

The Interpretation Of The Writer's Idiosyncratic Style In Cognitive Aspects

Turdieva N.Yo.

Samarkand State Institute of Foreign Languages Associate Professor, Ph.D.

Davirov N.Sh.

Teacher of the Samarkand State Institute of Foreign Languages

Abstract: The article systematizes approaches to the study of the concept of "idiosyncratic" and considers the general and specific features of the terms "idiosyncratic" and "idiolect". The concept of idiosyncratic style is studied cognitively, the components of the writer's conceptual worldview and the methods of its formation, and the author's idiosyncratic style are determined. An analysis of the transformation of the metaconcept into a concept is carried out.

Key words: idiolect, idiosyncratic, concept, metacontext conceptosphere, extralinguistic factors, verbal-semantic level, pragmatic level

Enter. The study of a work of art from a literary or linguistic point of view is related to the study of the writer's idiosyncratic style. Each author's Indian style analyzes these areas in different ways.

The main components for literary critics: literary school, the composition of the work, ways of development of the story plot, etc. In turn, linguists are interested in the choice of language tools, deviation from the language norms of a given period, and the existence of a sufficient basis for violating these norms. One of the main problems of the analysis of the writer's style is the lack of a unified view of the meaning of the concept of "idiostyle".

The issues of defining the concept of idiosyncratic and its characteristics have been analyzed by linguists and literary scholars for a long time. The first attempts to define idiosyncratic were carried out in scientific research by A.I. Efimov: "Idiosyncratic is an individual system of composing speech tools developed and used by a writer in creating artistic works" [6. b. 166]. The term "idiosyncratic" encompasses many parameters and is often confused with the concept of "idiolect". A group of researchers believe that the terms idiosyncratic and idiolect form an inseparable whole (V.V. Ledeneva); another group of scientists put forward the idea that the idiolect serves as the basis of the writer's idiosyncratic style ((D. Crystal, D. Davey).

Let's take a closer look at the definition of the concept of "idiosyncratic" proposed by the stylistic encyclopedic dictionary of the Russian language: "Idiosyncratic (individual style, idiolect) is a set of linguistic and stylistic-textual features characteristic of the speech of a writer, scientist, publicist, as well as a certain speaker" [11. p. 95]. From the information presented in this dictionary, we can understand the exact essence of the terms idiolect and idiolect. "Idiolect is a set of structural features in the speech of a particular language, and idiolect is an extralinguistic basis, which is functional-stylistic, genre-stylistic, and individual. - is a collection of speech-text features formed under stylistic influence" [11. p. 96].

In addition, the concept of "idiosyncratic" is also related to the concept of linguistic personality. The most accurate and complete definition of the term "linguistic personality" is Yu. Quoted by N. Karaulov: "Linguistic person refers to a set of abilities and characteristics of a person, on the basis of which speech texts are created and accepted, these texts differ according to the following characteristics: a) by the level of structural and linguistic complexity, b) the detail of the reflection of reality and accuracy, v) creation and perception of speech works (texts) directed towards a specific goal" [8. b. 3].

Yu.N. Karaulov distinguishes three main levels of linguistic personality:

- 1). Verbal-semantic
- 2). Cognitive
- 3). Pragmatic

The main learning object of the verbal-semantic level is lexical units, as well as phrases and sentences. Here, their interaction in different systems is determined, that is, syntactic, grammatical, etc.

At the cognitive level, generalized knowledge and ideas, including cultural values and linguistic features, transform the conceptual sphere of a particular linguistic person or the entire language group.

The pragmatic level refers to the identification of the main goals and motives characteristic of a certain linguistic personality [9].

There are many approaches to classifying a linguistic personality according to various parameters, the main ones being sociolinguistic approach, psycholinguistic approach, linguistic competences, etc. Also, in the study of linguistic identity, researchers consider spoken and written texts. This article is devoted to written texts, that is, to the personality of written language. V.V. According to Naumov, written texts are characterized by the speech behavior of the person making the writing, which in turn reflects the characteristics of the author's linguistic personality, as well as potential communicative abilities [12].

