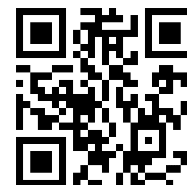


Understanding the Idiostyle Phenomenon

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ABSTRACT: This article describes how the concept of idiostyle and its place in the literary world appeared in modern Uzbek linguistics. Also, the article will consider the assessment of idiostyle in Uzbek and world literary criticism and various approaches to this phenomenon, as well as the scientific work done.

KEYWORDS: idiostyle, idiolect, individual style, conceptual field, cognitive linguistics, style, speech.

INTRODUCTION

The content of the text or work, its compatibility with the times, is of course very important. However, in addition to the above, the manifestation of the personal characteristics of the author's style in the text also gives the work a special meaning. The individual character of the author is of particular importance in the interpretation of the text, in its linguistic and stylistic design. Naturally, it is very relevant to create works of non-traditional speech and compositional design, emotional-expressive elements. The author's individuality is clearly felt in the content of the artistic text, the character of the work's images, his attitude to social reality, the use of artistic image tools, the literary form, and the level of idiostyle. So, what does the term idiostyle, which has been used for a long time in literature, mean?

Idiostyle - the individual authorship style of a writer and poet; the originality of the discourse of the artistic work; stylistic subject. When studying the author's idiostyle, it is necessary not only to understand the peculiarities of his use of language tools, but also to be familiar with the criteria of literary studies.

THE MAIN FINDINGS AND RESULTS

The rare similes and images in the poem "Izhar" included in the collection "Dil Fasli" by the national poet of Uzbekistan Sirojiddin Sayyid stir the reader's feelings towards the nation, motherland, motherland. The following similes in the first stanza of the poem are unique and popular and clearly show Sirajuddin Sayyid's unique style:

One slice of handalak, one slice of hilal

Don't leave my sight for a thousand years [1].

Or the following verses in the second stanza remind us of the bitter past and encourage us to give thanks for the present. In Uzbek literature, the image of a crow comes in the sense of an invader, and the metaphorical meaning of the crow evokes a cold imagination in a person. In the next stanza, the combination "My beautiful sky for nightingales" creates a warm feeling towards the motherland.

*Ketdi bog'laringni bosgan qarg'alar,
Azal bulbullarga go'zal oshyonim.
To'rg'aylarga o'ng'ay makonim dedim,
Seni bag'rim dedim, osmonim dedim. [6]*

Gone are the crows that raid your gardens,

My beautiful sky for nightingales.

I said it's a good place for the torgays,

I called you my heart, I called you my sky

Idiostyle (individual style) is a system of meaningful and formal linguistic features characteristic of the works of a certain author, which creates a linguistic expression method that is uniquely reflected in these works. In practice, this term is applied to works of art (both prose and poetry). The mental basis of the poetic idiostyle is the individual conceptsphere. It can be presented in the form of two-level education: at the first level, concepts are distinguished as a cognitive-perceptual-affective formation of the

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author's mind, at the second level, they are combined into cognitive structures, the result of the interaction of these concepts, the form of their mental organization (frames, scenarios, metonymic and metaphorical models, conceptual fields) [2].

In the following linguistic poetic expressions in Sirojiddin Sayyid's poem Nuqtai Nazar, the poet's individual similes make any reader think:

- 1) **What is the motherland** is a melon that made Shah's poet cry in **Longing**.
- 2) Although the **poem** burns in the poet's chest, **the fire** that burns his throat is his.
- 3) Poetry is not a flower, it is not a pox, it is actually a dirty soap of the soul and hearts. [53]

The poet encourages the reader to purify his heart by referring to melons as longing for the homeland, fire to the sufferings of the heart, and cleaning the soul through dirty soap.

In linguistics, the concept of idiostyle is primarily related to the defined choice, the selection of language tools (words) and their combination, interaction methods. On the other hand, although there are no specific ways of expressing personal meanings, it is easy to identify their predominant use [3]. This means that idiostyle can be associated not only with the choice of language tools, but also with the frequency of their use, which gives us the opportunity to use a dominant functional approach.

S.Umirova's dissertation can be cited as the first research work in Uzbek linguistics aimed at studying the idiosyncratic style of the author [4]. In his research, the author examines idiostyle under the term poetic individuality and "due to the individual skill of the creator, each language material used in the text can become a poetic unit and an individual tool unique to this creator's style. "Linguopoetic research is a unique peak of general philological research, and for it, the highest potential of language, which is a high expression of human feelings, is taken as an object of observation," he says. It shows that the study of this issue is very relevant for modern linguistics.

