

The Interpretation of Functional Styles in Linguistic Theory and the Issues of their Formation in Text Form

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Abstract:

The article examines the theoretical and practical aspects of functional styles in modern linguistics, with particular focus on microtexts as a form of style expression. Based on the scientific views of prominent linguists such as N. Mahmudov and S. Karimov, the role of microtexts in shaping functional styles and their content is analyzed. The author concludes that extralinguistic factors influencing the structure and content of the text are significant and highlights the need for an in-depth analysis of microtexts in various styles (scientific, artistic, official-business, and others). The article addresses the diversity and development of styles that are formed based on speech activities in a sociolinguistic context.

Keywords: functional styles, microtexts, extralinguistic factors, stylistic system, scientific style, artistic style, speech activity, stylistic analysis.

Introduction

Functional styles of language play a crucial role in the transmission of information and interaction between people in various spheres of social life. Modern linguistics actively explores functional styles to identify their characteristics, structure, and content. Particular attention is paid to extralinguistic factors that influence the formation and development of styles, which is especially important in the context of modern sociolinguistics. This article aims to analyze functional styles through the lens of microtexts—units of text where the characteristics of each style are most vividly expressed. The article also discusses the influence of standardization on the stabilization and development of styles.

Literature Review:

The issue of functional styles has been repeatedly addressed in the works of both domestic and foreign linguists. Academician V.V. Vinogradov was one of the first to systematically study functional styles, focusing on their relationship with social activities and the social environment. His ideas were further developed in the works of linguists such as A.I. Yefimov and M.N. Kojina, who emphasized the role of extralinguistic factors in the formation of styles. In Uzbek linguistics, significant contributions to the study of this topic were made by S. Karimov and N. Mahmudov. Their research focused on the standardization and functional differentiation of styles, as well as the role of microtexts in forming cohesive texts. Karimov emphasized that functional styles cannot exist outside the speech process, as it is during the speech process that their main characteristics are revealed. Mahmudov, on the other hand, considered standardization a necessary condition for the stabilization of styles, expressed in the consistency of style elements with its communicative objectives.

The main part

This article analyzes these and other studies to provide a comprehensive picture of the development of functional styles and their application in various texts.

Before examining the theoretical issues related to the characterization of micromessages within functional styles, it is necessary to address the essence of the term "style," its areas of application, and the theories about functional styles. The term "style" conveys the meanings of "method" and "manner," and is more polysemous compared to other terminologies. Although outwardly simple, "style" is a concept that invites reflection and thought. Without understanding style, learners may not grasp why and for what purpose the linguistic units available to them should be used or how to choose the most effective way to express their thoughts and create meaningful speech. This is because all the possibilities of language are refined, reworked, and manifested in speech through styles. For this reason, style, as a concept that brings speech into being, has attracted the attention of many prominent scholars.

One notable phrase illustrating the essence of this term should be mentioned. Famous French linguist Charles Bally, when discussing styles, defined it as: "Style is the man himself." This very brief, yet deeply philosophical definition encapsulates the essence of style, revealing its multifaceted and expansive nature, its ability to provoke thought, and its various manifestations. Moreover, this concise definition reflects the notion that speech also embodies the will, desires, and goals of its creator—the human factor.

In this research, since the term "style" is used in relation to speech forms, we have used it synonymously with the term "style." Indeed, the emergence and formation of any style are undoubtedly shaped by the speaker's discoveries, personal insights, worldview, emotions, and unique perspective toward a given reality. Due to the diversity of human nature, character, and worldview, the works and discoveries they create also take on diverse dimensions, content, and nature. In this regard, styles represent dynamic groupings of linguistic elements selected according to the content of the thought and aimed at conveying a particular meaning. Therefore, the type of style is determined by the creator's level of knowledge, the ability to select and direct linguistic units according to the content of the thought, and the skill to apply appropriate language tools in a timely and effective manner. This process reflects the author's level of understanding, thinking patterns, individuality, and the purpose behind the speech, all of which are manifested in a unified form within a complete text.

This passage serves as a reflection on the fundamental nature of style and its relevance in linguistic and stylistic studies, particularly in the context of functional styles and their application in different forms of speech.

Within the scope of our research, we have used the term "style" synonymously with the term "style" as it applies to different forms of speech. Indeed, the emergence and formation of any given style undoubtedly reflect the speaker's discoveries, inventions, personal generalizations, worldview, emotions, and thoughts. These elements highlight the speaker's unique perspective and relationship to certain realities. Additionally, people, with their diverse personalities, character traits, and varying ways of thinking, create different works, inventions, and ideas that also differ in size, content, and nature. In this regard, styles are dynamic expressions of grouped linguistic elements chosen by the speaker to convey the intended meaning based on the content of the message.

