

THE INTERACTION OF IDIOLECT AND CONCEPTUAL SPHERE IN LITERARY TEXTS AND TRANSLATION

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Abstract

This article analyzes the interrelation between the concepts of idiolect and conceptsphere in a literary text and their significance in the translation process. The research is conducted on the basis of modernist literature, and the general stylistic features characteristic of the works of writers such as E. Hemingway, V. Woolf, W. Faulkner, G. Stein, and F. Scott Fitzgerald are considered as a theoretical context. The author's idiolect is interpreted as a mechanism that activates conceptual meaning. Practical analytical examples are mainly selected from the works of E. Hemingway. The article substantiates that preserving the conceptual layer in literary translation should not be limited to lexical equivalence alone, but also requires the recreation of idiolectal features.

Keywords: Idiolect, individual style, conceptsphere, modernism, literary translation, implicit meaning.

Introduction

In contemporary translation studies, the issue of producing an adequate translation of a literary text has become increasingly complex. This situation is primarily connected with the aesthetic principles characteristic of twentieth-century modernist literature, in which meaning is often not expressed directly but is formed indirectly through the author's individual linguistic style. Therefore, in translation, preserving not only lexical meaning but also the linguistic units that reflect the author's way of thinking and artistic worldview has become an urgent task.

In linguistics, such individual linguistic features are explained by the concept of idiolect. D. Crystal interprets idiolect as the totality of language use specific to an individual and emphasizes that it manifests itself in lexical, grammatical, and stylistic choices (Crystal, 2008). In literary texts, idiolect becomes the primary carrier of the author's aesthetic intention. At the same time, the system of key concepts that recur in the author's language—the conceptsphere—constitutes the semantic and cognitive foundation of the text (Stepanov, 1997; Popova & Sternin, 2007).

In the works of modernist writers such as E. Hemingway, V. Woolf, W. Faulkner, G. Stein, and F. Scott Fitzgerald, the relationship between idiolect and conceptsphere is especially

evident. In their works, concepts such as time, memory, fear, courage, life, and death are expressed not through explicit explanation but through syntactic economy, repetition, silence, and implicit meaning. For this reason, when translating such texts, traditional lexical equivalence is insufficient, and an approach based on recreating idiolectal features is required. This article is aimed at examining this problem from the perspective of translation studies.

The Concept of Idiolect and Its Function in a Literary Text

The concept of idiolect is used in linguistics to denote an individual model of language use specific to a particular person. D. Crystal defines idiolect as the totality of distinctive features in an individual's selection, use, and combination of linguistic units (Crystal, 2008). In literary studies, however, idiolect goes beyond ordinary speech individuality and emerges as an important artistic category that reflects the author's aesthetic intention, worldview, and cognitive position.

In a literary text, idiolect manifests itself at the lexical level (key words, recurrent units), the syntactic level (sentence length, parataxis or hypotaxis), and the stylistic level (minimalism, metaphorical density, explicit or implicit evaluation). Especially in modernist literature, idiolect is consciously transformed by the author into a means of creating artistic meaning. In this process, the author encourages the reader not to arrive at a ready-made conclusion, but to independently grasp implicit meaning through idiolectal features.

Although the idiolects of modernist writers differ sharply from one another, they are united by a common principle—indirect expression. For example, in V. Woolf's idiolect, stream of consciousness and inner speech are dominant, and the concepts of time and personality are revealed through a continuous flow of thought. W. Faulkner represents the concepts of memory and the past in a fragmentary form through complex, multilayered syntax. G. Stein, in turn, activates the concepts of identity and stability by means of repetition and structural monotony.

E. Hemingway's idiolect, by contrast, is characterized by minimalism, short sentences, limited evaluation, and silence. In his works, emotion and evaluation are not expressed explicitly, but emerge through action, dialogue, and pauses. As researchers note, such an idiolect is based on "unsaid meaning," placing the conceptual load not on the surface level of the text, but within its internal structure (Baker, 2011).

Therefore, idiolect in a literary text should be regarded not merely as a stylistic phenomenon, but as a fundamental mechanism that activates the conceptual system. In translation, preserving these idiolectal features becomes a crucial condition for adequately conveying the author's conceptual world.

