla Aripov, Shakespeare, etc. How likely is it to identify the main characteristics inherent in the author by analyzing various types of texts? A phenomenon called "author's translation" should be mentioned.

This point of view was perceived by I.S. Gindin as a controversial issue, who argued that behind a wide range of different reincarnations of the speech of one author, one can always see the "forming core of creativity" [1]. Thus, we should talk about the need to create a common model of the idiolect. The linguistic personality should be considered in all its manifestations, without resorting to any conditional dominants.

In particular, the poetic and prose works of one author actually form a single space, regulated only by the poet's "reflection in language". The study of idiolect and idiostyle is currently engaged in idiostylistics. The problems of this science are growing in the process of rapprochement with the linguistic personality as the author of a particular text and are based on the data of functional linguistics.

What is the author's idiolect and idiostyle? These issues have attracted the attention of many literary scholars and linguists. Among them are: Uzbek scientists – B. Valixo‘jayev, Sh.Safarov, M.Zokirov, G. Karimov, A.E. Mamatov, B. Yuldoshev, N. Maxmudov, N. Turdiyeva, A.Nurmonov, D.Lutfullayeva va b.; Russian scientists - I. V. Arnold, M. M. Baxtin, N. S. Bolotnova, N. N. Bolshakova, M. P. Brandes, Ye. A. Goncharova, V. V. Grigoryeva, A. I. Yefimova, Yu. V. Kazarina, Yu. N. Karaulova, Yu. M. Lotmana, M. Yu. Skrebneva, A. N. Sokolova, Yu. N. Tinyanova, N. A. Fateyeva, A. V. Fyodorova, A. V. Chicherina, R. Yakobson; English scientists - V.Kroft, D.Kruz, R.Kreymys, E. Sepir, B.Vorf, P. Griffins, R.Griffins [9, 11].

Raising the question of idiostylistic bilingualism based on poetry and prose, it is necessary to consider the main features of each of these ways of organizing speech.

The further development of the Middle Ages and the bourgeoisie led to the development of prose genres. Short stories, stories, and later novels appeared. Over time, prose supersedes poetry, which occupies a dominant position in literature, and in the nineteenth century, prose writers became more important and significant figures in literature than poets.

When we talk about idiolect in poetic works, we mean a system of conceptually important principles of text organization for the author, conditioned by a communicative purpose, as well as the choice and correspondence of linguistic units and stylistic techniques. Of course, first of all, idiostyle is the comprehension of the author's linguistic personality, his reflection of an individual picture of the world with the help of language. The originality of the author's perception is manifested at all linguistic and structural levels of the text.

According to the theory of literary analysis, the plot of a work is considered as a system of events arising from the interaction of the characters and the development of the plot, revealing the idea and the author's understanding. A composition is a sequence of images of events in the text of a particular work in accordance with the tasks of the writer. The author's artistic thought is manifested in the peculiarities of the development of events [4].

The grammatical features of the text do not necessarily have to differ in the scale of use, although this property is inherent in them. The grammar of a text is the linguistic units that function in the text. The textual function of linguistic unity, as a rule, refers to the ability to convey various properties of content. Thus, permanent grammatical properties are those properties that make up the concept of a text.

The lexical level cannot be considered separately from the stylistic techniques used by the author. An exhaustive analysis of the lexemes and tropes used expresses the peculiarities of the writer's perception in even more detail than the compositional and grammatical features.

A prose text is a surprisingly fruitful basis for studying features, since its structure is relatively bright, unlike poetry, it does not enter into a clear circle of stanzas and rhymes. Poetry, in turn, has a wide range of linguistic parameters of idiostyle.

Idiolect and idiostyle in poetry. Poetry belongs to those areas of literature that are not yet understood by science; therefore it is necessary to understand that many problems of poetic text remain beyond the limits of modern scientific approaches. Analyzing texts of this type, a person cannot rely only on empirical material [5].

In modern culture, poetry is usually considered as an art form, but it is important to know that literary poetic texts occupy a significant share in our daily lives. For example, advertising texts. Historically, texts of any content and purpose, from scientific papers to medical treatises, can be poetic. Such texts, which have a poetic form, have moved away from everyday speech and have acquired great value and significance.

Poetry, as a genre of literature, is based on "ideal figurative poetic masterpieces achieved on the basis of a harmonious combination of original form and new content with color" [13]. Many poets and linguists who study poetic texts believe that formal designations are not enough to call their poems poetic. Thus, they argue that rhyme, rhythm, image, construction technique and other characteristic features observed in the works they created do not yet guarantee its high quality.