Thus, a particular type of style is determined by the creator's level of knowledge, ability to select linguistic units in line with the content of the thought, and skill in using the appropriate language tools effectively and in context. This reflects the author's level of understanding, thinking patterns, individual nature, and the goal of creating the speech form, all of which manifest in a coherent text.

Stylistics has been recognized by scholars as a distinct primary branch of linguistics, focusing on the study of styles, and has evolved through various research efforts. Stylistics first examines the possibilities for the use of linguistic tools in speech, their expressiveness, and the degree to which they align with specific speech styles. Secondly, it explores the stylistic use of lexical, phraseological, morphological, and syntactic units, including large syntactic constructions and their synonymous variations. Thirdly, it encompasses the study of the unique manner in which writers and poets, as masters of language, utilize language, highlighting their individual style.

It is worth emphasizing that the issue of functional styles has become one of the central topics in stylistics. As a result, the attention of many scholars has focused primarily on the problems associated with functional styles.

To this day, the issues surrounding the structure and classification of functional styles have been thoroughly studied in Russian linguistics and widely applied in practice. Scholar M.N. Kojina, who has conducted extensive research in the field of stylistics, explains the development of functional stylistics as follows: "Functional stylistics is the branch of linguistics that studies the laws governing the use of language in different spheres of communication, the degree to which it corresponds to various fields of human activity, as well as the selection criteria and appropriateness of language tools in different functional stylistic forms" [7, 25].

In the course of studying functional styles, the issue of classifying these styles into distinct categories has also become a subject of debate. Renowned scholars such as A.M. Peshkovskiy, V.V. Vinogradov, L.V. Shcherba, B. Gavranek, M.N. Kojina, R.A. Budagov, A.I. Yefimov, and E.N. Gvozdev have specifically addressed the classification of functional styles and offered their valuable insights. These scholars have contributed significantly to the field by proposing various approaches and frameworks for the categorization of functional styles, highlighting the complexity and diversity within this area of linguistic study.

Each of these scholars approached the classification from different perspectives, focusing on factors such as the functions of language in communication, the contexts in which language is used, and the specific features of various styles. Their research has greatly enriched the understanding of functional stylistics, helping to define the boundaries and characteristics of different language styles. Despite the ongoing debates, the collective efforts of these scholars have laid a solid foundation for further exploration of functional styles in linguistics [12]. For example, A.M. Peshkovskiy, V.V. Vinogradov, L.V. Shcherba, and B. Gavranek categorized functional styles based on the communicative functions of language, specifically distinguishing them according to the functions of communication, information, and influence.

In Russian linguistics, it was the academician V.V. Vinogradov who first defined the subject of stylistics and laid the foundation for the theory of poetic speech. He proposed a classification of functional styles based on the communicative functions of language—communication, information,

and influence [4, 6]. However, Vinogradov noted that the alignment between functional styles and language functions does not always correspond perfectly. In some cases, the boundaries between the functions of language and the functional styles may not match exactly, leading to a greater number of styles than what might be inferred solely from the main functions of language. This suggests that grouping language by its primary functions offers only a general classification.

Starting in the 1960s, scientific research on functional styles gained momentum in Uzbek linguistics. Leading scholars of the time laid the foundation for the study of stylistics, primarily focusing on analyzing different styles of language. They also began to explore the issues related to functional styles, offering various perspectives and classifications.

In particular, notable Uzbek linguists such as I. Qo'chqortoyev, R. Qo'ng'urov, A. Sulaymonov, academician G'. Abdurahmonov, M. Mukarramov, S. Muhammedov, A. Shomaqsudov, B. O'rinboyev, S. Karimov, D. Boboxonova, and T. Qurbonov conducted significant research on functional styles. Their work encompassed various fields, including artistic, scientific, publicistic, official, and conversational speech styles, contributing to the broader understanding of functional styles in the Uzbek language.

In Uzbek linguistics, A. Sulaymonov [13, 21-23] was the first to define the subject of stylistics, and in his article, he emphasized the importance of classifying language or speech styles, focusing primarily on the distinction between *written* and *spoken* styles. Sulaymonov advocated for the study of these styles as separate entities, given their different roles and functions in communication.

Similarly, in his article "On Stylistic Norms," academician G'.Abdurahmonov [2, 51] expressed views in line with Sulaymonov's, particularly regarding the classification of functional styles. He wrote: "It is known that speech consists of two types: written and spoken. Written speech includes: a) artistic speech, b) scientific speech, c) publicistic speech, d) official speech, and e) neutral speech. Spoken speech, on the other hand, is made up of the speech of various social groups and different dialect forms."