Conceptosphere and Its Activation through Idiolect

The conceptosphere is interpreted as a system of central concepts that constitute the semantic and cognitive foundation of a literary text. Yu. S. Stepanov defines the conceptosphere as a set of stable concepts specific to a culture and emphasizes that it ensures the transmission of historical, social, and axiological experience through language (Stepanov, 2004). In literary texts, however, the conceptosphere goes beyond the national or general cultural framework, becomes enriched by the author's individual worldview, and transforms into an authorial conceptosphere.

An important point is that the conceptosphere in a literary text is often activated not through explicit nomination, but through idiolectal features. According to Popova and Sternin, a concept expands the dictionary meaning of a word by adding emotional, evaluative, and associative layers, which requires an active process of interpretation on the part of the reader (Popova & Sternin, 2007). It is precisely in this process that idiolect begins to function as a conceptual mechanism.

In modernist literature, the activation of the conceptosphere through idiolect is especially evident. Writers of this period abandon traditional narrative exposition and strive to express meaning indirectly. As a result, concepts such as time, memory, life–death, and fear–courage are not explicitly defined in the text, but emerge through syntactic structure, repetition, pauses, silence, and the depiction of action. This demonstrates that the conceptosphere cannot be fully understood without reference to idiolect.

For example, in the works of V. Woolf, the concept of time is formed through a continuous flow of inner speech, as well as retrospective and prospective transitions. In W. Faulkner's works, the concepts of memory and the past are activated through complex, multilayered syntax and fragmentary composition. In G. Stein's idiolect, repetitive structures generate conceptual stability and identity. In all these writers, the conceptosphere is perceived not through direct lexical units, but through idiolectal forms.

In the case of E. Hemingway, this process becomes even more pronounced. His idiolect is based on minimalism, and concepts are often formed through silence, short sentences, and the absence of explicit evaluation. In this method, known among researchers as the "iceberg principle," conceptual meaning is located not on the surface level of the text, but within its internal structure (Hemingway, 2003; Baker, 2011). As a result, the reader is compelled to independently infer the concepts hidden behind action and dialogue.

From the perspective of translation studies, the activation of the conceptosphere through idiolect presents a particular challenge. If idiolectal features such as repetition, pauses, and syntactic simplicity are not preserved in the translation process, the conceptual layer may become simplified or even lost. As M. Baker notes, excessive explanation or stylistic "smoothing" in translation disrupts implicit meaning and leads to the fragmentation of the author's conceptual system (Baker, 2011).

Therefore, the adequate transfer of the conceptosphere in translation requires not only the rendering of individual concepts, but also the recreation of the idiolectal mechanisms that

activate them. This approach elevates the translator from a mere linguistic mediator to the level of an artistic and cognitive reconstructor. As a result, the translated text becomes closer to the original not only in terms of content, but also in conceptual terms.

Problems of Preserving Idiolect and Conceptosphere in Translation

In literary translation, the issue of preserving idiolect and conceptosphere becomes particularly complex in the context of modernist literature. This is because in such texts the main conceptual load is not expressed explicitly, but is formed indirectly through the author's individual linguistic construction. Therefore, in translation, not only "what is said" but also "how it is said" becomes of decisive importance. If idiolectal features are ignored, the core layers of the conceptosphere are simplified or may be lost entirely.

One of the most frequent problems encountered in the translation process is the removal of repetitions. In the stylistic norms of the Uzbek language, excessive repetition is often regarded as a flaw; however, in modernist texts repetition performs a conceptual function. This phenomenon is especially evident in E. Hemingway's idiolect. For example:

He hit him again and again, driving the knife into the fish although he knew it was already dead, but he struck it with no hope and with resolution.

(Hemingway E. *The Old Man and the Sea*. – New York: Scribner, 2003. – p. 66.)

Uzbek translation (with idiolect preserved):

U baliqqa yana va yana urdi, u allaqachon o'lganini bilsa ham pichoqni sanchishda davom etdi, buni umidsiz, ammo qat'iyat bilan qildi.

In this sentence, the repetition again and again, syntactic economy, and the limitation of explicit evaluation activate the concepts of endurance and inner obligation. If the translator removes the repetition and generalizes the meaning, the rhythmic quality of the action and its psychological pressure are weakened. As a result, an important part of the conceptual meaning is lost. As Baker notes, such "stylistic smoothing" disrupts implicit meaning (Baker, 2011).

