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The Meaning-Forming Function Of Idiostyle In Shaping The Author's World Picture

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Abstract: The article examines idiostyle as a fundamental mechanism of meaning-formation that determines the specificity of the author's world picture. The study draws on linguo-cognitive and semiotic approaches, within which a writer's individual style is analyzed as a system of meaning-generating units that shape the unique linguistic space of a literary text. The interrelation between idiostyle, authorial intention, and the structure of the work's semantic dominants is identified. Particular attention is paid to how idiostyle reflects the author's cognitive and axiological orientations, transforming linguistic means into instruments for conceptualizing reality. As a result, it is shown that idiostyle performs not only an aesthetic but also a cognitive-interpretive function, ensuring the integrity and depth of the author's world picture.

Keywords: Idiostyle, meaning-formation, author's world picture, linguo-cognitive approach, text semiotics, linguistic personality, individual style, interpretation.

Introduction: The problem of idiostyle occupies a central position in contemporary linguistics and literary studies, where research attention is focused on processes of meaning formation in the literary text. Idiostyle is considered not merely as a set of individual linguistic devices, but as a complex system that organizes and structures the author's vision of the world. Within this system, the writer's personal, cognitive, and cultural orientations find linguistic embodiment and shape a unique model of artistic reality.

Within an anthropocentric approach to the study of language, interest grows in the internal mechanisms of

meaning formation. The literary text is perceived as a space in which individual authorial strategies of expression become means of cognition, interpretation, and transformation of reality. In this process, idiostyle functions as a mediating link between language and thought, ensuring a stable connection between authorial intention and the system of artistic images.

Examining idiostyle in the context of meaning formation makes it possible to identify the patterns by which an author's linguistic individuality generates new meanings that go beyond traditional stylistic interpretation. The analysis of individual linguistic dominants, compositional-semantic structures, and conceptual oppositions opens the possibility of viewing idiostyle as a dynamic model of meaning generation that reflects the writer's unique world picture.

In scholarly discourse, the need for such an approach is explained by the aspiration to establish deeper connections between linguistic form and thought content, between the structure of the text and its conceptual substance. In this aspect, idiostyle appears not only as an indicator of creative individuality but also as a universal instrument for comprehending and representing reality by means of literary language.

METHODOLOGY

The problem of idiostyle and its meaning-forming function has attracted the attention of linguists, literary scholars, and specialists in cognitive poetics over the past decades. The conceptual foundations of this issue were shaped at the intersection of several scholarly fields—stylistics, semiotics, cognitive linguistics, and the philosophy of language.

One of the first to systematically comprehend the link between individual style and the author's linguistic personality was V. V. Vinogradov. In his works *Stylistics. Theory of Poetic Speech. Poetics* (1963), individual style is described as the result of a complex interaction of linguistic and artistic-aesthetic factors. The scholar emphasized that style is a form of the writer's personality manifesting itself in language and reflects his worldview.

Further development of the idea of individual style is associated with the works of Yu. N. Karaulov, who in *The Russian Language and the Linguistic Personality* (1987) proposed the concept of the linguistic personality as a system of levels—verbal-semantic, cognitive, and motivational. This model made it possible to consider idiostyle as a manifestation of the author's personal-semantic structure, and the process of meaning formation as the result of the interaction of all levels of the linguistic personality.

The question of the text-generating potential of

idiostyle was examined in detail by V. A. Pishchalnikova (*The Problem of Idiostyle: A Psycholinguistic Aspect*, 1992), who interpreted idiostyle as a system of psycholinguistic mechanisms that determine the process of semantic encoding of a literary text. In her approach, emphasis is placed on the dynamism of idiostyle and its cognitive nature.

A significant contribution to the development of the notion of "idiostyle dominants" was made by S. T. Zolyan (*"On the Problem of Describing the Poetic Idiolect,"* 1986). He viewed idiostyle as a set of functional dominants that set the orientation of the literary text and determine its semantic architectonics. This idea formed the basis of the contemporary understanding of idiostyle as an internal mechanism of meaning formation.

