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THE PECULIARITIES OF THE AUTHOR'S STYLE

Summary. The article deals with the peculiarities of the author's style. The aim of the article is to study and describe the author's style in terms of textual study. The problems connected with the category author's style are rather contradictory. They are very topical at every level of the development of linguistic science. The study of the author's style took one of the important places in the modern linguistics. The researcher of the style should follow all the peculiarities of the author's selection of the language material and its orchestration moving in the opposite direction in comparison with the author: from the text to the rules of the structure, from the stream of words to the rules of their selection. Statistical methods are relevant here: calculation of different units, constructions in the works of a writer and their comparison with the calculations of the same units, forms and constructions in the works of another writer. It gives the researcher the reliable criteria of making objective conclusions about the peculiarities of the style of every writer. The most efficient new ways of studying the peculiarities of the author's style are quantitative statistical methods. These methods let us define the features which we can't define using other means of analysis.

Keywords: author's style, language, speech, analysis, quantitative statistical methods, calculations.

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ОСОБЛИВОСТІ АВТОРСЬКОГО СТИЛЮ

Анотація. У статті йдеться про стиль автора як однієї з характеристик тексту, специфіку індивідуального стилю автора. У статті розглянуто основні фактори, що впливають на формування тексту: особистість автора, тема, форма викладу, закони мови, жанру, стилю. У статті виявлено, що специфіка індивідуального стилю автора полягає у способі оповідання, у засобах організації викладу змістовно-фактичного матеріалу, у відношеннях автора і читача, у своєрідному доборі мовних засобів усіх рівнів. Досліджено найефективніші новітні квантитативні статистичні методи дослідження авторського стилю. Ці методи, не замінюючи прийоми якісного аналізу тексту, дозволяють визначити такі його властивості, які неможливо встановити за допомогою інших засобів аналізу.

Ключові слова: авторський стиль, образ автора, квантитативний метод, статистичний аналіз, мовлення, мова.

Introduction. The problems connected with the category author's style are rather contradictory. They are very topical at every level of the development of linguistic science. The researchers agree that it's impossible to define the contexture of the work, to immerse in the work of art and to find the peculiarities of the word architectonics without understanding the concept author's style.

Analysis of recent researches and publications. The linguistic category of the author's style, offered by V.V. Vynohradov in the 20s and explained in his later works, provided a complex study of language of fiction. The concept of the author's style was a categorical unit of language science of fiction and had a practical meaning in the works of scientists.

It provided a deep theoretical and practical solving of this problem both in the 20s – 60s (H.O. Vynokur, I.H. Cherednychenko) and in the 70s – 90s (Yu.S. Stepanov, M.N. Kozhyna). Nowadays V.I. Perebiinis, O.S. Akhmanova, etc. studied the individual peculiarities of the authors' styles by means of linguistic methods.

Previously unsettled problem constituent. The topicality of the article is explained by the necessity of improving the descriptions of lexical semantic peculiarities of the author's style and a new view of this linguistic category. Ukrainian German studies lack a complex quantitative analysis of the peculiarities of the use of lexical units in the author's style.

The aim of the article is to study and describe the author's style in terms of textual study. **The task of the article** is to describe the methods of

the study of the author's style. We used an inductive method that defines the direction of our study from the collecting the material to its systematization and defining the regularity of the lexical units in the author's style. The theoretical meaning of the work is that the results of the conducted research enrich the science with the knowledge about fiction and author's style.

The study and conclusions made in the result of the analysis of the language materials can be used during the lectures in the science of language, lexicology and stylistics, analysis of fiction, preparing textbooks.

Results. The study of the author's style took one of the important places in the modern linguistics. V. V. Vynohradov was the first who worked out and introduced the stylistic linguistic category of the author's style as a stylistic centre of a text and the creative work of a writer. "The image of the author is the motive force which combines all the stylistic means in the entire artistic system. The image of the author is an inner pivot where the whole stylistic system of the work of art is based" [3, p. 92]. This term being singled out from the scientist's works began to function in the literary criticism, aesthetics.

The individuality of a writer, his world outlook become dominant in the scientific researches. The language of a work of art is presented not as a combination of language means of separate levels and a monoatomic set of tropes but as an artistic unity, as a text and the author and his outlook "conduct".

The language of a work of art is formed by means of perception and evaluation of reality by an author. It forms its philosophical and aesthetic credo. The author's evaluative view makes the plot, is depicted in the structure of the work, in the system of characters and in the style. The writer comprehends the reality artistically from this point of view. Style is means of showing reality through the prism of the writer's outlook. The conceptual filling, the peculiar means of organization of style of the work of art make an individual style of a writer using the text approach.

This category was explained and studied in literary criticism. B.O. Korman makes the concept of the author's style more social as a basic feature of the author. O.V. Chycherin considers that the author's style is "the author's intonation" in the depicted reality, "his poetic truth", the basic element of which is the style of a writer. According to the scientist style defines the direction of the artistic thinking of an artist.

