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Stylistic Convergence and Idiolect Relationship in Linguistics

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Abstract: The article discusses the formation of stylistic convergence as a result of the combined use of several syntactic-stylistic devices. This phenomenon is considered a characteristic of the author's idiolect, and the impact of stylistic changes in speech composition, as well as their influence on the artistic and aesthetic function of speech, are discussed.

Keywords: Idiolect, syntactic-stylistic figure, convergence, paradigmatics, syntagmatics, syntactic figure, repetition, stylistic device, structural parallelism, rhetorical question, anadiplosis, antithesis, contrast.

Introduction: In recent years, as a result of the emergence of the anthropocentrism theory in linguistics, studying the individuality of the creator as a subject in understanding and assimilating his or her ideas by the reader is becoming increasingly important. As a result of such research, the term "idiolect" emerged and gained popularity in linguistics. The formation of the concept of idiolect simultaneously leads to the formation of the concept of a language personality (the speaker). Sh. Balli writes, "Without going beyond the scope of language, without paying attention to its creator, without taking into account the main carrier of language - the human factor - it is impossible to come to accurate conclusions about language and its nature" [1.12]. He also emphasizes that stylistics is the person himself. Therefore, the concepts of language personality and idiolect are closely intertwined.

The concept of a language personality combines knowledge and ideas from the fields of linguistics and psychology. The theory of the language personality studies the information about the carrier of language and their linguistic characteristics. In the process of studying a language personality, their idiolect and the potential of the language of the era in which they lived or are living become clear. Therefore, great creators enrich the language of their time with unique units. For

this reason, it is important to study the idiolect of the creator as a language personality. Studying the language of an ordinary citizen, a political figure, a leader, or a creator provides information about their ability to use language and their speech capabilities, as well as about their personality. That is why the concept of idiolect is widely used in modern linguistic research.

Thus, idiolect is a collection of the speech-stylistic peculiarities of a creator, a publicist, a scientist, or certain language carriers, through which the linguistic character of the language personality is realized [2.21]. In linguistics, the concept of idiolect is also used in works that study the style of a literary work, in the sense of clarifying the issues of the style of a particular creator or a particular work.

In research aimed at the linguopoetic analysis of poetic works, idiolect is defined as a complex system of linguistic methods and tools that serve to illuminate the artistic world of the creator [3.137]. This definition shows that the creator subordinates to the linguistic laws that are unique to him/her and that he/she alone follows in the style of choosing words and expressing thoughts.

Accordingly, as a linguistic term, idiolect is a shortened form of the combination of individual style and expresses the meaning of a unique complex of style that includes the characteristics of a certain creator's

use of language. This term is used in scientific works devoted to the analysis of a literary work, in the sense of the unique and unique style of the author of the speech, and includes the meaning of the skill of choosing words, the syntactic peculiarity of the author's speech, and the style of conveying thoughts, which sharply distinguishes it from the style of other authors.

In this sense, studying the skill of a single author in creating speech and using the artistic and expressive means of language is becoming increasingly relevant. In particular, when studying the author's idiolect within the framework of the stylistic convergence phenomenon, which is "based on the combined use of several stylistic methods and tools for the purpose of performing a single stylistic function" [4.69], the researcher achieves their full goal.

METHODS

The term "convergence" was first used by the German linguist M. Riffaterre, who defines this concept as follows: "Convergence is a speech phenomenon that occurs as a result of the combined use of two or more syntactic-stylistic means for a specific stylistic purpose" [5.7].

Studying the participation of the stylistic convergence phenomenon in the composition of literary texts is, in a sense, one of the linguistic criteria for identifying and evaluating the author's idiolect.

The essence and relevance of the issue lie in the fact that studying stylistic convergence at the intersection of the fields of communicative stylistics, cognitive linguistics, and anthropocentrism theory helps to study the main linguistic features of the language personality, that is, the skill of the author of the speech in forming the mechanism of creating text (speech) and influencing the reader in the communication process. After all, "in linguistic research, an approach to the issue from the point of view of several fields and based on the criteria of several fields leads to effective results in linguistics" [6.112].

RESULTS

Relying on a communicative approach in studying the author's idiolect creates the possibility for a specific language personality to determine the speech strategy as a result of communication with the reader and to take advantage of the opportunity to choose individual means for conveying information. This, in turn, determines the cognitive direction that reveals the author's large-scale communicative purpose in the communication process. The use of stylistic convergence in revealing the communicative purpose provides the opportunity to fully and accurately use the

impact mechanisms that draw the listener's or reader's attention to the main information in the text, and serves to form the text and powerfully convey the content of the text through stylistic colors.

