



### ABOUT INDIVIDUAL STYLES

Gazieva Dilfuza Mukhammedkadirovna  
Teacher of Fergana State University

#### **Annotation:**

The article deals with the issue of individual styles. Each text is characterized by certain functional and stylistic characteristics, which determine a certain choice of translation tools that ensure its equivalence.

**Keywords:** speech styles, functional style classification, functional style, individual style.

In modern science, a text is understood as a sequence of sentences, words (in semiotics - signs), built according to the rules of a given language, a given sign system and forming a message.

The concept of style originated in ancient Greece, and the word itself, translated from Greek, means a stick pointed at one end, designed for writing on wax tablets; the other end of the stick was in the form of a spatula; wax was leveled with it, erasing what was written. According to V.V. Vinogradov, "language style is a combination of two factors - "what is said" and "how it is said", i.e. it is a purposeful set of linguistic means. The concept of language style is based on an assessment of the relationship of the means of expression to the expressed content.

Each text is characterized by certain functional and stylistic characteristics, which determine a certain choice of translation tools that ensure its equivalence. The task of the translator is to be able to identify them even at the stage of pre-translation analysis of the text.

In modern science, there is no single classification of functional styles, since this is a very complex and controversial issue. Many scientists have worked and continue to work on this problem.

Speech styles are rarely found in their pure form, they often influence each other and interpenetrate. However, in each text one can single out something defining, which is its specificity. It is these circumstances that make it possible to subdivide texts into classes.

Consider what types of functional styles are offered to us by various authors.

I.V. Arnold refers to functional styles - scientific, colloquial, business, poetic, oratory and journalistic, which are subsystems of the language, each of which has its own specific features in vocabulary and phraseology, in syntactic constructions, and



sometimes in phonetics. In his opinion, the emergence and existence of functional styles is due to the specifics of the conditions of communication in different spheres of human activity.

Scientists T.P. Pleshchenko and N.V. Fedotov give the following definition of functional style - "a historically established and socially conscious variety of the literary language (its subsystem), functioning in a certain area of human activity and communication, created by the peculiarities of the use of language means in this area and their specific organization."

This classification of the styles of these scientists is based on extralinguistic factors: the scope of the language, the subject matter determined by it, and the goals of communication. The spheres of application of the language, as is known, correlate with the types of human activity corresponding to the forms of social consciousness (science, law, politics, art). Traditional and socially significant areas of activity are: scientific, business (administrative-legal), socio-political, artistic. In accordance with this, the styles of official speech (bookish) are distinguished: scientific, official business, journalistic, literary and artistic (artistic).

They are opposed to the style of informal speech - colloquial and everyday - colloquial, the extralinguistic basis of which is the sphere of domestic relations and communication (everyday life as an area of relationships of people outside their direct production and socio-political activities).

In her article "Text Classification and Translation Methods", Katharina Rice offers her own differentiation:

- a ) content-oriented texts (reports, official documents, educational and special literature, technical texts, etc.);
- b) form-oriented texts (fiction, poetry, etc.),
- c) appeal-oriented texts (advertising, agitation, sermon, etc. ;
- d) a audio-media texts (radio and television programs, stage works, all texts that are accompanied by extralinguistic design, etc.).

Despite the fact that each style has certain characteristic stylistic features, a number of scientists believe that it is impossible to make a clear classification of texts, since speech styles influence each other.

In our work, we will rely on one of the main and recognized classifications of V.V. Vinogradov.

He proposed to subdivide the styles of language and speech, based on the three main functions of the language: communication, communication and influence (it should be noted that other functions are distinguished in the language).



V.V. Vinogradov defines style as a lexical and grammatical unity in a variety of texts, which is characteristic of a certain category of texts.

If we follow this definition, when classifying texts, it is necessary to take into account their belonging to one or another functional style.

In each style, it is possible to distinguish stylistically colored language units that are used only or mainly in this area: in colloquial style - colloquial and colloquial vocabulary and phraseology, in scientific - scientific terminology and set phrases of a terminological nature, in journalistic - socio-political vocabulary.

Depending on the goals and objectives of communication, content and speech situation in a functional style, certain language units are used in a certain semantic meaning. For example, the terms can be used in any style, but are most often found in scientific and official business. However, they are not included in the systems of colloquial and literary-artistic styles, their use in this case is largely accidental (it is due to the topic of conversation or the tasks of artistic representation of the scientific or business sphere).

It should also be noted that styles differ in the possibility and impossibility of using certain elements and structures.

