

## STYLIZATION AS A METHOD OF LITERARY STYLE



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**Abstract.** The term stylization is used in literary, cultural, art history, philosophical works, however, when studying a stylized language requires a linguistic understanding and interpretation of this ambiguous and capacious term. Stylization as a phenomenon is born when the act of communication is transferred to the artistic level. Communication, dialogue can arise not only between people, but also between different nations and even epochs. Human communication as part of a general cultural one is a complex process in which a different number of subjects with characteristic features are involved: gender, physiological, national, social, ideological. An important place in creating a kind of portrait of the communicant is also occupied by the language characteristics.

**Key words and expressions:** stylization, imitation, parody, tradition, linguistic phenomenon, literary hoax.

## STILIZATSIYA ADABIY USLUB METODI SIFATIDA

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**Annotatsiya:** Stilizatsiya atamasi adabiy, madaniy, badiiy tarixda, falsafiy asarlarda qo'llaniladi, ammo stilize qilingan tilni o'rganishda ushbu noaniq va sig'imli atamani lingvistik tushunishni va izohlashni talab qiladi. Stilizatsiya hodisa sifatida aloqa akti badiiy darajaga o'tkazilganda paydo bo'ladi. Muloqot, muloqot nafaqat odamlar o'rtasida, balki turli millatlar va hatto davrlar o'rtasida ham paydo bo'lishi mumkin. Umumiy madaniy aloqaning bir qismi bo'lgan insoniy aloqa murakkab jarayon bo'lib, unda o'ziga xos xususiyatlarga ega bo'lgan turli xil mavzular ishtirok etadi: jins, fiziologik, milliy, ijtimoiy, mafkuraviy. Kommunikatorning o'ziga xos portretini yaratishda ham til xususiyatlari muhim o'rin tutadi.

**Kalit so'zlar:** stilizatsiya, taqlid, parodiya, an'ana, lingvistik hodisa, adabiy yolg'on.

## СТИЛИЗАЦИЯ КАК МЕТОД ЛИТЕРАТУРНОГО СТИЛЯ

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**Аннотация:** Термин стилизация используется в литературных, культурных, искусствоведческих, философских произведениях, однако при изучении стилизованного языка требуется лингвистическое понимание и интерпретация этого неоднозначного и емкого термина. Стилизация как явление рождается, когда акт общения переносится на художественный уровень. Общение, диалог могут возникать не только между людьми, но и между разными народами и даже эпохами. Человеческое общение как часть общекультурного - сложный процесс, в котором задействовано разное количество субъектов с характерными чертами: гендерными, физиологическими, национальными, социальными, идеологическими. Важное место в создании своеобразного портрета коммуниканта также занимают языковые характеристики.

**Ключевые слова:** стилизация, имитация, пародия, традиция, лингвистический феномен, литературный обман.

### Introduction

The nature of stylization, as noted by A.V. Kubasov, has not been studied enough, in the theory of this phenomenon there are many ambiguities. However, all stylization researchers point to the derivative word "style" [7, p. 399]. This concept is used to describe all types of art. Moreover, for each style, some generalization steps can be distinguished. So, E.V. Anichkov develops the idea of three levels, from the more general to the particular: the style of the era, the people - the style of the school - the personal style. In this article, we will consider personal writing style, only when contrasted, touching on two generalizing levels [2, p. 87]. According to A.F. Losev, style is "the principle of constructing the entire potential of a work of art on the basis of its various superstructural and extra-artistic assignments and its primary models, which are felt, however, immanently in the artistic structures of the

work itself" [8, p. 286]. The artistic style, according to M.M. Bakhtin, "works not with words, but with the moments of the world, the values of the world and life, it can be defined as a set of methods for the formation and completion of a person and his world" [4, p. 54]. From the point of view of linguistics, a style is "a variety of a language assigned to a certain social and communicative sphere and partially different from other varieties of the same language in terms of vocabulary, grammar, and phonetics."

Thus, in any stylization, the style of a direction, school, a particular writer or his individual work is a stylized plan. In the next subparagraph we will look at the various types of styling, most of which are distinguished by the object of the styling and by its functioning in the text.