This approach underscores the importance of distinguishing between written and spoken speech, each of which serves different functions and is used in various social contexts.

S. Muhammedov, in the matter of classifying styles, primarily considering written styles, has identified three styles in the Uzbek language: the formal-business functional style, the scientific functional style, and the journalistic style [11, 58].

In his monograph initially dedicated to the study of the linguistic and extralinguistic features of the Uzbek scientific style, Professor M.Mukarramov highlights that in the majority of literature related to stylistics, the issues of functional stylistics are one of the main and central topics. Therefore, in the definitions of style, special attention is given to the manifestation of the functional nature of language. He also discusses the classifications and opinions presented in Russian linguistics, Turkic studies, and Uzbek linguistics regarding the categorization of functional styles. Summarizing them, he notes that styles are classified not according to a single classification principle but based on several classification principles, namely: a) whether extralinguistic factors are taken into account in the classification of functional styles; b) the principle of classification; c) differing opinions on whether artistic style is included in functional styles or not; and d) various perspectives on the integrity of scientific style. Based on these principles, the styles are divided into different types [10, 15].

Referring to the views of scholars such as R.G. Piotrovskiy, V.G. Admoni, T.I. Silman, and V.P. Murat, who considered the artistic style as an independent object of stylistics rather than studying it within the system of functional styles, M. Mukarramov, based on the opinions of several scholars like V.V. Vinogradov, who stated that "various functional styles of speech interact in a lively relationship with one another," [3, 82] and R.A. Budagov, who remarked that "...some features are

repeated in other functional styles,” [3, 82] emphasizes the dynamic interaction between language styles. He argues that functional styles of language objectively exist and are not isolated systems, but rather, they are constantly in a lively interaction. In doing so, he also affirms that the artistic style constitutes a distinct type of style within the scope of language styles [10, 15].

In the textbook “Stylistics of the Uzbek Language” [16, 5-7] by A. Shomaqsudov and others, which was used as a teaching resource for stylistics in higher education institutions in the 1990s, the emergence of functional speech styles was described as follows: the grouping of linguistic means in speech according to the content and purpose of expressing thought gives rise to speech styles. It was emphasized that functional styles are divided into types according to the main functions of speech forms (communication, interaction, and influencing means). Accordingly, in this textbook, the functional styles of literary language, based on the classification in Russian linguistics, were traditionally divided into five styles (conversational style, formal style, scientific style, journalistic style, and artistic style) [16, 7] for study. It was noted that these functional styles of the language are various forms of the national literary language that correspond to different areas of human activity.

In Uzbek linguistics, the scholar B.B. O‘rinboyev, who studied the distinctive stylistic features and linguistic characteristics of conversational speech, suggested a classification of styles that differs from other opinions on the subject. He considered both language styles and speech styles, initially dividing them into two major types and then recommending further study by subdividing them into internal categories.

For instance, when referring to speech styles, it is explained as the application of language styles in the process of communication, where the potential of accumulated linguistic resources comes into play. They emphasize that 'speech styles are the dynamic form of language styles.' Based on the general classification of academician V. Vinogradov, they find the division of style types correct and appropriate, classifying them as follows: a) conversational speech style; b) scientific style; c) formal-business style; d) journalistic style; e) literary-artistic speech style [9, 76].

As the pace of the times changes rapidly, this inevitably finds its reflection in language, influencing the number and branching of styles based on the functions language performs. In the early 21st century, new perspectives on the classification of styles emerged. In particular, academician G‘. Abdurahmonov introduced new categories in the classification of language styles, differing from the initial classifications. He deemed it appropriate to divide literary language into the following stylistic forms: 'The main forms of literary language style are primarily the following: 1) artistic style; 2) popular (journalistic) style; 3) formal-business style; 4) scientific style; 5) oratorical style; 6) mixed style [1, 7].

