



THE ROLE OF OCCASIONAL UNITS IN THE FORMATION OF THE AUTHOR'S IDEOLOGICAL STYLE

Abdupattoyev Mukhammadtokhir Tojimamatovich

Assistant of Professor

Doktor of philological sciences Fergana State University Fergana,
Uzbekistan m.abdupattoev@mail.ru
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Abstract: The article examines the problem of the originality of the author's ideological style within the framework of poetic syntax, the role of occasional units in the formation of the ideological style is characterized on the basis of the Usbek language.

Key words: philology, language system , poetics, linguopoetics , poetic speech, ideological style, occasional unit, artistic and aesthetic function, method, nomination, formative means, emotional and expressive coloring.

The main goal of philological sciences is to explain the works that are the product of artistic creativity, research and evaluate the possibilities of expression. This is a general definition of philology. In this place, it is understood not only to simply explain the work of art, but also to analyze and interpret its aspects that the ordinary reader did not pay attention to. In this case, the unique inner artistic world of each work opens and becomes clear. In particular, the speech construction of the work, the study of the author's ability to effectively use various expressive means of the language, the charm of the language of the work, and the illumination of the individual speech uniqueness are considered to be one of the central issues of linguopoetics.

The issue of the individual style of the author of the speech is one of the important issues of stylistics. The history of studying the analysis and description of language on the basis of methodological norms as the central problems of methodological studies in world linguistics goes back to the 17th century. The study of speech as a product of human thinking began, not as a concrete reality. That's why they considered style as an individual characteristic of a person, not an art form. Based on this, they showed that the idiostyle of the author of the work (taking into account that this term is very popular in world linguistics, we also found it necessary to use this term) is closely related to his mentality.

In Russian linguistics, the initial research related to the author's idiostyle began in the 50-60s of the 20th century, the first information about the idiostyle was given by We can find it in V.V. Vinogradov's researches - in his works devoted to the style of famous writers [1].

Researching the idiostyle of creators is considered one of the issues of linguoethics and occurs at the intersection of linguistics and literary studies. Only these two disciplines examine the same research object from different angles. Linguistics investigates peculiarities in the use of language tools, the system of such peculiarities, but this alone is not enough to study the author's idiostyle. There are also issues such as the composition, plot, and idea of the work that are beyond the purely linguistic analysis, which are studied based on the criteria of literary studies. also explores a number of problems and issues of the relationship between contemporary literary language and the author's idiosyncratic style.

In studies focused on linguopoetic analysis of poetic works, idiostyle is defined as a complex system of linguistic methods and tools that serve to illuminate the artistic world of the creator [2]. This definition shows that the creator, in the way of choosing words and expressing thoughts, submits to himself the linguistic laws that are unique to him and only he follows.

Accordingly, idiostyle as a linguistic term is a shortened form of the combination of individual style (style) and expresses the meaning of a specific complex of style, which includes the characteristics of the language use of a certain creator. This term is used in scientific works devoted to the analysis of artistic works, it is used in the sense of the unique and unique style of the author of the speech, and it includes the meaning of the skill of choosing words and the style of conveying ideas, which is sharply different from the style of other authors. That is why the artistic text (speech) of a certain creator's idiosyntry is studied within the framework of stylistics.

In world linguistics, the term idiostyle has been actively used since the 90s of the last century in the fields of linguoculturalology, linguopoetics, and linguostylistics. On this basis, research aimed at studying the idiostyle of famous artists of words - poets and writers - was created. When analyzing the texts of works of art within the framework of the structural model of language, when thinking about the uniqueness of the text-language construction, linguists used the term idiostyle instead of the term "language personality" in the anthropocentric approach to the text [3].

