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## IDIOLECT AND IDIOSTYLE-AN IMPORTANT FACTOR OF INDIVIDUAL WORD CREATIVITY

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### ABSTRACT

*In our science about language, the terms "idiolect" and "idiostyle" are almost not used. Therefore, based on the demand and essence of our research work, we will look at the definitions given to them. The article shows the general and private aspects of the concepts of idiolect and idiostyle.*

**KEYWORDS:** *Poetry, Artistic Text, Idiolect, Idiostyle.*

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### INTRODUCTION

Among the arts, poetry, which is distinguished by its more national (nationalized) character, helps to represent figurative characters that stand out from the circle of language and communication. It even allows to express figurative transforms that stand out from the language and interpersonal communication and lead to speech. After all, it is an important component of the language and culture of the nation. M.M.Bakhtin wrote, the language only fully manifests its capabilities in poetry, since the requirements for it are many and the same is colorful. Poetry compresses the entire juice of the tongue, saturates and at the same time reveals its new fresh edges [Bakhtin , 2003:97].

After the scientists of antiquity, European scientists, in particular French and Russian researchers, study poetry as a specific phenomenon. Alisher Navoi, Zahiriddin Muhammad Babur and current Russian and Uzbek linguists also note that studying the features of poetry is very important for linguistics. Because poetry is a beautiful and original form of reflecting the poetic landscape of the universe. In it, the attitude of the Word creator to the expressed object is manifested brighter. Of course, "artistic text is an extreme integrity, which expresses the content of an artistic work, is functionally completed, is formed on the basis of language's image possibilities, in itself is able to freely sum up various stylistic manifestations according to the author's artistic intent, give aesthetic pleasure to the listener or reader, have the property of influencing. In the artistic text, as in other stylistic texts, strict logic, simplicity, understandability, normativity, such legalities as are not fully enforced. In it, artistic means of painting are used productively. Sensitivity rises to the first plan. Melodic, attractive units are often used. In the described reality, a harmonious melody, a harmony of the interior is noticeable. It embodies many possibilities such as spiritual waving, crying, laughing, leading to the world of imagination, immersion in thought, formation of aesthetic thinking, thoughtful teaching of events with a different view"[ Yuldoshev, 2008: 88].

Who studied poetry as a system R.Yakobson: "poetry is a language used in aesthetic function" [Yakobson,1987: 201],- he describes. And aesthetic function ensures its uniqueness is an important weapon of speech activity. Its study as an aesthetic category is directly defined by this [Sokolova, 1980: 42] . Not poetic text tilni unusual reflectiontiradi as the supreme form of the word art. Because it does not fit into a certain circle of the language to us, in some cases does not obey it, but at the same time increases its phonetic, morphemic, lexical, grammatic and stylistic

potential.

The main features of the poetic word are its many synonyms, complex in meaning, symbolism, figurine and figurine.

At the moment, it is difficult to learn this or that word artist language without the concepts of idiolect and idiostyle. Because they are based on differentiating one linguistic personality idiolect from another linguistic personality idiolect by classifying, characterizing, comparing language units [Khalyavina, 2011: 19]. These concepts play an important role in the study of the individual style of the creators obtained separately. The study of the Individual style is important for a detailed analysis of the text of the work from the point of view of linguistics and literary studies, as well as for determining the individual linguistic activity of the author. This type of analysis serves to determine the style of language use of each author, to study the skill of using language tools in covering the ideological content of his work, in making an artistic statement of reality. On the ground of the skill of the individual to use language units lies his idiolect, that is, the reserve of individual linguistic activity. Idiolect summarizes the sum of the individual language characteristics of this or that person, the writer. Writer idiolect, linguistic units can be studied in different groups and this is given importance to the systemic and functional characteristics of each categorical group [Boymirzaeva, 2008: 12].

In lexicographic sources, in particular, O.C.Akhmanova's dictionary of "Slovar lingvisticheskix terminov" idiolect is described as such "Idiolect - greece.idios – own, specific, separate (dia) lect-the formal and stylistic features inherent in the speech of the language, to the sphere in which the language is taken separately complete; individual appearance of the language" [Akhmanova, 1969: 165].

In the encyclopedic dictionary of the Russian name "Yazikoznanie", the use of the word "idiolect" in narrow and broad meanings is noted. "Idiolect in a narrow sense-in the broad sense, if only the language has speech characteristics inherent in this owner, in general, the application of this language in individ speech, that is, the sum of the texts created by the speaker and studied by the linguist for the purpose of studying the language system"[ Vinogradov, 2001: 68].

