

IDIOSTYLE AND TEXT

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Abstract

The article deals with the attempt to characterize the influence of writer's idiolect at work of art, to show the formation of the notion "idiostyle" in linguistics.

Key words: text, idiostyle, idiolect, text structure.

Background

A lot of researchers pay attention to the functioning of text categories and their linguistic expression, peculiarities of different styles texts. The studying of text is aimed at the language existing specificity covered in the process of linguistic units functioning at different levels. The mentioned problems are urgent at research works of different Ukrainian philologists such as S. Yermolenko, V. Kalashnyk, O. Karpenko, V. Kukhareno, V. Melnychayko, A. Moisiyenko, O. Selivanova, N. Solohub, Russian investigators – L. Babenko, N. Bolotnova, I. Galperin, A. Zalevska, L. Losieva, Y. Lotman, V. Odintsov, H. Solhannyk, Z. Turayeva, foreign theorists – R. Bart, R. Harverg, A. Hill.

The aim of the article is to characterize special influential features of author idiostyle in text of art, to define term 'idiostyle' more accurately.

Discussion of the problem

Text is examined as a complicated system, hierarchical formation. It consists of heterogeneous components which cooperate between themselves in a special way. In spite of different aspects of the notion interpretation, its most general features can be divided. They are: text is the result of speech creative process, structured unity expressing definite system of relations of complex reality phenomenon, it has such characteristics as integrity, coherency, perfection and communicative trend.

Text is one of the means of socially meaningful act realization of language contacts. It can acquire the structure parameters of the unit called text of art or work of art. In theoretical literature notion *text of art* is stated as separated linguistic macro element which is given structural expressiveness, inner and outer form as a result of purposeful communicative activity. It is also reported as communicative unity, where every component "performs some roles and exists because of some reasons" [4, 10]. According to another definition it is form of "author's conception realization, his individual world pattern, embodied by author special means" [1, 45]. They are chosen and classified according to the author plan and are addressed to a reader.

Every part of both initial linguistic level of work of art and its deep concept structure is serving to open the topics of human beings and to reflect events and things of the objective world. Anthropology of such structures can be expressed via interaction with a reader, performed by the author. He uses art images, fictitious situations in which fictitious characters live and act. Surroundings are not only reflected in the text as author world pattern fragment, they are also realized in figurative form via artist creative personality.

N. Bolotnova among system categories of text of art equally with texture and integral unity calls aesthetically specified pragmatics created by the whole text system and aesthetically related conceptuality, which reflects unique state of author personality and his attitude to reality [2, 24]. M. Brandes distinguishes two types of esthetic information: objective one exists in the work of art as objective values and subjective one is connected with assessment of the depicted phenomenon [3, 127]. As a result while creating imaginary world and presenting it as a real one a word artist shows his attitude to the portrayed picture. Depending on the chosen method this can be done directly or in a mediate way.

Interconnection of text and reality, various evaluations and emotions display in one or other way can be seen through the modality category. If phrase modality is expressed by grammar and lexical means, text modality is realized through heroes' characteristics, in peculiar allocation of predicative and relative parts of statement, maxims, conclusions, in some parts of text actualization. Author's modality can be shown even in simple stated information, runs through all parts of the text of art and can be changed according to the list of factors: description object, pragmatical set, author's individual manner. Author's points of view, his attitude to the thing being described determine the disposition of his work, peculiarities of material statement.

Thus, the text of art is the unity of system and individual factors. It embraces the reflection of objective world and author's interpretation of this world. Author's activity can consist of two essential features: artistic perception of the reality and its creative embodiment by language means. The writer forms a special structure of the text at lexical and syntactic levels. It results in the complex of interlaced and interdependent components which actively takes part in peculiar stylistic effects creation. On the one hand, to depict fiction

reality the author uses numerous means of individualization such as: tropes, stylistic figure, sound effects, lexical units which are emotionally marked and not used in common language practice. On the other hand to make a reader know and appreciate author's originality and uniqueness the writer bases the text on the standard literary tongue.