The author's idiosyncratic style is observed, first of all, in the style of the statement of opinion. The author's skill in choosing words also shows the uniqueness of the creator's idiostyle. In addition, there are units that are used only by a single author and are not used by other authors before and after, which are studied in linguistics under the name of occasional units. In Uzbek linguistics, occasional units and linguistic phenomena related to them attract the attention of several researchers. In Uzbek linguistics, occasional units have not been studied separately as a language tool that forms the author's idiostyle, but their specific features related to linguistic features have been thoroughly studied. For example, S. Mominov, while thinking about the occasional speech denomination in his candidate's thesis, focused on the issue of occasional units in the Uzbek language, compared occasionalisms and neologisms, and explained their distinctive features: "Neologism is a linguistic unit, and occasionalism has not taken place in the vocabulary of the language. or is a completely new speech unit that has not yet taken place. Occasionalisms differ from neologisms in that they are a speech unit used only once by an individual in a concrete speech process, and often have an emotional-expressive color, which later turn into a stable language unit [4].

A. Mamatov deeply studies the issue of occasional words and their relation to literary standards [5]. S. Toshaliyeva's candidate's dissertation on the topic "Occasional word formation in the Uzbek language" conducted research on the formation of occasional words in the word formation system of the Uzbek language [6], Researcher O. Tokhtasinova conducted research on the formation of occasional words in the candidate's thesis on the topic "Lexical occasionalisms in the Uzbek language and their artistic-aesthetic characteristics". , lexicographical interpretation, occasionalism and potentialism, the artistic and aesthetic function of occasionalisms. Occasionalisms are divided into noun occasionalisms, adjective occasionalisms, verb occasionalisms and adverbial occasionalisms. The difference between occasionalisms and neologisms is explained by the following signs:

- 1) synchro-diachronic confusion;
- 2) the presence of the author;
- 3) novelty measure;
- 4) whether the language is included in the dictionary or not.

The author recognizes these signs as distinguishing between occasionalisms and neologisms and comes to the conclusion that the most important sign of occasionalisms is their relation to time, i.e., in principle, they do not become outdated, they remain a new vocabulary [7]. The use of occasional units of this nature is closely related to the author's idiosyncratic style. Especially in poetic speech, these units indicate the ability of the author to create an original speech based on artistic and aesthetic requirements. Let's look at the following lines of Fitrat, the enlightening poet of the Uzbek people.

Икки кўзим,
малак юзим, **севдигим**,

Жонлар сенинг юзгинангдан айлансун.

Қизил гулим, қора кўзим, тилагим,

Дунё сенинг боқишингдан ўргулсун.

Ёвуз ёрим, юзингга ҳеч боқолмам,

Кўнгил дардин оёғингга тўколмам.

*Тупроқ каби **йиқилмишам** йўлингда дея оламан.*

Истар эсанг менга келиб гапурма. It is known that Fitrat's poetics reflects the language characteristics of the 30s of the last century, but even today, his idiosyncratic style attracts the reader's attention with its artistry. In the lines mentioned above, the narrative style unique to Fitrat can be seen. In the speech, the use of occasional phrases such as **lovely**, **fallingly** is defined as a separate criterion for defining the uniqueness of Fitrat's idiostyle. The term idiostyle is often used in a broad sense as the individual style of the author of the work. This refers to the lexical, grammatical, syntactical and other features of a particular work or author's narrative style. These factors are important in determining the emotional and psychological potential of the work, because they can simultaneously determine the national color of the work or the author's work realized in a certain space and time. The above-mentioned lines also draw attention as a form of speech reflecting Fitrat's idiostyle, as well as being an example of the Uzbek literary language of the 1930s in terms of the structure of the poem, the style of narration, and the formation of syntactic units.

Determining the author's idiostyle requires using all research methods of linguistics and approaching it from different aspects, because the author's idiostyle fully reflects the complex system of linguistic tools of the native language. At the same time, the author's idiostyle serves as a source for the enrichment of the language with new units and tools. As we get acquainted with the poetry of famous word artists - Uzbek poets, we come across many occasional units that show the unique idiostyle of each artist:

Қирқ ёш ҳам келдию қўлимдан тутди,

Борман на эртақда, на афсонада.