In Uzbek linguistics, the scholar S. Karimov, who conducted comprehensive research on the theoretical interpretation of functional styles, in his monograph titled “*Functional Stylistics of the Uzbek Language*” approaches the issue of the formation of functional styles as follows: “When people use all the linguistic tools—phonetic, grammatical, and lexical units—in their social activities, they primarily select and apply them based on their needs, the subject of speech, and the situation. The fact that our language tools have multiple forms and synonymic diversity allows for such choices. This selection in the speech process necessitates a unique stylistic differentiation of linguistic units. The need to selectively use linguistic units in a social context and their scientific-practical analysis in linguistics gave rise to a new field in stylistics—functional stylistics” [5, 4-5]. At the same time, the scholar identified the necessity of interpreting functional styles from a sociolinguistic perspective as a primary factor, in addition to the fact that the formation of functional styles is based on linguistic tools. In the discussion on the problems of classifying functional styles, he addressed the various views and opinions of Russian and Uzbek linguists such as V.V. Vinogradov, A.I. Yefimov, M.N. Kojina, P. Azimov, M. Balaqayev, N.A. Baskakov, V.I. Gorelov, A. Sulaymonov, G‘. Abdurahmonov, I. Qo‘chqortoyev, B. O‘rinboyev, S. Muhammedov,

and A. Shomaqsudov regarding the classification of functional styles. He explained the factors behind the emergence of different classifications and expressed his own perspective on these issues. In the classification of functional styles, the scholar highlights two approaches to addressing the issue: a) basing the classification on the function of the language; b) taking into account the domain and environment in which it is used [5, 7-9]. He emphasizes that the differentiation of speech types is based on the classification of functional styles according to the social functions performed by the language. From the perspective of the three main social functions of language, the existence of conversational, artistic, scientific, journalistic, and formal styles in language structure is recognized, which is why V.V. Vinogradov's classification has gained wide recognition.

As we have seen, although scholars have classified styles into types as either oral or written styles, and in some cases as language styles or speech styles, stylistics researchers M. Mukarramov and S. Karimov, in their studies, mainly discuss five types. In most manuals and textbooks, they are interpreted as 'speech styles'.

In reflection on the classifications mentioned above, it can be noted that the views of scholars such as academician G'. Abdurahmonov, A. Shomaqsudov, M. Mukarramov, and S. Karimov regarding the classification of styles are consistent. However, linguist B. O'rinboyev's classification, in which conversational style is attributed to language styles, requires further consideration. In our opinion, it would be more appropriate to classify conversational style as a type of speech style.

In recent years, theoretical ideas regarding the formation of the religious style as a distinct style type have been presented to the scientific community by scholars such as N.M. Uluqov [14], M. Umarxo'jayev [15], and Sh. Yusupova [17]. However, S. Karimov [5, 10-11], a scholar who has thoroughly dealt with the theoretical issues of functional stylistics, in summarizing the opinions on the classification of functional styles, notes that so far five styles—scientific, formal, popular, artistic, and conversational—along with their normative features, their role as linguistic material, and their peculiarities in the speech process, have been monographically studied and proven in linguistics. Regarding the religious style, he acknowledges that although it may indeed exist in the Uzbek language, its linguostylistic characteristics as linguistic material have not been fully studied. Therefore, he recognizes the existence of the above-mentioned five styles in the Uzbek language and emphasizes that his scientific analyses are based on this classification.

V.G. Kuznetsov, who emphasized the importance of considering the speech situation and the realm of social consciousness in the classification of functional styles, writes: "In modern stylistics, the principle of classifying functional styles based on their relation to certain fields of social consciousness and their connection to social relations has become widespread. Reflecting the material world and real reality, social consciousness—the spiritual aspect of societal life—incorporates legal, juridical, political, scientific, aesthetic, ethical, and other views, concepts, and theories. The realm of social consciousness is primary in relation to style, determining its formation, functioning, and development. Each field of social consciousness has its own mode of expression when selecting and encoding linguistic means in a given text. Thus, the identification of functional styles should be based on extralinguistic factors" [8, 14].

Scholar M.N. Kojina, who has specifically studied the theoretical issues of functional stylistics, emphasizes in her works that extralinguistic factors should be considered first and foremost in the formation of functional styles, as these factors are linked to the essence of language, the forms of social consciousness, and the corresponding types of human activities (such as science, art, law, literature, culture, etc.). Each of these forms of social consciousness corresponds to a general or specific type of thinking, and their mode of reflection (scientific concept, artistic image, legal norm, etc.) defines the scope of speech relations [7, 142-154].