Individuality is reported to be one of the determinant factors of the text of art. Today's interpretation of individuality was constituted as a result of anthropology science development and centuries-old treatment of definite person's being essence by different philosophical schools. The person perceives the environment and at the same time he exists in his own unique world. All this cause the understanding of fiction structure individuality.

As researchers say individuality of text is a result of everlasting variety of material form which creates an artistic image [11, 12]. That is to say there is not a general formula of "artistic value". "It is always specific and can always be apparent in personal writing manner peculiar only to a definite author" [12, 15], that's why it is impossible to undervalue the author's role in selection of means and methods of fiction content embodiment.

Somehow or other the text always contains personality of its creator who has his own vocabulary, grammar and pragmatic features. So any display of real author must be taken through prism of writer's consciousness. Author functioning in the work of art causes his role in design and organization of the whole text. Writer's life conception, personal sensation of the world influence on esthetic transformation of language and result in appearing the notion "idiostyle".

Academician V. Vynogradov mentioned that "in study of art, history of literature and linguistics it is difficult to find the term and the notion connected with it which are more polysemantic, discordant, unclear, and subjectively indistinct than style and notion of style" [5, 7]. Such situation is also caused by the fact that fiction language is a subject of two interconnecting scientific areas - history of literature and linguistics.

Researchers interpret style as totality of expressive means structured in a special way. Such means are presented in text and are chosen from the row of synonyms by a subject in order to realize communicative function in a definite activity sphere. The choice of variants provides norm following in both a definite style and the whole literary language. Taking into account the mentioned problem, the style notion in general includes functional, expressive, and individual expression of communication. It is a type of information in scopes of stable literary norms that provides choice of elementary structure units and their combination for communicative aim achievement – fiction or informative.

In stylistic analysis context style can be interpreted as means of structural fiction idea that is embodied in peculiarities of structure, arrangement of verbal material and combines the features of elevated and fiction, literature aesthetic style of the definite epoch and individual manner of the writer. It is the mixture of aesthetic means of text. Consequently individual feature in style is very important for its studying and a part of style general notion.

Profound theoretical and practical idiostyle problem development during last decades designates studying of linguistic units functional aspects in definite texts. The attention is paid to world dynamic model, to the person who produces and perceives various types of language.

Many-sided analysis of individual style determined some approaches in this phenomenon investigation: semantical stylistic (V. Vynogradov); linguistic poetic (V. Grygoryev, Y. Karaulov, Y. Nekrasov); systematic structural (Y. Lotman, O. Severskaya); communicative (N. Bolotnova).

Firstly the author's style meaning as a categorical unit of the fiction science was presented in the works of V. Vinogradov. Under *individual style* he understands "the unique, historically caused, complex component, but such which represents structurally unity of means and forms of verbal expression system in its development" [5]. This definition is much similar to A. Fedorov's definition of idiostyle. He observes it as a "system of language means structure, which is formed and used by author while creating the fiction literature" [12, 88].

V. Pishchalnikova understands the individual style as methods of use and receptions of language units' functional transformations into fictional elements inherited to all author's creative work. They also have system and regular character [10, 9]. O. Yefimov states that author's style is direct, natural author's skill to use words in their definite meaning, expressing succinctly to convey much, to be laconic, but to say everything, to combine idea and form tightly, to be original in author's personality and mind" [6, 175]. So, the style can be treated in different ways. Author's style as for recipient is creative personality inner peculiarities' expression in outside expression of his created work. Author's style as for author's speaking-mental activity reconstruction is a raised creative method of important contents' discursive representation" [9, 18]. It means that individual aims to express his personal originality as an author's style whether to be perceived in it or not.

The problem of the topic investigation becomes more extended because of the author's style evolution. But scientists stress that so called style's genetic aspect is permanent, only means of expression can vary, eventually being enriched, better mastered and they acquire new shadow of meaning.