The semiotic aspect of idiostyle was developed in the works of Yu. M. Lotman (*Inside Thinking Worlds*, 1999). He regarded the literary text as a self-organizing system in which every element carries a specific semiotic load. Within this framework, idiostyle can be interpreted as the author's individual semiosphere, where cultural codes are transformed into new semantic structures.

Studies by M. I. Panov (*Effective Communication: History, Theory, Practice*, 2005), which describe the language of the individual as an individualized manifestation of communicative capacity, merit special attention, as do the works of K. A. Dolinin (*Text Interpretation*, 1985), which highlight the cognitive and interpretive mechanisms of meaning generation.

The contemporary cognitive paradigm views idiostyle through the lens of mental models and conceptual structures. Researchers such as E. S. Kubryakova, N. D. Arutyunova, and T. V. Bulygina emphasize that a text's meaning is formed through the interaction of linguistic forms with the conceptual representations in the author's consciousness.

The methodological foundation of the article rests on a comprehensive interdisciplinary approach that integrates methods of linguostylistic, cognitive, and semiotic analysis.

Linguostylistic analysis is aimed at identifying individual authorial expressive means, recurring linguistic structures, rhythmic-syntactic patterns, and metaphorical systems that shape a writer's idiostyle.

Cognitive analysis is used to determine the ways in which reality is conceptualized in the author's mind and the mechanisms by which linguistic form becomes a bearer of semantic structures.

A semiotic approach makes it possible to view idiostyle as a system of signs and codes that ensures the semantic integrity of the text and mediates interaction between

author and reader.

The contextual-interpretive method is applied to reveal the links between idiostyle, authorial intention, and the cultural-historical context of the work.

The research methodology is oriented toward identifying the regularities by which an author's individual linguistic system functions as a meaning-forming mechanism. This approach makes it possible to integrate structural-linguistic and cognitive-philosophical analysis, revealing the deep interrelation between word, image, and meaning in the author's world picture.

RESULTS

The study has shown that idiostyle functions as a multi-level mechanism of meaning formation, where lexico-semantic, syntactic, metaphorical, and cultural-code systems interact. The meaning of a literary text arises from the internal organization of linguistic elements that reflect the author's worldview, cognitive stance, and aesthetic intention.

At the level of word usage, idiostyle manifests itself in an individual system of choices that forms the author's linguistic dominant. Thus, in V. Woolf, the words light, water, reflection become means of expressing the idea of the continuity of consciousness and the fluidity of time, creating the effect of interior monologue. In F. Dostoevsky's prose we observe the intensive use of emotionally charged speech constructions, where every word carries a philosophical burden, and the inner tension of the syntax creates a multilayered meaning. A similar principle is found in J. K. Rowling, whose idiostyle combines colloquial lexis, Latin roots, and mythological and archaic elements. Words such as Muggle, Horcrux, Patronus, or Dementor not only perform a nominative function but also create new semantic fields, becoming markers of the author's world in which language serves as an instrument of myth-making. These lexemes bear a cognitive-symbolic load: Dementor embodies fear and loss, Patronus—light and protection, that is, they linguistically articulate a metaphysical opposition of good and evil.

The syntactic structure of the text also possesses meaning-forming potential. In E. Hemingway, laconicism and motif repetition create an effect of "unspoken subtext," prompting the reader to complete the meaning independently. His short sentences and latent imagery shape a particular mode of the addressee's cognitive involvement. In contrast, M. Proust and H. Hesse create long syntactic waves that convey the movement of consciousness. Recurrent structures become a rhythmic reflection of the thought process, where form turns into an

equivalent of meaning. In Rowling, syntax is more dynamic and flexible: short dialogic exchanges alternate with descriptive phrases of high emotional intensity, producing rhythmic tension between reality and the magical dimension. This shift in tempo heightens emotional perception and helps create a world in which the everyday passes organically into the wondrous.