While "Idiolect" is generally popular as a linguistic term[Akhmanova, 1969: 165] , idiostyle is not as popular as the term. Nevertheless, the interaction of these two terms is revealed in the dictionaries of the Russian language as external and internal units (structures).

Idiolect is an individual language of a person, the sum of the content and stylistic features of the individually derived owner, speech and texts of that language. This is an individual view of the common language. The term" Idiolect " is used in general linguistics and dialectology. So the concept of idiolect can be understood in a narrow and broad sense. In a narrow sense, he, as noted, is a whole composition of the speech of a linguistic person in a broad sense, if there are semantic-stylistic features of the speech of a particular person.

Idiostyle is an individual author's style of writing of a writer or poet; a conversational feature of an artistic work; a subject of study of stylistics. The first study of the idiostyle dealt with the problem of the linguistic personality in the middle of the XX century it is connected with the name Y.N. Tinyanova, Y.N.Karaulov and V. V.Vinogradov. In Particular, V.V.Vinogradov introduced the term "linguistic person" into linguistics, Y.N.Karaulov divided it into such stages as verbal-semantic, cognitive, motivational, and later in the analysis of idiostyle'seksext were based on such separate stages. Today, as science develops rapidly, this topic is of interest not only to specialists, but also to ordinary readers. The concept of idiostyle is closely related to the concept of concertoept, since in the analysis of the writer's style, the author focuses on many three important concepts in his text.

In this place, let's briefly touch on the concept of concertoept. In 1928 years although originally

mentioned in A. Askoldova's article "Concept and the word", the concept of "concept" in cognitive linguistics appeared in the middle of the XX century. The author writes about the conjugation: "the derivative of the thought in the process of an indefinite plural of the thought of a kind of predicate. But "concept" was originally perceived as a "notion" [Askoldov, 1997: 268]. It should be noted that the concept today has become a fundamental concept of cognitive linguistics. In modern linguistics, we cite some definitions given to the concept of "concept":

D.S. Likhachev: "Concept is the understanding of an individual, the manifestation of content in a small amount of object and manner of meaning" [Likhachev, 1993: 281].

The E.S. Kubryakova: "Concept is an active unit of memory, a wealth of mental words, systems and language of the brain, total landscapes of the universe, quantum of knowledge. The most important concepts are expressed in the language" [Kubryakova, 1996: 90].

Y.S. Stepanov: "Concept – abstract, an idea that covers the exact-associative and emotional-evaluative units, as well as the history of the concept of the blockade" [Stepanov, 1997: 42].

M.V. Pimenova: "Concept is an image of a world landscape or part of such a landscape, expressed in different linguistic methods and means, expressed through a group of different characters, having a complex structure" [Pimenova, 2004: 10].

A.P. Babushkin describes: "Concept-verbal sign is a collective consciousness that is kept in the national memory of the owner of the language or a distributed unit of content of the ideal world" [Babushkin, 1996: 12].

The A. Nurmonov, N. Makhmudov, M. Hakimov, Sh. Safarov, O. Yusupov, D. Khudergeranova it can be seen that Uzbek linguists, such as their views on cognitive linguistics, give different definitions to the concept of concept. Included D. Ashurova: "the basis of the concept is the proportion of such means as lexical, phraseological, paremiological of the language in which knowledge about the subject or phenomenon under study is formed, while the expression is expressed" [Ashurova, 2004: 37].

Sh. Safarov believes that the concept is a unit of thought, on the basis of which lies the generalization of consciousness, image and linguistic meaning [Safarov, 2006: 92].

O. Yusupov puts forward the following look at the concept: "Concept is a complex of knowledge in our minds about something or phenomenon in the external or internal world, images about it and positive, negative or neutral evaluations about it" [Yusupov, 2011: 49].

Referring to the diversity of opinions expressed in many studies in linguistics on the concept, it is possible to indicate the following signs of the concept: it is the smallest unit in the experience, realizable by the help of the word in the imagination of man; it is the basic unit of processing, storage and transmission of knowledge; the concept.

From the above scientific theories it follows that the creative individual style is formed in a state associated with its specific style of thinking, the level of knowledge with a wide range of facets and the spiritual world that seeks to understand the universe, which derives the creator's need for cognitive analysis of the word wealth and expression connotations. Even in the work of Eshkobil Shukur, chosen as an object of research, concepts that reflect the author's cognitive knowledge, play an extremely important role.