The study of the linguistic person helps to reveal the individual characteristics of the language of the person and the linguistic features characteristic of a certain period in general. When describing a person's speech portrait, linguists and literary critics often use the terms idiosyllab and idiolect.

V.V. The definition of idiosynth given by Ledeneva summarizes all of the above shtradi: "The writer's idiosyncratic style is a system of relations that is individually established by a linguistic person to various ways of expressing himself through idiolect" [10. b. 38-39].

Thus, as we can see, idioslub is a multidimensional concept that requires detailed study through the prism of linguistic, stylistic and literary theories and techniques.

Approaches to the study of the concept of idiosyncratic

There are many approaches to studying idiosyncratic, and one approach that is recognized by many scholars is the functional-dominant approach. The purpose of this approach is to identify the dominants in the author's works and show their spheres of activity (S. T. Zolyan, Yu. N. Tinyanov, V. S. Andreeva). Another important approach is the psycholinguistic approach, according to which the system of dominant concepts of the writer's creative activity is studied (V. P. Belyanin, V. A. Pishalnikova). V. P. Belyanin's scientific work "Psycholinguistic aspects of a literary text" distinguishes among the dominant concepts, which are characteristic of a unique writer's style: "The writer's style thus creates a unique, deeply personal artistic world of the work, shapes its emotional sphere" [1. b. 20]. The psycholinguistic concept of the study of idioslub is based on the aspect of activity, because according to many scholars, the author's motive and purpose lie behind the creation of a work of art.

Another approach to studying idiosyncratic is the stylometric approach. In this approach, the author's idiosyncratic style is determined by the lexical units most often used by the writer. The stylometric approach was formed within the framework of corpus stylistics and the linguistic method of statistical data collection. The method of statistical analysis of lexical units specific to a particular author helps to identify the main ideas and themes of creative activity.

In addition, linguistics uses a communicative-stylistic approach to idiosyncratic style. Within this direction, idiosyncratic is a unique communicative process between the writer and the reader. "Idioslub is a unique feature of the author's worldview, which is reflected in the text in a communicative form and implements communication between the reader and the writer" [3. b. 37-38].

The above issues have been comprehensively reflected in the scientific researches of E.V. Starkova. According to the scientist, there are 5 approaches to idiosyncratic style:

1. Semantic-stylistic;
2. Lingvopoetic;
3. Systematic-structural;
4. Communicative activity;
5. Cognitive [12].

The semantic-stylistic approach considers idiosyncratic as a system of individual selection of linguistic tools and means of artistic expression by the writer, characteristic of a certain period of the development of literature and language in general [5]. Within this approach, scientists conduct a semantic analysis of lexical units and study their aesthetic and stylistic forms in a particular author. In the context of the semantic-stylistic approach, such a direction as author lexicography is formed and dictionaries of the language of writers are created (for example: the dictionary of the language of A. S. Pushkin, the dictionary of the language of V. Shakespeare, etc.).

The linguopoetic approach offers the following interpretation of the term "idioslub": idioslub is a complex system of artistic tools that forms the poet's individual authorial worldview [2]. It is this approach that has led to the emergence of many new studies that study idiosyncratic style from different points of view, the trope is chosen as the main element of the comparison of works within the framework of the linguopoetic concept, that is, researchers find a trope that is characteristic of one or another author. This approach has a number of advantages in studying the specific features of the poet's idiosyncratic style and creates an opportunity for a detailed analysis of stylistic devices and rhyming elements. However, the linguopoetic approach is not used in the study of prose works.