Қирқ йилнинг нақ ярми йўлларда ўтди,

*Ярми эса ўтди **беморхонада**.* (А.Орипов)

It is not necessary to remind the fans who have always followed the work of the poet that the quoted lines belong to the pen of A. Oripov, because the idiot style of A. Oripov can be clearly felt from the lines themselves. If we analyze this situation from the linguistic point of view, the following can be observed:

- the lines are composed entirely based on tropes

- although the idea is about life, the word life is not used at all.

- in the formation of lines (syntactic devices), the tense relationship of verbs and clauses is formed in the same way, ensuring the compositional-syntactic integrity of the speech: - the lexical occasionalism of the sick room unique to A. Oripov was used. It seems that in determining the author's idiosyle, occasional unity is also a criterion of individuality to a certain extent.

The role and function of occasionalisms in poetic speech was researched by B. Umurkulov. In his monograph entitled "Lexicon of Poetic Speech", the researcher wrote that "Occasional words are created due to the need of speech and allow original expression of events. In this respect, occasional words are among the important lexical units that create the characteristics of poetic speech," he says [8]. In fact, occasionalisms are one of the means of enriching poetic speech, they are created based on the creative style. For example:

*Қорайганди зирвалар қори,
аллақачон сўлганди офтоб,
болашамол энди мук тушиб,
тепаликда ўқирди китоб. (Ш.Раҳмон)*

Sh.Rahman's idiosyncratic style can be seen in the above lines, first of all, his graphic "**болашамол**" - unconventionally beginning the lines with lowercase letters. In addition, the originality of the author's idiosyle is further highlighted by the use of childish occasionalism created by adding words. Let's look at another example: *Дўзах ўтларининг минг битта шаклин—*

*Кўрсатиб минг бир хил ёниши билан,
Лол қилмоқ бўлган ким одамзод ақлин,
Бўйла **номуборак** дониши билан? (Э.Воҳидов)*

In the above lines written by E.Vahidov, the lexeme "**номуборак**" is used as an occasional unit. It is also observed that the factors pointing to E.Vahidov's idiosyle, such as philosophical pathos in verses, intellectual breadth, development of thought, and linguistic economy (unmarked use of subjunctives) ensure the high artistic-aesthetic function of poetic speech.

Well-known Uzbek linguists H. Abdurahmonov and N. Mahmudov in their monographs study occasionalisms under the term individual-stylistic neologism and emphasize that their main function is not a nomination, but an aesthetic function. They come to the conclusion that "individual-stylistic neologisms appear with the purpose of the writer to express various subtleties of meaning and specific expressiveness that have not yet been specifically and clearly expressed in the language, to restore semantic and stylistic subtleties that have disappeared in the literary language" [9]. In fact, occasionalisms are an individual linguistic unit, and their use indicates a high level of formation of the author's idiosyle and poetic skill. *Кимлар тушмас шифохонага,
Бою гадо тушар, эзилар.*

Кириб келар шу дам хонага,

*Пари каби **эмбека** қизлар. (А.Суюн)*

The above example confirms our point once again. The occasional unit **эмбека** used in the passage of poetic speech is unique to this poem. It is not found in the Uzbek literary language or in the works of other poets and artists. This word, used instead of the word "nurse" in the Uzbek literary language, does not require an explanation in the context. The poet used this word so skillfully that the reader will

immediately understand the artistic-aesthetic function assigned to this word by the poet. The idiosyntry of the honored poet of the Uzbek nation, A. Obidjon, is also unique due to its richness of humor, the bold introduction of elements of the living language of the people into speech, and the characteristic of original word formation. Оғрир оёғим дарди ишқ қоқ тиззада марказлашиб,

Ёзмасам бўлмас қўйиб ошпазлигим, *шеърпазлашиб*. Poemizing is a word formed in a very original way, the suffix **-паз** is never added to a word of poetry. But the poet uses this additional tool to make words so skillfully that this artificiality is not noticeable at all in the context. In general, occasional units are a speech phenomenon characteristic of the author's idiosyntry, while showing the uniqueness of poetic speech, they serve as a tool for conveying the author's thoughts to the audience in an artistic-aesthetic way and forming the author's idiosyntry.

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