The second important problem is the filling of silence and pauses with explanatory additions. Hemingway's idiolect often creates emotional and axiological meaning through silence. Short sentences and pauses encourage the reader to engage in independent interpretation. For example:

He did not say anything for a long time. Then he looked across the water and watched the line carefully, as though it were alive in his hands.

(Hemingway E. *The Old Man and the Sea*. – New York: Scribner. 2003 – p 31.)

Uzbek translation:

U uzoq vaqt hech narsa demadi. So'ng suv tomon qaradi va go'yo qo'llarida jon bordek, qarmoq ipini diqqat bilan kuzatdi.

Here, the concept of external calmness versus inner tension emerges through silence and the act of observation. In some translations, such passages are expanded with explanatory additions such as "in heavy silence" or "with anxiety." However, such expansion disrupts

the author's idiolect and artificially intensifies emotion. As noted by Popova and Sternin, a concept should be formed in the reader's consciousness through inference; excessive explanation restricts this process (Popova & Sternin, 2007).

The third problem is related to the complication of short sentences. In modernist idiolects, especially in Hemingway's works, syntactic simplicity carries a conceptual load. For example:

It was bad. He knew it and he did not try to think about it further.

(Hemingway E. A Farewell to Arms. – New York: Scribner, 2003. – p 187.)

Uzbek translation:

Bu yomon edi. U buni bilardi va bu haqda ortiqcha o'ylamaslikka harakat qildi.

In this sentence, evaluation is present, but it is not intensified. Complex syntactic restructuring eliminates the restraint characteristic of the author's idiolect and disrupts conceptual neutrality. As Karasik emphasizes, the author's personality and worldview are manifested precisely through such linguistic choices (Karasik, 2002).

Another important aspect is the preservation of metaphorical contrasts. In Hemingway's works, conceptual opposition is created through animal imagery. For example:

"I bolted like a rabbit when the lion charged, and I ran without knowing where I was going."

(Hemingway E. The Snows of Kilimanjaro and Other Stories. – New York: Scribner, 2003. – p. 22.)

Uzbek translation:

"Sher hujum qilganida men quyondek qochib ketdim va qayerga yugurayotganimni ham bilmasdim."

This metaphor is contrasted with the image of the "lion," thereby activating the conceptual pair of fear and courage. Replacing the metaphor through explanation eliminates the figurative layer and the opposition within the conceptosphere.

Therefore, in order to preserve idiolect and conceptosphere in translation, the following controlled strategies are required:

- a. controlled expansion – only in cases where comprehension is impossible;
- b. rhythmic correspondence – preserving sentence length and repetition;
- c. compensation – restoring a lost idiolectal feature in another segment;
- d. adherence to minimalism – avoiding excessive explanation and evaluation.

Preserving idiolect and conceptosphere in translation presents the translator not merely as a linguistic mediator, but as a creative agent who reconstructs the author's conceptual world. It is precisely this approach that ensures the conceptual adequacy of modernist literary translation.

Conclusion

In this article, the interrelation between the concepts of idiolect and conceptsphere in a literary text and their significance in translation studies has been analyzed on the basis of modernist literature. The research demonstrates that the artistic thinking of modernist writers is formed not through direct explicit exposition, but through author-specific idiolectal features such as syntactic economy, repetition, silence, and implicit meaning. It is precisely these features that function as the main mechanism activating the author's conceptsphere.

A comparative analysis of the works of writers such as E. Hemingway, V. Woolf, and W. Faulkner confirms that in modernist literature concepts are often realized indirectly, through idiolect. The analysis based on practical examples shows that if idiolectal features are neglected in translation, the conceptual layer becomes simplified and an essential part of the author's artistic intention is lost. In particular, the removal of repetitions, the filling of silence with explanatory additions, and the disruption of syntactic simplicity have a negative impact on conceptual adequacy.

Therefore, preserving the conceptsphere in literary translation should not be limited to lexical equivalence alone, but requires strategies aimed at recreating the author's idiolect. This approach presents the translator as a creative subject capable of understanding the author's conceptual world and reconstructing it in another language.

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