In the systemic-structural approach, idiosyncratic style is "a specific order of construction of the world view from the linguistic point of view, a certain function that connects the receiving state of the language and the linguistic situation". [7. p. 240]. In the systematic-structural approach, researchers distinguish the dominant element of the author's creative activity and define it as the main element of the specific evolution of the writer's idiosyncratic style. Representatives of this approach S. T. Zolyan, O. G. Revzina, O. I. Severskaya.

Communicative activity approach Yu. N. It is based on the concept of linguistic personality proposed by Karaulov. According to his theory, any artistic work reflects the characteristics of a certain author and defines him as a unique, individual linguistic personality. The characteristics of the writer and poet are revealed at all levels: from the choice of lexical units to the way of describing characters, composition, etc. [10]. The main idea of this concept is as follows: "Each analyzed text embodies the following: a) a fragment of the author's linguistic worldview (its lexicon, semantics, grammar, through which the artistic world of the work is modelled and reflects the author's perception of the surrounding reality); b) the author's thesaurus of information presented in an aesthetic form; c) the creator's goals and motives that prompted him to create a work and reflected in the ideological and artistic features of the text" [2. b. 38]. In this situation, idiosyncratic is studied through the prism of the text, which in turn is a mediator in the process of communicative activity between the author and the reader.

The cognitive approach proposes to consider idioslub as "a system of means of expression that connects the inner world of the poet with the artistic reality, the artistic world of the text created by the poetic language." At the heart of this approach is the notion of a concept. The concept refers to the realization of the writer's ideas, as well as his ability to think orally. Within the framework of the presented concept, researchers study tools for modeling the conceptsphere of writers. The last two approaches (cognitive and communicative-activity) are relatively new and promising directions of linguistics in the study of the term idiosyncratic. They allow us to study the internal mechanisms of the formation of the writer's unique characteristics and to study the development of individual authorship concepts in the direct process of activity.

The cognitive aspect of the writer's idiosyncratic style

In the cognitive approach, the central place is occupied by the concept of individual authorship and the conceptsphere of the writer in general. R. within our proverb. Let's take a closer look at this idea using the examples offered by Bradbury in his book *Zen in the Art of Writing*.

Ray Bradbury's collection of essays is a collection of advice for the aspiring writer. The author shares his personal experience, thereby helping to overcome mistakes that may occur at the beginning of his creative path.

According to the author, it is impossible not to imitate predecessors or contemporaries who write in the same genre: "The problem of a writer of any genre is that he works within the bounds of the limited topics that have been done before him and are now published in books and magazines" [4]. Therefore, it is almost impossible to form the concept of individual authorship in the early years of creativity. When the author's "inner self" is established in the works of the writer, this concept appears and develops.

"What you do comes from your own life and night terrors. You look around and suddenly you see that you have created something almost unprecedented" [4].

Let's take a closer look at what the writer's conceptsphere is. This issue is I. It was studied in detail in the work of A. Tarasova "Poetic idioslub in the cognitive aspect", where the scientist presented a cognitive model of idioslub. Idioslub's cognitive model schematically looks like this:

Poetic world 1 Poetic world 2

mental world, linguistic world [14].

Thus, we see that the writer's conceptosphere consists of two imaginary worlds, the basis of which is the world of the author's ideas reflected in lexical units and artistic means of expression (linguistic world).

I. A. Tarasova understands the term concept as "a unit of individual consciousness verbally expressed in a single text of the author's work (this does not exclude the possibility of the content of the concept moving from one period of creativity to another)". [14. p. 56].

R. In his research, Bradbury suggests several stages of creating an individual author's picture of the world scene.

The first stage is to observe the world around us and look for unusual things.

The author compares the process of searching for creative ideas with moments taken from the life of animals. Thus, in the field of observation, he offers as an example the observation of the life of lizards and birds, their ability to move quickly and remain still for a certain time.

"Inaction lies in thought. It's time to perfect your technique until you get to the truth - and it's worth staying still or pretending to be dead" [4].