At the conceptual level, idiostyle forms stable metaphors that become the foundation of a work's semantic space. In W. Blake and J. R. R. Tolkien, the dualism of light and darkness realizes a metaphysical structure of the world, where language serves as a conduit between the visible and the transcendent. In J. K. Rowling, the metaphor of "magic" becomes a universal concept signifying the power of inner choice, cognition, and moral growth. For example, the image of Hogwarts is not limited to a space of learning but performs a conceptual-semantic function—it symbolizes a path of initiation, where the language of spells (*Expelliarmus*, *Expecto Patronum*) reflects the inner logic of the struggle between light and darkness, knowledge and ignorance. Thus, Rowling's idiostyle unites linguistic creativity with a mythopoetic structure, making the act of naming simultaneously an act of meaning creation.

Idiostyle interacts with cultural memory, incorporating intertextual references and the rethinking of archetypes. In M. Bulgakov's works, the play of meanings is built on the interplay of the sacred and the satirical, where biblical symbolism (Yeshua, Pilate, Woland) becomes an instrument for the philosophical comprehension of good and evil. In T. S. Eliot, textual fragmentariness and allusions to classical, Eastern, and Christian traditions create a "poetics of ruptured meaning," in which idiostyle turns into a code of cultural interpretation. J. K. Rowling likewise actively employs this mechanism: mythological, Latin, biblical, and occult allusions (for example, Phoenix, Basilisk, Inferi) form a system of semantic crossroads that link her texts to the European cultural tradition. As a result, a multi-layered semiotic structure is formed, where each linguistic unit bears the trace of cultural memory.

Idiostyle constitutes a mode of authorial thinking in which language performs a cognitive function—transforming individual meanings into universal artistic categories. In J. Joyce, this is manifested in polysemous wordplay (epiphany, mirror, journey) that structures the protagonist's inner movement. In Rowling's texts, the cognitive nature of idiostyle appears through the symbolization of everyday realities: the Hogwarts Express, the wand, the Marauder's Map—these are not merely objects but semantic markers of personal formation. Rowling's linguistic system not only describes the world but also creates it, embodying the

idea that textual meaning emerges through the interaction of the imaginary and human experience.

The analysis has shown that idiostyle functions as an integral mechanism of meaning formation, uniting cognitive, linguistic, and cultural structures. It can be asserted without doubt that idiostyle (1) ensures the translation of the author's worldview into a system of artistic signs; (2) creates stable semantic dominants that determine a work's composition and symbolism; and (3) shapes a distinctive authorial world picture in which lexis, syntax, and cultural codes act in concert to produce a new semantic space. The idiostyle of J. K. Rowling, alongside those of J. R. R. Tolkien, V. Woolf, and F. Dostoevsky, demonstrates that individual style is not merely a reflection of the linguistic personality but an active means of meaning-creation through which the writer projects a personal understanding of the world and fashions a unique artistic reality.

DISCUSSION

The results of the analysis confirm the thesis that idiostyle should be considered not as a static characteristic of individual writing, but as a dynamic system of meaning generation operating at all levels of textual organization. Meaning in a literary work arises through the interaction of linguistic, cognitive, and cultural structures that shape the author's unique worldview.

Contemporary studies (V. V. Vinogradov, Yu. N. Karaulov, V. A. Pishchalnikova, S. T. Zolyan) show that idiostyle is a constellation of dominant elements through which the author expresses a personal attitude toward reality. In this context, idiostyle can be interpreted as a mechanism of cognitive representation that ensures the transition from individual consciousness to textual structure. The semiotic approach developed by Yu. M. Lotman makes it possible to assert that idiostyle not only creates internal connections between the elements of a text, but also forms an external level of communication—a dialogue among author, culture, and reader. Idiostyle becomes a kind of mediator through which the interpretation of cultural codes is carried out. For example, in the works of M. Bulgakov or J. K. Rowling, this mechanism is especially vivid: traditional biblical and mythological images are transformed into new symbolic forms, making the process of meaning formation open and multi-layered.

