THE PROBLEM OF THE AUTHOR'S IDIOSTYLE IN THE POETIC SYNTAX

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ABSTRACT
The article presents theoretical views on the study of the author's idiostyle, which is one of the problematic issues in the field of poetic syntax. Within the framework of the Uzbek poetic syntax, the importance of studying the author's idiostyle as a separate category in the study of Uzbek poetic speech based on the experience of world linguistics emphasized.

KEY WORDS: *linguo-poetics, linguistic stylistics, rhetoric, poetic syntax, poetic speech, idiostyle, idiolect, expressiveness, communication, extralinguistics.*

INTRODUCTION

The question of the individual style of the author of the speech is one of the important questions of stylistics. The history of language learning as the central problem of the methodology of analyzing and describing a language based on methodological norms dates back to the 17th century in world linguistics. According to E.V. Larchenko, the study of the author's individual style (idiostyle), the emphasis on the author's style first appeared in French linguistics, appeared in works devoted to rhetorical issues [1]. The study of speech began not as a definite reality, but as a product of human thought. Therefore, they considered style as an individual trait of a person, and not as an art form. Therefore, it was pointed out that the author's idiostyle (given that this term is very popular in world linguistics, we also found it necessary to use this term) is closely related to his psyche.

MAIN PART

The first studies of the author's idiostyle in Russian linguistics began in the 50-60s of the twentieth century , the first information about the idiostyle was given by V.V. Vinogradov in his works on the styles of famous writers[2].

The study of the idiostyle of creators is one of the problems of linguistics that arises at the intersection of linguistics and literary criticism. Only these two sciences consider the object of research from different angles. Linguistics studies the features of the use of linguistic means, such a system of features, but this alone is not enough to study the author's idiostyle. There are also issues such as composition, plot, idea of the work, which go beyond a purely linguistic analysis, which studied on the

basis literary criteria. Linguistics also explores a number of issues, such as literary norms, the author's observance of these norms, the violation or modification of the norms of the literary language certain on stylistic purposes, as well as the relationship between the modern literary language and the author's idiostyle.

S. Umirova's dissertation called the first research work on the study of the author's idiostyle in Uzbek linguistics [3]. In his dissertation, he explores the idiostyle under the term "poetic individuality," and "thanks to the individual skill of the creator, any linguistic material used in a text can become a poetic unity and an individual instrument unique to this creative style. Linguo-poetic research is the culmination of general philological research, and for them the highest possibilities of language, which is the highest expression of human feelings, taken as an object of observation. The study of this issue shows that it is very relevant for modern linguistics. Since the purpose of the dissertation author was to reveal the poetic individuality of the poet U. Azim, he did not delve into the topic of idiostyle. He described this phenomenon using the example of U. Azim's poems. Nevertheless, the dissertation is important as a work highlighting the relevance of an idiostyle problem.

The formation of the concept of idiostyle leads to the formation of the concept of a linguistic personality (speaker) at the same time. "Without going beyond the boundaries of the language, not paying attention to its creator, it is impossible to draw certain conclusions about the language and its nature without taking into account the main speaker of the language - the human factor," writes Balli[4]. He also emphasizes that the style is the person himself.

Consequently, the concepts of linguistic personality and idiostyle are closely related.

The concept of a linguistic personality generalizes knowledge and ideas about the sciences of linguistics and psychology. The theory of linguistic identity studies information about a linguistic carrier and its linguistic character. In the process of studying the personality of the language, its idiotic style and the possibilities of the language of the period in which he lived or lived, become clear, so great creators enrich the language of their time with unique units. That is why it is so important to study the creator's idiostyle as a linguistic person. Learning the language of an ordinary citizen, politician, leader or creator provides information about their ability to use language and speech, about their personality. That is why the concept of idiostyle is widely used in modern linguistic research.

Thus, an idiostyle is a set of speech and methodological features of the language of a creator, publicist, scientist, or a specific linguist, through which the linguistic character of a linguistic personality realized [5]. The concept of idiostyle also used in linguistics in works that study the style of a work of art, in the sense of defining the problems of a particular artist or the style of a particular work. In studies devoted to the linguo-poetic analysis of poetry, idiostyle is described as a complex system of linguistic methods and means that serve to illuminate the creative artistic world[6]. This definition shows that in the method of choosing words and expressing ideas, the creator obeys linguistic laws that are unique to him and apply only to him. Accordingly, idiostyle as a linguistic term is an abbreviated form of an individual style (stylistic combination) that refers to a specific set of styles, including the linguistic characteristics of the artist. This term used in scholarly work to analyze a work of art and is used in the sense of an author's unique and unique style of speech, meaning a style of expression that differs significantly from the choice of words and the style of other authors.

In world linguistics, the term idiostyle actively used in the field of cultural linguistics, linguo-poetics, and linguistic stylistics since the 90s of the last century. On this basis, a study created to study the idiotic styles of famous word painters - poets and writers. Analyzing the texts of works of art within the framework of the structural model of the language, taking into account the peculiarities of the structure of the text, linguists in the anthropocentric approach to the text used the term idiostyle instead of the term "linguistic personality" [7].

In modern linguistics, two approaches to language learning are popular: structural-functional and anthropocentric. It is impossible to fully appreciate the language materials by studying them from a unified approach. Language is such a complex system that it is advisable to work on basis of various aspect criteria, using all research methods when studying it. Therefore, speaking of idiostyle, it is inappropriate to give it a one-sided assessment. The author of poetic speech, as the heir of the language and culture of his people, uniquely describes the world through his speech, creating his own style.