A. The following interpretation of poetry and prose can be found in the "explanatory dictionary of the Uzbek language" edited by Madvaliev:

Poetry (nazm) from Arabic - to build, to print; to write poetry; poetry. In literature: a poetic work; poetry, a genre of poetry. For example: Despite the complete lack of poetic talent, he wrote weightless, superficial, colorless stories to "awaken the nation" [12].

Prose (nasr) - from Arabic - means to scatter, to spill. In literature: a prose work; a product of speech that has no weight and rhyme. For example: in prose, education gives something that does not suit him. Wherever I point, he writes to Barney.

Prose - written in prose. It belongs to the genre of prose, written in prose. For example: Your prose works probably include stories of a brilliant mind, a sharp tongue and beautiful satirical lines [12, 245].

Thus, poetry is a special way of organizing poetic speech, largely poetic, not conditioned by the requirements of everyday speech, having a number of specific features and possessing artistic value and freedom of speech.

Poetry is a "world" created by people for their own spiritual development and enrichment. This is a real linguistic treasure trove that allows you to preserve the individuality, historical features, and social movements of the people. It is no coincidence that since ancient times poetry has been included in the course of education and upbringing along with gymnastics, music and mathematics.

The poetic genre has experienced ups and downs, and today we can observe the growing popularity of poetic creativity among young people. Any person, regardless of age and professional affiliation, can analyze the prose and popular science works of both the poet and the listener [7, 76].

Of course, often the creator and the connoisseur of creativity are the same person, but the growing interest, and with it the growing creative potential, is a vivid symbol of how poetry returns the "taste" to the native language. Are there any peculiarities of poetic and prose idiolect? First, we must remember that poetic works have a number of features that are not peculiar to prose. These are rhythm, weight, size and rhyme. Size, as the most striking of the structural features of a poem, may be inherent in a particular poet or a group of authors. For example, iambic is a feature of poetry in a number of languages. One of the brightest manifestations of world literature and poetry is considered to be A.S. Pushkin, V. Shakespeare, A. Navoi's creations have been the subject of a number of scientific studies [11,137].

The structure of Shakespeare's sonnets is also interesting from an idiolectical point of view: as a rule, he used an iambic pentameter. Despite the fact that sonnets have a special stable structure, V. Shakespeare's work stands out among other things.

Secondly, a poetic text is a special tool that differs from a prose text. Poetry can become the basis for subsequent creativity, it can be associated with music in the form of a song. A song is an element of popular culture. We often put the meaning of "song" in the concept of "music". As the most accessible art form, music and poetry sometimes have an incomparable influence[3, 147].

Idiolect and idiostyle in prose. What is prose? Prose is an oral or written speech that is not divided into proportional segments. Since this research is conducted on the author's idiolect in the field of fiction, we often talk about the idiolect of the authors of prose works.

The name of the ancient Greek cosmologist and mythographer Syros Pherekides is mentioned as the author of the first prose work. He wrote such famous works as "Theogony" and "Cosmogony". Ancient Greek fiction consisted of myths, fairy tales, and comedies.

The word prose comes from the Latin word *prosa* – purposeful oral or written speech. The further development of the Middle Ages and the bourgeoisie led to the development of prose genres. Short stories, stories, and later novels appeared. Over time, prose supplants poetry, which occupies a dominant position in literature, and in the nineteenth century, prose writers became more important and significant figures in literature than poets [8, 48].

When we talk about idiosyncrasy and idiolect in prose, we mean a system of conceptually significant principles of text organization determined by the communicative purpose of the author, as well as the choice and correspondence of linguistic units and stylistic techniques. Of course, first of all, an idiolect is an understanding of the author's linguistic personality, a reflection by him with the help of language of an individual picture of the world. The originality of the author's perception is manifested at all linguistic and structural levels of the text.

According to the theory of literary analysis, the plot of a work is considered as a system of events arising from the relationship of characters and the development of their characters, revealing the idea and the author's understanding. Composition is a sequence of images of events in the text of a particular work in accordance with the tasks of the writer. The author's artistic thought is manifested in the peculiarities of the development of events [4, 29].

The grammatical features of a text do not necessarily separate themselves based on frequency of use, although they are still characteristic of them. They manifest not in terms of quantity, but rather in terms of quality. The grammar of a text forms the units that perform specific functions within the text according to the rules of the language, indicating the ability to convey various types of content. Thus, prominent grammatical features are the characteristics that constitute the concept of a textual structure.

The lexical level does not discuss the specific stylistic methods used by the author. The comprehensive analysis of current lexemes and tropes goes beyond the scope of the writer's individual understanding, emphasizing their unique features based on composition and grammatical characteristics. In order to understand the author's idiolect and individual style to a great extent, the narrative text serves as a convenient foundation because its structure is relatively free and does not adhere to the strict boundaries of verses and rhyme schemes. Versification, in turn, is subject to broader linguistic parameters of idiolect [6, 382].

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