### Discussion

The researchers note that the term "stylization" can have a wide and narrow meaning. In the first case, stylization is an imitation of some style in various forms, in this sense it "includes both a skaz, a dialogue, and improperly direct speech insofar as these forms reproduce, at least partially, the style of someone else's word" [6, p. 304].

Such stylization is present in almost every work, because the created characters have a character, temperament, speech portrait that is not equal to the author's. A narrow understanding implies an orientation towards a certain literary style, in particular a work of art.

Depending on the proximity and familiarity to the author of the stylized plan, M.M. Bakhtin, and after him other scholars, identified two forms of stylization - linguistic and literary. "If a work objectifies an image of a social, professional, age, national or other language that is alien to the author, then we have a linguistic form of stylization" [7, p. 5]. "The usual literary stylization or literary tale" arises when the stylization of "artistic manners" [4, p. 217].

Styling types are distinguished according to several criteria. First, you can consider its content, which is the basis for the stylist. The content includes the type of style (style of the era, school and personal), the linguistic and colloquial nature of the object, the stylized genre, etc. Secondly, the type of stylization depends on the implemented form, on the functioning and the effect produced on the readers. Next, we will consider the classifications of the studied phenomenon existing in the scientific literature.

When defining a stylized object, the concept of a style core and its detailed analysis are very important. For the emergence of stylization, the author must realize the presence of styles and isolate their features, to some extent distancing

himself from his style and from the style that he reproduces. Further, the author-stylist needs to designate the style core of the object under study, i.e. highlight those features that help distinguish this style from others. Despite the fact that the characteristics of a style can change, replace each other, disappear or transform, "for the style as such to arise, the repetition of elements must be combined with the new creation of style synthesis" [9, p. 147]. The stylizer can deliberately change the style core, provided that the external features of the style are preserved.

Stylization is designed to reproduce existing discoveries in the artistic field, overcoming time and genre boundaries, therefore we define stylization "as one of the forms of reviving the past."

The number of stylized objects is infinite, the choice depends on the goals and objectives of the writer: the style of the era, direction, school, non-verbal style (music, painting), the style of the individual author and of a separate work, foreign flavor, speech portrait of an individual, a certain social category of people can be recreated, as well as various genres.

Some definitions of stylization emphasize the colloquial nature of the phenomenon of stylization. However, it is impossible to unambiguously limit the concept of stylization to a colloquial character only. G.Yu. Zavgorodnaya argues that in different periods features of either the book or the narrative-oral tradition prevailed. This alternation of dominant components depends on the historical and cultural context of the era.

Now we will consider variants of stylization classifications, analyzing the form of presentation of the resulting phenomenon.

A.V. Kubasov calls distance and convention the two most important components of stylization. A foreign language and its stylistic elements "appear

transformed, generalized and removed from the author's lips" [7, p. 6]. Depending on the distance and measure of convention, stylization can be explicit or hidden, reduced. However, even in the second type, reproduction should not be completely veiled, otherwise the work goes into the category of mystification or epigonism.

According to the influencing effect, according to the color of Yu.N. Tynyanov divides stylization into comic and non-comic. In a comic work (parodies, burlesque, rehash), the plan of content and the plane of expression are contrasted, which is why a comic effect arises, in a non-comic one (stylization in the narrow sense and variation), the plans harmoniously merge. The purpose of parodies is to ridicule an idea or doubt the viability of an ideological plan.

The most complete definition of the boundaries of the concept of stylization is possible when comparing the studied phenomenon with similar and related phenomena that also arise when working with other people's styles, with existing works, forms.

V.E. Vatsuro in the analysis of stylization in the works of M.Yu. Lermontov gives two definitions of the concept of "stylization". In a broad sense, the phenomenon acts as a generalized name for such related categories as parody, mystification, skaz, imitation; in a narrow sense, stylization is an author's speech that imitates literary styles and genres.

