## STYLISTIC AND SEMANTIC PARAMETERS OF LITERARY CONCEPTUALIZATION

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**Abstract**

This paper explores the phenomenon of the literary concept as a cognitively grounded construct embedded within the author's mental and cultural framework. It argues that such concepts arise at the intersection of collective cultural experience and individual creative consciousness. The study demonstrates that literary concepts are not static entities but dynamic formations shaped through linguistic choices, stylistic strategies, and personalized semantic modeling.

Special attention is given to poetic texts, where conceptual structures become particularly flexible and capable of producing layered meanings. In this context, the author's emotional state and worldview are encoded within the concept and further transformed through reader interpretation. The notion of idiostyle is examined as an individualized semantic configuration that reflects the author's unique method of organizing language.

Through a comparative examination of poetic representations in works by Abdulla Oripov and Muhammad Yusuf, the research reveals how identical lexical units may generate fundamentally different conceptual outcomes. The findings highlight the importance of stylistic and cognitive mechanisms in shaping meaning and contribute to ongoing discussions in cognitive stylistics regarding the interaction between language, thought, and cultural identity.

**Keywords**

literary concept, idiostyle, stylistic devices, cognitive style, semantic field, literary text, poetry, author's personality, conceptual field, analysis, idiomatic style, poetic semantics, linguistic signs, meaning, linguistics, national culture, artistic representation, linguistic research, literary work.

In modern linguistics, the literary concept is interpreted as a cognitive structure that functions within the author's conceptual domain and becomes actualized in discourse . Its formation is determined by both national-cultural experience and individual perception. Structurally, a literary concept includes a central semantic nucleus and peripheral zones that together form a conceptual field reflecting cultural knowledge and worldview. At the same time, the author, through creative linguistic activity, expands this field, introducing new meanings and associations. This dual nature – collective and individual, becomes especially evident in poetic texts.

A literary concept emerges from the author's cognitive and emotional experience and is realized in text through linguistic means. It functions dynamically, acquiring new meanings in the process of interaction with the reader. Thus, it can be defined as a complex unity combining:

– cognitive structures
– cultural values
– discursive interpretation

The author's individuality is expressed through idiostyle, which represents a system of linguistically organized meanings. According to S.G. Vorkachev, idiostyle is a structured set of

expressive means [Воркачев, 2001], while V.V. Pinochetov emphasizes its systematic organization based on selection and combination of linguistic units [Пиночетов, 1963].

M.T. Abdupattoyev identifies key components of idiostyle:
– stylistic devices
– phonetic means
– graphical elements
– lexical-semantic and syntactic structures

Thus, idiostyle can be understood as the author's individualized semantic model realized in a literary text.

Meaning in a literary text is not fixed but arises through interaction between text and reader. It is both:
– textually structured
– cognitively interpreted

As noted by O.G. Revzina, poetic semantics focuses on explaining both the structure of poetic texts and their perception [Ревзина, 2002]. In poetic discourse, linguistic units acquire additional expressive and symbolic meanings, which form the basis of conceptual interpretation.

***Analysis of Abdulla Oripov's Poem "Orol":***

*Bir quruqlik paydo bo'ldi,*
*Dengizda ne hol?*
*Meniki deb e'lon qildi*
*Kimlardir darhol.*
*Oxiri kelib qarashsalar,*
*Hech vaqo yo'qdir,*
*Shunchaki u suzib yurgan*
*Kit ekan, "orol".*

In this poem, the concept of *"orol"* (island) is realized in its denotative meaning. The semantic structure of the text remains straightforward and is based on factual representation. The lexical units function within their primary meanings, without significant figurative transformation.

The poem presents a situation where an object initially perceived as land is later revealed to be a whale. This creates a semantic shift, but it does not transform the concept into a symbolic or metaphorical structure.

Thus, the literary concept here:
– retains its literal meaning;
– reflects a universal cultural understanding;
– demonstrates minimal stylistic complexity.

The conceptual field remains limited, and the text relies on objective description rather than emotional or symbolic depth.

***Analysis of Muhammad Yusuf's Poem "Orol"***

*Xasta holing, xasta o'yga botursan,*
*Bemajol, bemador, behol yotursan.*
*Doding bilan dunyoni uyg'otursan,*
*Ketib qolma, Orolim!*
*Oqu qarosisan qaro ko'zimning,*
*Yuzlaringga bosib yashay yuzimni.*
*Suving qurib quritmagil izimni,*
*Ketib qolma, Orolim!*
*Daryolaring kelolmasdan yig'lar zor,*

*Senga mador bo'lolmasdan yig'lar zor.*
*Baliqlaring ko'zlarida savol bor,*
*Ketib qolma, Orolim!*
*Qirg'og'ingda qovjiragan dalangman,*
*To'lqinlaring titrog'iman, nolangman,*
*Men ham bitta qaqshab qolar bolangman,*
*Ketib qolma, Orolim!*

Unlike Oripov's poem, this text demonstrates a highly complex conceptual structure. The concept of *"Orol"* is transformed from a geographical term into a symbolic and emotionally charged image.

This transformation is achieved through:
– epithets: *xasta hol*, *bemajol*, *behol;*
– personification: the Aral Sea is presented as a suffering being;
– metaphor: *"ko'zimning oqu qarosi".*

The repeated phrase *"Ketib qolma, Orolim"* creates a strong emotional and pragmatic effect, reinforcing the author's communicative intention.

Importantly, for readers within the Uzbek cultural context, the concept clearly refers not to an island, but to the Aral Sea ecological disaster. Thus, the conceptual nucleus shifts from:
– geographical object;
– national tragedy;
– emotional-symbolic construct.

This demonstrates how literary concepts can:
– expand beyond dictionary meanings;
– incorporate cultural memory;
– evoke emotional response.

The comparison of the two poems illustrates how the same lexical unit can produce fundamentally different conceptual structures depending on stylistic realization.

A. Oripov – *denotative, simple, objective;*

M. Yusuf – *connotative, complex, emotional.*

This difference highlights the role of idiostyle and stylistic devices in shaping conceptual meaning.

From a cognitive perspective, stylistic devices function as mechanisms for encoding knowledge structures and guiding interpretation [Ashurova & Galieva, 2018].

The study confirms that literary concepts are dynamic cognitive formations shaped by both cultural and individual factors. Their realization depends on the author's idiostyle and the use of stylistic devices.

Poetic texts provide a particularly rich environment for conceptual transformation, allowing words to acquire new meanings and emotional depth.

The interaction between linguistic form, cognitive processes, and cultural context is essential for understanding how meaning is constructed in literary discourse.

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