So, taking into account the functions of the language and the styles of language and speech, it is advisable to single out six main functional and stylistic types of texts:

1. Spoken texts.
2. Official business texts
3. Socially informative texts.
4. Scientific texts,
5. Artistic texts
6. Religious writings.

But given the specifics of the book, an excerpt from which was chosen for translation, we will study scientific texts in more detail.

V.V. Vinogradov believes that the texts of this style have many subtypes, types and subtypes, depending on the areas of knowledge and purpose. Among them stand out, first of all, special texts, designed for professionals, and popular science, intended for the mass reader. All of them have a message function and an orientation towards a logically consistent, objective and evidence-based presentation of the content. Scientific texts are realized mainly in written form. At conferences, congresses, symposiums, etc. their form may be oral.

The functional-style classification shows the general properties of texts, differentiated by styles, sub-styles, genres, etc. This classification reflects the general, typical, ready-made. And it is natural that any particular text contains, "inherits" the features of the





functional style to which it belongs, as well as substyle, genre, genre variety. Each text is created according to certain rules, canons, established in a particular style. Therefore, we easily distinguish a scientific article from a journalistic one, we recognize artistic speech, business, colloquial.

However, the text created by the author, in addition to the general (stylistic, genre) also carries the individual. Let us remember how interesting we are to a person who speaks not in general, ready-made phrases, but "in his own words" - in an original, vivid way, accurately expressing his thoughts. The same can be said about the orator, scientist, writer.

Each style has its own measure, which determines the ratio of individual, creative and standard. The most strict, restrained in this respect is the official business style, the scientific style is less regulated, but quite canonical. Artistic speech and journalism involve the widespread use of non-traditional means. After all, it is quite clear that what has been heard many times, seen many times will not make an impression on the reader, listener, viewer. Therefore, the role of the individual in a text, especially one designed to influence (artistic, journalistic speech), is exceptionally great. It is no coincidence that we always recognize by style the phrase of Pushkin, Gogol, Tolstoy, Chekhov, Platonov. A great master always has his own style, his own manner of writing. To determine the features of an individual style means to highlight, describe them against the background of the generally accepted, widespread. In this case, one should take into account the worldview of the writer, his artistic method. If we consider the individual styles of some of our writers, publicists, without, of course, claiming to be complete, within the framework of the concepts of text linguistics, then for a complete description of even one individual style, more than one voluminous volume would be required. After all, the individual style of any author also does not stand still, over the years it changes, develops, and enriches itself.

The originality of the syllable (individual style) is manifested not so much in the structure of the sentence as in the structure of the prose stanza, which can be considered the smallest artistic whole, the unit of the syllable.

Certain types of prose stanzas are usually attached to types of presentation (narrative, descriptive, etc.) or to functional styles. However, these stanzas are not dead, motionless patterns. They in no way hinder the creative possibilities of the writer. Each major master has a more or less constant (at least for a particular period or work) type of prose stanza, a type of organization of a large context, closely related to his artistic method, the way of knowing and seeing reality. Some writers express their thoughts in a compact, collected and concentrated way, clearly highlighting the most essential and deep aspects of the subject from the very first mention of it. Others give





a series of fleeting, seemingly random impressions, each of which fits in one sentence, and an essential idea of the subject arises only as a result of summing up all these impressions. For such writers, the context and transitions from one phrase to another, and sometimes the echo of widely separated sentences, are almost more important than the study of a separate, isolated sentence .

For L.N. Tolstoy, for example, is characterized by the desire to fit into the sentence all the richness, all the complexity, all the shades of thought or experience, to give thought in its dynamics, development. For him, not only the thought itself is important, but also its causes and consequences, the circumstances accompanying its appearance. Hence the tendency towards analyticism , which is expressed in the expansion of the scope of a single sentence, in a significant increase in its specific weight, in the abundance of complex syntactic constructions with a large number of complex and closely interconnected parts, in the wide use of periods that play such a significant role in the structure of the artistic whole.

Between the two stanzas there is a fragment of interest to us - the author's digression, reasoning. The functions of the author's digressions in the novel, in the composition of the whole, are diverse: this is the writer's assessment of events and characters, and the author's voice directly against the background of the voices of the characters, the narrator, this is the deepening of the reader's understanding of the described persons, a new point of view on them, this is also a slowdown. narration for the sake of heightening the interest of the reader, and other functions.

Thus, the functional style is “a subsystem of the language that has specific features in vocabulary, phraseology and syntactic constructions, and which plays an important role in choosing an approach to translation, and also determines the main methods of translation to achieve equivalence.”

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