There is also the term idiolect, which is associated with the term idiostyle, and there are different views on the use of these terms and the concepts that they express, as well as on what phenomena understand by these terms. If a group of scientists considers the terms idiostyle and idiolect to be two terms denoting a phenomenon [8], the second group of scholars uses the idiolect as a unit to express the norms of the spoken language, in contrast to the idiocyle and the literary language [9]. The third group treats the idiolect as the material basis of the idiostyle (in our opinion, the idiolect is also recognized here as the basis of the spoken language) [10]. In our opinion, the descriptions of the authors who put forward the third point of view are similar in nature, because idiostyle is a broad concept of idiolect, as mentioned above, this is the use by a particular artist of language tools used as a unique system radically Another word means the ability to choose and style conveying thoughts to the reader. Idiolect, on the other hand, is a narrower concept than idiostyle and used in relation to linguistic (lexical or phraseological) units that do not exist in the literary language, but using in the local language or by a single author. We have found it necessary to use these two terms in the same sense in this work.

RESULTS AND DISCUSSIONS

In the methodological analysis of linguistic means, it is impossible to determine the author's idiostyle without paying attention to their functionality for a specific purpose in speech, the norms of word use, and the peculiarities of the formation of syntactic techniques. Revealing the author's idiot requires the effective use of all research methods of linguistics and its approach in various aspects, since the author's idiot fully reflects the complex system of linguistic means of the native language. At the same time, the author serves as a source for enriching the idiotic language with new modules and tools.

In modern linguistics, the development of the methods of traditional structuralism, the study of the creative language and style, the artistic world of the author, the idiostyle reflecting the poetic world remains relevant. This is a study based on a generalization of linguistic and literary criteria. The strategy of these sciences is to study a work of art, which is the object of study of both. Analysis of linguistic units of a work is important for linguistics, and artistic and aesthetic study of literature is important for literature [11]. This fact also determines the same and consistent and

complementary criteria in the interpretation of sciences. From this point of view, it is advisable to approach the issue of the author's idiocy. The use of communicative units in linguistics, linguistic and stylistic issues should taken into account when determining the author's idiostyle, and genre-methodological and artistic-aesthetic issues - in literary criticism [12].

In linguistics, the author analyzes the specifics of the use of linguistic units. The study of the author's vocabulary is advisable in the context of grammatical, paradigmatic, semantic-syntactic and associative relations. Required by the use of non-literary units in the works of some artists. For example, the frequent use of dialectics in the works of the writer Togay Murad is a methodological feature. The specificity and non-repetition of idiostyle is also evident in cognitive research. The analysis of the author's language in this regard allows one to determine the semantic field of the objective world described by the author.

In addition, when determining the idiostyle in the process of satisfying the communicative needs of the author of speech basis of linguistic criteria, the level of the speaker's ability to express thoughts and feelings based on the communicative-speech situation analyzed. The uniqueness of the author's language reflected in the way he imagines a creature and knows how to describe it using linguistic means. When studying idiostyle, the analysis of literary texts created by the author logically justifies itself.

In this case, not only the lexical units used by the author are used, but also syntactic techniques that hierarchically develop the author's idea - phrases, sentences, their types (simple, compound, complex sentences), complex Syntactic Whole and the process of their formation studied. The specificity of the author in the construction of syntactic techniques, the degree of compliance with syntactic laws or deviations from the requirements of these laws (for a specific stylistic purpose) taken into account.

Idiostyle examines, first of all, the author's non-observance of general laws and principles when creating a text of a work of art, deviation from grammatical rules, the use of "unnatural" methods and means of expressing one's philosophical views. But this does not mean that creators always create a work bypassing grammatical rules. The author, as the owner of a certain language, always follows the laws inherent in this language. The author, as the owner of a certain language, always follows the laws inherent in this language. Only the manner of expression and the use of words are peculiar. In some cases, there may be excessive deviations in the display of the specifics of the speech of a particular character or in the description of his or her character. Idiostyle defines how unit tools for all language levels used in the game. Accordingly, the means for determining the author's idiostyle grouped as follows:

1. Stylistic means. These tools mainly include trails. Trophies used in new and fresh meanings to help the reader to grasp the idea figuratively.

2. Phonetic and intonation means. This group includes instruments related to sound changes and sound flashes, such as metathesis, alliteration, phonetic gradation.

3. Graphic tools. These types of tools are widely used in the text of a work, including the excessive use of punctuation marks to express tempo, intonation, stuttering, stuttering, and other defects in the speaking graphic idiostyle.

4. Lexical and semantic means. This group includes puns, oxymorons, random words created by the author, and other similar derivational units in speech. In addition, this group includes archaisms, barbarism, and exoticism.

5. Lexical and syntactic means. These tools are named, incomplete, and frequently used. Intentional deviations of the sentence construction from the syntactic rules include violations of the subject-rema relationship.

Russian linguist E.V. The Slovak classifies the main features of the idiostyle at the linguistic, extralinguistic and stylistic levels as follows [13]:

1. At the linguistic level: a) lexical units; b) the specifics of word formation (episodic word formation); c) within the limits of syntactic integrity.

2. At the extralinguistic level: a) paralinguistic means; - punctuation marks and other graphic images used by the author in a special way; - rhythm (in poetry). b) compound means; -expression of the unity of space and time in speech; - modal relationship of the author.

3. At the stylistic level: a) renaming of means (tropes); b) syntactic and stylistic devices. It seems that the author's use of language level units in defining idiostyle serves as the basis for our broad and comprehensive conclusions.

Linguistic research in recent years has focused on the structural study of language, the possibilities of human use of language, the ability to express one's inner world through language. The study of the author's idiostyle is also part of the research carried out in this direction. The study of the author's idiostyle is a product of an anthropocentric approach to language, the study of which means the study of the language and style of the creators, the rich expressive potential of our native language.

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