Along with artistic allusions, words, especially poetic words, play an important role in increasing poetic effectiveness, attractiveness, and ensuring the uniqueness of the expression method. It should be noted that only words selected and sorted based on the essence of the speech lead to a real illumination of the poetic thought.

Analyzing the language of a writer or poet, studying his artistic works begins with the concept of idiostyle. In researching the changes taking place in the poetics of our modern poetry, the generosity and intellectuality of Usman Azim's poetry, the folkliness of Iqbal Mirza's poetry, the modern and postmodern features of Fakhriyor's work, the priority of mystical tones in Abduvali Qutbiddin's style of expression, the frequent use of dialectism in the works of Togay Murad, the unique poetic expression of deep philosophical thoughts in the poems of Sirojiddin Sayyid The number of stanzas at the level clearly shows the individual style of each creative representative.

*Men bu chaman sahnasiga oshiq bo'lib kelgan edim,
Gul rangiga tushundim-u dil zangiga tushunmadim [179]*

I fell in love with this chaman scene,

I understood the color of the flower, but I didn't understand the rust of the heart

In the blessed hadiths, "When a person commits a sin, a black spot appears in his heart. If he earnestly repents of his sin, this black spot will go away". If he continues to commit sins without repentance, the number of black dots will also increase. The fact that the content of the hadith has found a poetic expression in these verses written by S.Sayyid is a proof of the strong influence of enjoying the blessings in the poet's poetry.

The fact that hypocrisy and despondency cause the heart to rust in the poet's work is described by means of images and symbols, which clearly shows the author's idiostyle.

Linguistic-stylistic tropes are used in the text of a work of art in new meanings, helping the reader to perceive the idea figuratively. They are an integral part of any literary work, and the author is able to make his creative text uniquely individual. Therefore, every author, be it a poet or a novelist, always uses tropes to convey the thoughts and feelings he wants to express in his work. In the following verses of Sirojiddin Sayyid, tropes increase the expressiveness of speech and clearly show the poet's individuality:

*Ko'z oldinga keltirsang
Bo'ylari-yu ko'z qoshin,
To'rt yuz ellik ming lola –
Ko'kragida qo'rg'oshin [5].*

If you bring it to the front
Height and eyebrows,
Four hundred and fifty thousand tulips -
Lead in the chest

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It seems that the poet avoids the waste of words and goes on a “diet” by filling each word in the artistic text with a rich meaning. In these verses of the poet, the entire tragedy of the Second World War is clearly, impressively and uniquely expressed through tropes.

The term ‘idiostyle’ is also related to the term ‘idiolect’. The lack of clear definitions of the terms “idiostyle” and “idiolect” has led linguists to a theoretical debate on this issue. Despite the fact that there is no single position both in defining the important features of the idiostyle category and in the use of the term (idiostyle, idiolect, individual style, speech style), this problem is easily explained by its relative “newness”. Among the many views on the interrelationship of terms such as poetic language, poetic text, poetic idiostyle, and idiolect, there are two main approaches. First, idiolect and idiostyle are considered interrelated as surface and deep structures in descriptions of the “meaning-text” type, or form the triad “Subject-expressive technique-text” [6].

Of course, all levels of the language, such as phonetic-phonological, morphemic, lexical, morphological, syntactic and even supersyntactic, are involved in the expression of artistic content. But it is worth noting that all of these units, without exception, do not directly and uniformly serve the artistic intention of the creator. Some of these units receive special artistic-aesthetic emphasis in a certain favorable artistic context created by the artist according to his skill level. This same unity is called idiostyle and serves to spread the author's works in the world of literature.

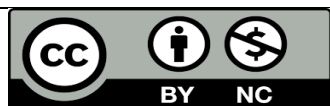
Therefore, the idiosyncratic style of the author of the work and its study is one of the topical issues of linguistics. Today, studying the poet’s idiom in both world linguistics and Uzbek linguistics helps to fully and deeply understand the content of the work: it reveals the author’s artistic goal.

CONCLUSION

In short, it should be noted that new lexical units, means of expression, tropes that create uniqueness, that is, individuality in the speech of the wordsmiths, creators, scientists and publicists, who are the creators of a certain language, after the passage of time, are absorbed into the national language and become language wealth. Therefore, both theoretical and practical study of idiostyle is of great importance in linguistics.

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