As a result, in the process of observation, the first poetic world begins to form, in which ideas are born, and in the process of immobility, they turn into thoughts, metaconcepts. By metaconcept we mean a linguological unit containing generalized concepts. In the course of the writer's cognitive activity, metaconcepts go through several stages of transformation and eventually form the author's worldview concepts.

Researchers talk about the genetic "creative" memory, which is characteristic of creative individuals and begins to form the ability to use it skillfully from childhood, which later forms the writer's own idiosyncratic style.

Ray Bradbury, in addition to observing the surrounding world, emphasizes that the formation of the writer's ideological image can be achieved by compiling a list of words and phrases consisting of metaconcepts, and thereby identifying the concepts that make up the author's general conceptosphere.

"I saw the laws in the words on paper. According to these words, the former I remembered my hopes and aspirations..." [4]. For example, one of the author's metaconcepts about the old woman turned into two concepts and, as a result, became the basis for writing two different stories: "One is there, one is not. In the meta-concept, "There was an old woman...", the main character of the old woman does not accept death, she denies it, and "Season of Disbelief", in which children do not believe that the old woman was once a child.

Another story was written after a visit to the hospital, and the metaconcept of the work was embodied in the diagnosis made by the attending physician - "opening of the larynx". This set the stage for writing a completely new style of horror stories unlike the works created by Bradbury's predecessors.

Another mandatory component directly related to the originality of the writer's creative activity is the "fairy of inspiration". Inspiration is an inner force that lies beneath the author's mind. Therefore, we can conclude that this inner force, that is, the "inspiration" that prompts the writer to create, is the source of his creative ideas and concepts. In other words, it is the central core of the writer's conceptosphere, in which metaconcepts are born and then become concrete concepts. According to Ray Bradbury, the hardest part of writing is staying "inspired." According to the author, constant creativity is necessary to maintain the source of "inspiration".

"Inspiration must have its own forms. In order to give it shape, it is necessary to write a thousand words a day for ten or twenty years, learn the principles of grammar and plot - then it enters the subconscious mind and leads to creation without limiting or distorting the inspiration of the creator" [4].

The next stage in the formation of the author's idiosyncratic style is the transition of the intellectual world, the world of ideas, to the linguistic world. For this process, according to Bradbury, direct practice is necessary: "The creator sits at the typewriter without much thought and pours out all his inspiration on paper" [4]. In this way, concepts acquire a material form - the form of words. As a result, a second poetic world appears. The verbalization of concepts mainly determines the writer's idiosyncratic style. During this process, stylistic and linguistic tools are selected, as a result of which it will be possible to identify this or that author in the future.

Summary. Thus, the writer's idiosyncratic style is a complex multidimensional concept that includes various parameters: stylistic, linguistic, psycholinguistic, semantic, cognitive, etc., and as a result, each aspect requires study.

The author's conceptosphere is a complex system consisting of two poetic (imaginary) worlds. At the same time, the primary poetic world includes a metaconcept (general idea), which later becomes a concept (specific idea) in the process of the author's cognitive thinking, on which the writer's future work is based. In addition, when analyzing the cognitive model of the writer's mental world, it is necessary to take into account such a component as the author's source of "inspiration". This phenomenon is embodied in the form of an idea and exists only in the mind of the writer. This component of the author's mind is formed and developed based on a number of extralinguistic factors. First of all, the basis for the emergence of new ideas and metaconcepts is the observation of the surrounding socio-cultural world. Author concepts include linguistic tools (word lists according to Bradbury) and lexical-semantic fields of these words. In the process of writing works, the interaction of the presented elements, the semantic saturation of concepts and, as a result, their verbalization take place. In general, the author's conceptosphere is based on personal experience, worldview and values, which constitute the main or priority motives of the writer's work. Events in the writer's personal life are reflected in all levels of the writer's creative activity: in the choice of linguistic and stylistic tools, in the presentation of the characters of the works, etc.

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