J. K. Rowling's idiostyle is characterized by a combination of simplicity and depth. Her language draws on archaic, Latin, and colloquial lexis, allowing different cultural strata to be brought together. Magical terms (Horcrux, Patronus, Dementor) function as signs of semantic transformation: through them, not

only the fantastical nature of the world is conveyed, but also a philosophy of choice, fear, and memory. This example confirms S. T. Zolyan's idea that idiostyle constitutes a system of "dominants and their functional domains," in which each linguistic unit serves as a semantic center.

In the context of cognitive analysis, idiostyle can be viewed as a reflection of the author's mental schemas that transform the world into text. For V. Woolf, the key schema is the inner stream of consciousness, where meaning arises from the movement of thought and associative links. In Hemingway, by contrast, meaning is concealed in what is left unsaid, with laconicism becoming a form of the reader's cognitive participation. Both approaches demonstrate that idiostyle is not a set of devices but an individual way of structuring thought—i.e., a "language of inner reality."

A special place in the discussion belongs to the problem of semantic interaction between author and reader. Following K. A. Dolinin, one may assert that a text's meaning is realized not only at the moment of its creation but also in the process of interpretation. Idiostyle provides this interpretive openness by creating fields of semantic tension within the text, where the reader becomes a co-participant in meaning formation. It is precisely this feature that distinguishes idiostyle from mere individual style: it does not close in upon the author's consciousness but forms a space of dialogue.

Moreover, the findings reveal that idiostyle is closely connected with national-cultural specificity. The writer's linguistic personality, according to Yu. N. Karaulov, is the bearer not only of individual but also of collective consciousness. Consequently, idiostyle functions as a form of cultural memory, in which individual experience becomes a means of preserving and transforming tradition. In this sense, the idiostyles of Tolkien, Bulgakov, Rowling, and Woolf constitute different types of authorial world pictures—mythopoetic, philosophical-allegorical, magical-realist, and psychological, respectively.

Idiostyle should also be understood as a factor in the aesthetic organization of the text. It sets the principles of composition, the choice of generic forms, the types of characters, the system of images, and the tempo of narration. Each of these elements participates in the process of meaning formation, creating an integral artistic model. For example, the metaphor of the "path" in Hesse's prose or of "light and darkness" in Rowling not only structures the narrative but also determines the axiological system of the work.

Accordingly, it is precisely through idiostyle that the author's world picture acquires conceptual completeness and aesthetic expressiveness. It becomes

an integral element of artistic communication, where meaning is not a static value but a living process unfolding between the word, consciousness, and culture.

CONCLUSION

Idiostyle is a complex phenomenon in which individual, cognitive, and cultural-linguistic principles intersect, turning the text into a mechanism for generating meanings. The conducted study has shown that meaning formation in a literary work is directly linked to the features of the author's individual style, where the choice of linguistic means, the metaphorical system, rhythmic organization, and cultural codes function as interrelated elements of a unified semantic structure. Idiostyle becomes the space in which the author's personality expresses a worldview, and language becomes an instrument for comprehending and modeling reality.

Examples from the works of V. Woolf, F. Dostoevsky, E. Hemingway, J. Joyce, J. R. R. Tolkien, and J. K. Rowling confirm that idiostyle performs not only an aesthetic but also a cognitive-interpretive function. It directs the reception of the text, creates associative fields, and links artistic reality with universal categories of human experience. In Rowling's idiostyle, the interaction of linguistic creativity and meaning-creation is particularly evident: the authorial word acquires the status of a myth-sign expressing the idea of spiritual choice, inner light, and the power of memory.

Idiostyle can be regarded as an active form of the author's consciousness existing in language. Through it, a connection is established between the writer's inner world and the reader's perception, between cultural tradition and contemporary thought. Meaning in the text is born not as the sum of lexical meanings, but as the result of a dialogue among language, thought, and culture. This constitutes the essence of the meaning-forming function of idiostyle—its capacity to make language a form of thinking, aesthetic experience, and knowledge of the world.

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