The poet approaches the meaning of the word in a new way, turns it into a concision, uses a lot of his words, absorbing the events that exist in his thinking. For example, in the "Explanatory Dictionary of the Uzbek language", "green" word, which is interpreted as "a color with a middle color of blue with yellow, with a leaf or lawn color", gave different artistic expressions in the creativity of Eshkobil Shukur:

**Ям-яшилоханглар, ям-яшилсўзлар**

Мовий чексизликда **яшил** рақс тузар...

In the above couplet, this word, which gave an adjective to the words tone, word, dance, was used in other poems of the poet as an adjective to such words as emotion, dust, stain, pinch, peacock, air, bird and abstract meaning and performed an artistic-aesthetic task that provided the poetry's impressiveness.

The creative person also increases the cognitive activity of the pupil by expressing his knowledge, phenomena that are stored separately in his memory through conceptions. For example, we can see that in the creativity of Eshkobil Shukur the word "sister" is used as a concept:

Воҳ, қакнус боласи, эй дил, на бўлди,

**Осмоннинг эчлиси сингил**, на бўлди? (“Қалб манзаралари”)

Feelings such as grief, harmony, the image of emotions converge around the concept of "Sister". Because in the youth of the poet his sister dies, and this leaves a deep imprint in the memory of the poet. Each time in the expression of envy, the poet appetizes that feeling in a state of severe loss and refers to the word “sister”:

Сенга нима бўлди, жигарим, **синглим**,

Зил-замбил тошлардан ясаган қанот?

Бир паноҳ беролмас етита иқлим,

Ким сенга ўқ узди бир сиқим ҳаёт. (**“Оҳу”**)

About this, the creator himself says: "I think there is a mental memory and there is a spiritual memory. Mental memory can be forgotten, extinguished. But spiritual memory does not go out. My memories associated with my sister, who passed too early, seem to me to be a mental, not a mental memory."

In the creativity of Eshkobil Shukur, the "sister" is also a harmony, a concept in which the expression in the deepest place of the soul embodies a very difficult feeling. In one poem he used this word in the meaning of a flower, in another poem in the meaning of a poem, in another in the meaning of grief. So in the creativity of the poet “аёл”, “сўз”, “овул”, “мусича”, “шамол”, “йўл”, “ўтов” such words as also become a concerto and represent the unique world of the creator. In some poems, they are used together, we can understand how great the creator has a great meaning in his inner world:

Манзарқирғоғидамунчақайғули

Жавдираб турарсан, **синглим мусича**. (“Мен ва мусича”)

Poet's in poem “Гунг ҳикояси” the words of both sister and turtle dove are used side by side and it is understood that the creativity is concepts that embody such feelings as kindness, compassion, pity, harmony:

Аваз сукунатнинг боласи эди,

**Сингилдай** суярди **мусичаларни**... (“Ҳамалайвони” 204-б)

As you know, from a comparative-typological point of view-concepts are divided into two important types: 1) general concepts; 2) private concepts. In the creativity of Eshkobil Shukur, general concepts are leading. The creator himself interprets the conversion of words like the moon, wind, Air, sky into a concave as follows: “I think about the wind, the moon and the clouds again,

I'll talk to them again. Wind, moon and cloud... they are living events in absolute immaturity. They are living actions that create instant landscapes of the great spirit" [Shukur, 2019: 19].

Conclusion.

1. In creativity, every word is a means of artistic-aesthetic influence. The functional-aesthetic designation of the new word formed by the creator in the artistic text is determined taking into account the onomasiological, cognitive and word-building constituting the text in the communicative cognitive approach. Language is the means that serves the creative individuality of the author and his individual manifestation. The need to say a new word in artistic creativity requires the author to search for unusual forms of expression in our language. And this, in turn, creates the basis for the creation of new words that no one expects from the creator, whose aesthetic appeal is strong.

2. In our language, there are some degree of differences between the newly formed word and other units that express the perceived meaning in it, which are manifested in artistic texts. Their role in the artistic work, its distinctive features are reflected only in the text.

3. Among other units in the language, newly formed words can express the positive or negative attitude of the author of the work or the heroes of the work to the object of speech, evaluate the realities from the point of view of the participant of the work, and form an image. According to this feature, newly formed words differ in meaning from other words.

4. Since newly formed words are brought to the artistic text for a certain purpose, it is sometimes equated with a word or phraseologism, the meaning of which corresponds to the status equivalent to it in our language. In these cases, the word or phrase, in which he and the meaning are mutually equal, is semantically bound by uniformity.

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