With the help of the convergence of stylistic means, the author brings the most important information to the foreground and emphasizes the meaning of linguistic units that illuminate the main idea. In this way, in the author's idiolect, convergence creates a special and unique image of objective reality by the language personality, and at the same time, the interpretation of the text and the author's pragmatic manner are realized. In addition, convergence also reflects the speaker's attitude to the addressee and focuses the reader's attention on the most important information, linking the parts of the text, ensuring the ease of reading the text, and the clarity and effectiveness of its content.

Since one of the main features of a literary text is how it is received and felt by the addressee, in this case, the communication act is shaped by the degree to which the addressee is ready to receive the information conveyed through the text, the willingness to receive it, and its attitude to its content. Proceeding from this, the author of the text faces the task of optimizing speech cooperation with the reader in the first place. Speech cooperation in this case means the author's effort to use various stylistic methods and tools more effectively in order to ensure the communicativeity of communication with the reader. In this process, the author chooses a cognitive path that is specific and appropriate to the topic being covered in order to achieve communicative productivity, and achieves the intended goal in this way. In choosing a speech tactic, the author implements strategies that reflect the communicative purpose or pragmatic attitude. All of these constitute strategic methods aimed at influencing or changing the reader's worldview and ideas about the objective world. In this way, the use of the stylistic convergence method is also considered the most productive tool along with the above.

DISCUSSION

As we mentioned above, the stylistic convergence method is based on the combined use of several syntactic-stylistic figures and means in one text or text fragment. Through it, the idea is conveyed to the listener easily, conveniently, figuratively, and powerfully, and at the same time, stylistic colorfulness and expressiveness are provided in the speech. This is especially evident in texts formed by skilled and experienced creators with fully formed idiolects.

Let's turn to examples:

"Love – ember, they say, will fade,

Love – arrow, they say, will fly,

Love is absent, they say, so it is,

From me, your heart is cooling down." (Iqbol Mirzo)

In the above passage by Iqbol Mirzo, the syntactic-stylistic figures of structural parallelism and repetition are used together, revealing the phenomenon of stylistic convergence. If you pay attention to the example, it can be observed that the lexemes sevgi, deydilar (love, they say) are repeated in the lines (lexical repetition), and in the lines, that is, in three lines of the passage, identical parts (units that come in the same function and position in syntactic terms) have formed structural parallelism. As a result, the phenomenon of syntactic-stylistic convergence has emerged through the combined use of repetition and structural parallelism. It is observed that the use of convergence, along with giving the poetic text expressiveness, imagery, and stylistic colorfulness, has also shaped the internal rhythm of the text.

The convergence of syntactic-stylistic figures is mainly realized in two aspects, that is, in the aspect aimed at implementing two communicative purposes. Firstly, it is used to focus the reader's attention on the content of the convergent parts and to manage the reader's attention in this way, and secondly, it performs the function of emphasizing or highlighting an object or a certain feature of it, which is the object of description or information in the text [7.45]. In addition, it conveys information in an emotional-expressive way, and in this way, ensures a communicative harmony intertwined with feelings between the addresser and the addressee. Communicative harmony between the addresser and the addressee means not only information but also harmony of experiences and feelings for the communicants. Communicative harmony brings about intellectual, emotional, and aesthetic harmony between communicants and encourages not only the addresser but also the addressee to creative activity – to think, reason, and imagine.

The linguistic evidence collected and analyzed regarding the study of the author's idiolect and the use of syntactic-stylistic convergence in it shows that the language's influence mechanisms are optimally formed in them and impress the reader. At the same time, it vividly demonstrates the author's pragmatic purpose, encouraging the reader to change his/her ideas about a certain object, to fill in and concretize existing information. Most importantly, the author achieves his/her goal more fully and powerfully through the convergence of syntactic-stylistic figures:

"You looked at the elders mysteriously,

You held out your flower to the elders,

I became an unfortunate child,

Watching your path at nights." (Shavkat Rakhmon)

In the given passage, we can observe a unique example of syntactic-stylistic figures convergence. In this passage, three stylistic devices – repetition, structural parallelism, and inversion – are involved. In the passage, anaphoric repetition is based on the repetition of the katta (elder) lexeme with a change in its grammatical form, but without changing its semantics, structural parallelism in the form of a complement-predicate in the first and second lines, and it is observed that the parts sirli, gulingni, shurlik, yulingni (mysteriously, your flower, unfortunate, your path) come in an inversional position. The combined and purposeful use of these syntactic-stylistic devices by the author has increased the expressive function of the speech appearance, along with ensuring the melody in the lines, and emotional-expressiveness is conveyed to the listener at a high level. In addition, through the above example, we can observe that the author is loading a cognitive-pragmatic function in the linguocognitive and communicative directions through stylistic convergence, and the stylistic colorfulness of the speech is being ensured.