Following some researchers [1] we adhere to a narrow understanding of stylization. Let us explain the difference between the phenomenon under study and the phenomena in contact with it, such as imitation, epigonism, tradition, influence, parody, literary mystification, plagiarism, allusion, skaz, as well as a number of terms denoting methods of speech, the basis of which is reference or quotation.

Stylization is most closely related to the concept of imitation. According to Plato and later Aristotle, it is imitation (*mimesis*) that is the basis of all creativity, as well as genres and genres of literature [3, p. 1068]. A.F. Losev deduces a formula for imitation, which includes the characteristics of Aristotle: "Imitation is: 1) human creativity, 2) to which a person is inclined by nature, 3) by which he specifically differs from other living beings and 4) by virtue of which he acquires his first cognitions, 5) creativity, which gives him pleasure 6) from the thinking-combining, 7) generalizing 8) contemplation 9) the reproduced object, 10) from the point of view of this or that 11) neutral-being 12) prototype" [8].

In modern literary criticism, imitation is associated with the reproduction not of a "being-neutral area", but of a different style. Imitation "presupposes the subordination of a given artist to the artistic method of another contemporary or contemporary artist" [Literary Encyclopedia 1929-1939]. The difference from stylization is that the imitator tries to hide the resemblance to the sample. The stylizer deliberately demonstrates and emphasizes the features of the original text.

*Imitation* is the basis in many literary and linguistic phenomena, while "the dividing line between different types of imitations ... runs precisely along the line of" conscious-unconscious "," creative-mechanical ". So, stylistic epigony is a purely mechanical imitation, a kind of stylistic plagiarism, in which an author, who does not have his own bright style, tries to appropriate someone else's. Creative imitation forms an independent genre ("Imitation of the Koran" by AS Pushkin, "Imitation of Byron" by M.Yu. Lermontov), but the original in such cases becomes only material for independent creativity.

*Tradition* reveals a single line of the historical and literary process, the sequence between phenomena. During stylization, the goal of conveying the continuity of phenomena and their connection does not arise; individual elements, one historical period, one style without reference to others can be selected as the object of stylization. The adopted traditions do not oblige the writer to stylize; he can freely create without relying on any model. V. Dynnik notes one more difference between imitation, stylization and tradition: "traditional material, being generally recognized in a given literary environment, is part of its artistic use, sanctioned by custom, which has become common property, while imitation, influence and borrowing deal with material lying outside the given environment, not yet assimilated by it.

*Influence* can be exerted not only by generally recognized texts, but by all sources that have the ability to influence a person, while it occurs unconsciously.

Literary parody as a type of satirical literature is based on stylization. In the parody, markers of someone else's style, some of its features are comically exaggerated, deliberate, overly highlighted, which "creates the preconditions for a" reduced ", humorous or satirical interpretation, playing out the main or particular characteristics, will be parodied author, text." So, M.M. Bakhtin, S.V. Smolicheva, Yu.N. Tynyanov distinguish a separate type of stylization - parody, considering the author's various attitudes to the stylized word. Parodic stylization, "epigonism" can be found in the drama of V.V. Nabokov [10]. L.A. does not agree with the selection of this type of stylization. Baranova. In her opinion, the term "stylization" should be used only when designating imitation of the original text with a positive author's attitude and

preserving the basic constituent parameters of the original text [5, p. 4].

### Conclusion

So, stylization is a special type of construction of a work of art, organized with the help of a special linguistic material inherent in the speech use of a closed social environment in a certain era.

Stylization in literature, the deliberate and emphatic imitation of the characteristic features of a style or a historical era. Stylization is close to such concepts as imitation, epigonism, parody, tradition, influence, but differs significantly from them:

*-tradition* presupposes the progressive development of art, in which the creativity of geniuses influences the masters of the "second row". Stylization often implies retrospective retrospective;

*-imitation* subordinates the work of the epigone to the artistic method of another master, usually a contemporary or who worked in the recent past; at the same time, the similarity with the sample is not emphasized, but, on the contrary, is hidden. In stylization, an obsolete, extinct style is usually taken as a model;

*-parody* exaggerates the imitated features of the original and gives them a comic interpretation, while stylization is an (open) imitation of the original.

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