It should be noted that the opinions and reflections of the aforementioned renowned scholars on the study of the distinctive features of speech styles and the identification of their types are valid. Of

course, in each classification, attempts have been made to define a particular type of speech, either oral or written, based on its functional characteristics, its unique place within the system of other speech styles, and its linguistic and extralinguistic factors, as well as its lexical-grammatical features. Indeed, linguistic features are the main factors in constructing speech. However, the views of scholars like V.G. Kuznetsov and M.N. Kojina, who argue that extralinguistic factors play a primary role in the formation of speech styles, are also worth noting. Scholar S. Karimov, in his reflections on the formation of styles, emphasizes that the emergence of distinct styles in language is directly related to the speech process, and it is illogical to speak of functional styles outside of this process. He explains that the expressive potential of language, as well as its limitations and specifications, only become evident through the speech process, while examining the extralinguistic conditions of formal, scientific, journalistic, artistic, and conversational styles. Agreeing with and extending these reflections, we can add that the manifestation of functional styles' expressive or non-emotional potential directly in the speech process is reflected in their presence within texts or microtexts. Undoubtedly, in constructing a text specific to a style, before considering linguistic elements, we witness the reliance on factors such as logic, clarity or ambiguity, consistency, reasoning, imagery, and expressiveness.

For example, when observing the functional characteristics of texts specific to scientific speech, the factors that define its core essence are first considered: the thoughts are expressed logically and based on real facts or events, or abstract thinking is employed, meaning reliance on hypotheses. The ideas are systematically arranged and presented in a consistent manner, with reasoning progressing step by step. Specific ideas are reflected upon in the mind, and linguistic evidence necessary for their validation is provided and explained. Based on the analysis of linguistic evidence, conclusions derived from the consideration of concrete facts and evidence are organized into a system, leading to a general conclusion. In this process of scientific reflection, the stages follow one another logically, with each step necessitating the next, forming a coherent chain. This chain unifies into a whole microtext, fully revealing the content of the thought and the author's intent. In this context, extralinguistic factors are expressed through linguistic means, with carefully selected and harmoniously integrated linguistic tools, delivering the unified text to the reader.

The purpose of presenting the interpretations and reflections on functional styles is precisely this: in stylistics, the study of the functional distinctiveness, classification, semantic characteristics, and pragmatic aspects of speech styles has become a complex and, at the same time, an increasingly interesting field. Indeed, it is natural for a speaker to express a thought in not just one way but in several different ways. Theoretical research not only focuses on the texts of literary works but also analyzes journalistic, scientific, popular scientific, and formal texts as objects of investigation. Some styles within the system of speech styles are developing and demand to be studied as distinct stylistic systems. Additionally, with the current advancements in linguistics, the scope of research on text theory has expanded. Each functional style, with its unique stylistic features and range of content, must be systematically studied in its textual form. For instance, in artistic style texts... In fact, artistic texts are distinguished from other speech styles by the unbounded use of speech tools, where the linguistic elements serve expressive purposes. The language elements are reworked, and unlike other speech styles, they cannot be used with the same meaning and function in every artistic work. Artistic texts have their own distinct genre forms, and the structure of their language is revealed in a different manner. Artistic texts also incorporate elements of formal, conversational, and scientific styles, and they showcase a unique mastery of word usage that is not repeated in other artistic texts. Moreover, the writer's speech individuality is also expressed, which calls for the study of artistic style as a large, stylistic system. Considering artistic style as a distinct stylistic system requires its study as a whole, unified speech entity—an artistic text.

Conclusion

In modern linguistics, as the study of functional styles from a sociolinguistic perspective continues to advance rapidly, linguist N. Mahmudov, in his scientific article dedicated to language development and text research, discusses the standardization of styles. He notes that the high level of language development ultimately leads to the stabilization of speech styles, resulting in the solidification of their structural and semantic features. He explains that the standardization of the main elements that form a style is measured by how well each style aligns with the objectives of the communicative domain it serves. This alignment is evaluated by its precision and clarity. '... It is undeniable that each style manifests in different forms of text: for instance, artistic style in artistic texts, scientific style in scientific texts, formal style in formal texts, and so on...'

Based on the above reflections of prominent linguists such as S. Karimov and N. Mahmudov, and considering our theoretical generalizations during the study of the issue presented in this chapter, the following conclusions can be drawn:

1. When styles are shaped within microtexts, they acquire complete meaning and content, and the functional distinctiveness of a particular style is fully reflected only when it is realized as a cohesive microtext.
2. When microtexts are attributed to a specific speech style, each microtext's mode of expression distinguishes itself from others by how it conveys the content and how the speech creator's intended idea and goal are presented differently. As a result, the scope of the content within microtexts becomes more substantial.
3. The stylistic specification of microtexts is grounded in a theoretical basis, and various content-related relationships within the framework of a style are realized through microtexts depending on the direction of thought. These content-related relationships may appear similar across multiple styles, but when we comparatively analyze these content relationships within different styles, the seemingly identical content diverges based on its stylistic specification, revealing distinct facets. This can be illustrated in the next chapter through examples of microtexts within descriptive content.

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