In addition to all of the above, in our research, which is devoted to such a complex phenomenon, it is worth noting that the linguopoetic essence is formed by stylistic convergence, which is one of the important means of its formation. This stylistic device, which is distinguished by its originality and uniqueness in its essence, can create the perfect opportunity to give more aesthetic pleasure to those who read the work in artistic works. Because the poet must not forget that the main criterion of the effectiveness of his poetry is a work that touches the heart of the person who reads it, in which the reader experiences joy and satisfaction. It is believed that poetry acquires the property of artistic influence on the addressee, including high aesthetic influence, through stylistic convergence and other linguopoetic means.

Stylistic convergence can perform functions in two directions at the same time. The first function is the ideological-content function, in which stylistic convergence can emphasize and highlight two or more ideological-content signs, that is, how many syntactic-stylistic means are used in the composition of stylistic convergence, each of them performs one ideological-content function, and emphasizes the meaning of the part that comes in the function of which part, and its semantics is emphasized by focusing the reader's attention on it. The second function is related to stylistic discourse, which increases expressive-

emotionality:

"We retreated far forward,

We conquered... to be defeated.

We have conquered, we are defeated now,

There is no cackle to laugh." (H.Davron)

We can continue the above ideas with the help of this example. In this speech passage from H.Davron's work, the antithesis type of contrast method is used as the most active syntactic-stylistic means. Contextual antonyms chekinmoq-olga, yengmoq-maglub bolmoq (retreat-forward, conquer-be defeated) used in the passage were used for the formation of this tool. By opposing and contrasting events, the author is implementing the ideological-content contrast method by focusing the reader's attention on the meaning of each antonym. In addition, if you pay attention, it can be observed that the meaning of the above lexemes is emphasized and stated with logical emphasis. Another syntactic-stylistic means used in the passage is repetition, and this means, used together with the contrast method, has created the phenomenon of stylistic convergence. The repeated use of the lexemes yengmoq, maglub (conquer, defeated) in different grammatical forms in the lines has revealed the repetition method. The convergence of these two syntactic-stylistic means performed the function of raising emotional-expressiveness to a high level in stylistic discourse at the same time.

Or take the following example:

"Who put a gold chain around your neck?

Who tied you up, putting a gold chain?

Which tall fortress's flower are you?

Even when you laugh, why are you so mournful?" (Iqbol Mirzo)

In this linguistic evidence, anadiplosis (from Greek: ἀναδίπλωσις — doubling, emphasis — the use of a word or phrase that appears in the first line repeatedly at the beginning of the next line) of repetition, rhetorical question, and antithesis have formed stylistic convergence. The fact that the phrase tillo zanjir (gold chain) comes in the first line and is repeated again at the beginning of the second line as anadiplosis, that the passage is completely formed on a rhetorical basis, and that antithesis through the contextual antonyms kulgu-qayg'u (laughter-mourning) is skillfully used shows that in Iqbol Mirzo's idiolect, stylistic convergence has served to reveal a clear communicative purpose and to ensure emotional-expressiveness in stylistic discourse, thereby influencing the feelings of the reader.

CONCLUSION

In general, stylistic convergence is one of the main factors in studying and evaluating the author's idiolect and emerges as a linguistic sign of the creator's skill. This phenomenon, which is used in the works of experienced creators with fully formed idiolects, is assessed in linguopoetics as a sign of high artistic skill. With the help of the convergence of stylistic means, the author brings the most important information to the first plan and emphasizes the meaning of linguistic units that illuminate the main idea. In this way, in the author's idiolect, convergence creates a special and unique image of objective reality by the language personality, and at the same time, the interpretation of the text and the author's pragmatic manner are realized.

In conclusion, it can be stated that in 21st-century linguistics, the phenomenon of stylistic convergence is considered one of the significant features of an author's idiolect. This is because it is precisely through stylistic convergence that the author's speech mastery finds its full expression, enhancing the emotive and expressive qualities of the speech and increasing its impact on the listener.

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