Functional approach to the problem of idiostyle's analyses gives the possibility to determine the text of art's distinctive organization features which qualify this text's profundity. Idiostyle is said to be a communicative and apprehended-sensual direction act, an individual language, author's view outlook, manner of thinking, and philosophic cognition synthesis. The theory of literature considers the idiostyle as inner text forming dominants that definite author's constants. They also determine works' appearance in that but not other order. Individual style is defined by work of art proper place in genealogical macro system as well as in cases, sub cases, types, genres, varieties of all types at all levels. So, idiostyle is the base of synthesis with the help of which the work of art nature can be expressed.

On the base of national language the author's style reflects an individual world-viewing through definite specific language means or their author's original using. There is a tendency in foreign linguistics to differentiate between the terms "originality" and "individuality", to avoid the last meaning's lack of precision [7, 164-165]. Individual manner or individuality, as investigators see it, – is relatively constant and has non-linguistic character. Originality has relatively temporary nature and foresees the peculiar but conscious selection of language means and thus is the only parameter with the help of which style linguistic peculiarities are determined.

"Embodying the art-esthetic scheme in the work's system, taking the native language stylistics as a base, the author fills his stylistic system, produced by his subject-psychological nature with the language material" [8, 166]. Among the constituents specifying the author's manner there are the author's talent, his social and psychological qualities embodied in language forms.

So, every factor connected with linguistic selectiveness can not be described without taking into consideration the person's environment. As a result the objective conditions of author's style formation are traditions, esthetic orientations, tight bond of his inner world with the national culture, fiction language state, language fashion and others.

In a work of art all the nationwide language elements can be used in order to describe the reality in general manner. But the author's style studying foresees not only the language means analyses but also the peculiarities which differ it from others and testify his stylistics identity. The base of the fiction language is the esthetic-cognitive function which specifies not only the repetition but language means' peculiar selection. The character of this mechanism used in a work of art is determined as a main principle of text stylistic organization. So, the author's style is defined as "favorite manner of words selection and usage" [12, 88]. The selection of the words with stylistic shades, which are given some expression and valuation depends on the definite style. It is also determined by general expressive-emotional shade of the text, context-elevated and esthetic-elevated author's idea. It depends on the concrete thoughts in the writing process showing what the author (the creator of the work of art) wants to render.

In the work of art's creating process some linguistic means can be used. Among them there are specific lexical units, word with metaphorical, emotional and expressive meanings, various syntax constructions, stylistic figures, etc. So author's combinatorial and synthesizing activity is very important because it aims at both the reality being depicted and forms of its representation in verbal contexture and style of fiction. At the same time one of main communicators - a reader is influenced over. That is why text has systematical choice of pragmatically "charged" lexical units. They convey the author's world pattern and provide optimal process of image creating. Choice, combinatorial activity and lexical units comparison are fundamental for author's manner and style understanding.

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Fiction literature researches think that style invariable and changeable features can be divided. Historically changeable factors are functional and social purpose, expressiveness stages, combination of differentiate elements peculiar to every style. Writer's idiostyle is a part of style in general sense. It is also determined by subjective as well as objective factors and provides the system of linguistic expressive means. They depend on the general selectivity being performed by the author. The peculiarities of any style can be

such features as definite transformation methods preference, their usage frequency, stylistic effects character, relation to fiction scheme and realias being pictured.

Language world of every author is presented in language of his works. Individualized work of art is the evidence of the fact that its author is outstanding person who can influence on a reader with his language means. In linguistic stylistics individual style investigation is important for fiction style realization according to author aesthetic principles. The notion studying shows the way a definite author's creative activity can enrich expressive means of national language.

Conclusions

The base of the author's style investigation is the text. The idiolect in the work of art acquires the features of idiostyle. Different approaches to the analyses of this term determine some approaches of its interpretation. According to the first, linguistic approach idiostyle is combination of language and text-stylistic peculiarities intrinsic of the author's language. In the context of communicative stylistics idiostyle can be indentified with extra linguistic notion "author's creative individuality", but its investigation occurs on the base of language specific material. According to the third point of view this is a mixture of linguistic and extra linguistic aspects which can be represented by the formula "author's creative individuality plus language means". In other words, individual style is the special type of esthetic language structure which forms integrity with content.

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