L. Ginzburg, D. Lykhachov, E. Eikhenbaum, V.N. Hryhoriev saw different content of the author's style. It should be noted that philologists M. Bakhtin, O. Losev, S. Averintsev, Yu. Sheveliov made a great contribution in solving this problem.

The solving of this problem was marked with the refusal from the formal approach to studying work of art and with introducing the category of the author's style to science in domestic linguistics. It is very prolific in the analysis of some works of art.

Though the scientists T.H. Vynokur, H.O. Vynokur, V.V. Odyntsov, Z.I. Khovanska, H.A. Smyrnova, etc. studied the concept "the author's style", it isn't still defined. H. O. Vynokur defined it as "literary individuality of a writer". V.V. Odyntsov characterized it as "semantic stylistic center of the work of art". According to T.H. Vynokur it is "language individuality of a writer". The problem has been very topical since the appearance of communicative linguistics when the text was studied from the point of view of realization of functional and notional types of thinking.

The philologists of the 1980s in the 20th consider "idiostyle of a writer" as a representation of "intention, teleology of style and 'the image of the writer's world' – deep orientation having special purposes of idiolect which define its content, content of reflexion over style". The encyclopedia explains this concept as "a combination of language means which have an aesthetic function and make the style of a writer especial" [6, p. 603]. The analysis of the writer's idiostyle through the prism of literary means shows us an individually perceived world and the individuality of an artist. The terminology that connects the theory of communication with the style of a work of art: "the writer's information"; "the writer's message"; "the artistic world" of a writer appeared in linguistics.

The researchers of style of works of art stress the importance of additional means in the formation of "the world outlook" of a writer and the idea which is perceived by the reader.

O.I. Yefimov considered that the main task of the analysis of works of art is to define the peculiar features of language and style of a writer and individual originality of the style. He defines the author's style as "an ingenuous natural author's skill to use

the words in the definite meaning, writing concisely, express a lot, to be laconic in diffusion and prolific in laconism, to combine the idea and form and to show the original personality and spirit" [4, p. 175].

The deep and complete understanding of the style of the author provides a complex of communicative subsystems oriented to showing the author's idea. Such a complex is the basis of the language structure of the author's style that is studied as an aesthetic activity realized in the text which combines reality, author and reader simultaneously.

The author's style is closely connected with the stylistics of decoding and stylistics of perception. Taking into account this feature lets us define the functional part of the work of art based on the conditions and principles of the artist's use and perception of a reader.

The peculiarity of the individual author's style lies in the way of storytelling, means of orchestration of material, relations of an author and a reader and a specific choice of language.

The author's style is the only unique individual manner of writing which helps the reader know the profundity of literary style, idea and its value.

The unit of the author's style is his character. On the one hand the character of the author is an absorbent of everything that is hidden, he specifies the realization of the author's style of a writer, on the other hand, it enables to combine all the language levels and reveal their functions by means of units of communicative structure of the work of art.

"The character of the author" in the work of art is the representation of the individuality of a writer. Even if the author doesn't show his relation to the depicted events, his attitude is indirect. The work of art is always based on the writer's personal experience and it is the display of his inner world. The writer is shown as a human, character and temper in his work. Reading the work of art we know the author as a social person having knowledge, favorite means and techniques. Understanding the character of the author helps us interpret the work of art, its content and style better.

"The character of the author" is not only a subject of speech but he is not even mentioned in the text. This embodiment combining the whole system of language structures of characters in correlation of narrator or narrators is the idea stylistic emphasis of the whole.

In the aspect of communicative linguistics and psycholinguistics the author's style has distinguishing features, that is speech structure. Belonging to the product of human speech activity, the author's style synthesizes linguistic, literary, aesthetic, philosophical, psychological and sociological aspects of speech of the work of art as a whole organism. Due to speech the author's speech consciousness is expressed, the picture of the subjective writer's world is revealed there. The text is divided into separate components that lack the unity without taking into account psycholinguistic author's style.

Besides the speech of the work of art is studied as an act of the author's speech activity by the philologists. In this case the text is mediated fixed speech, "subject of private communication" of a writer and a reader. "To sense and understand the author's work of art means to see and understand another foreign consciousness and its world,

i.e. another subject" [2, p. 306], expressed with the means of speech in the work of art.

The author's style includes all speech levels in the creative work of a writer: genres, the forms of expositions of information, composition and speech techniques of the orchestration of a story, rhythm syntactic peculiarities of the structure, lexical and phraseological units and the author's punctuation.

The motive of the selection of all the speech units by the author is to come to terms with a reader by means of a written word. That's why everything is reasonable in the work of art though the expediency is not realized by the author himself and it can be seldom explained.

There is an essential difference between the style of speech and the style of author: "The concept of the style of speech should be differed from the style of the author. From the point of view speech system style is one of the correlative varieties which are characterized by the individual peculiarity of emphatic selection of words, phraseology, syntactical constructions, sometimes pronunciation and morphological peculiarities" [4, p. 196].

The writer's style is an individual system of the structure of means of speech made and used by the author writing literary works. Style is a characteristic manner of selection and use of words. Style is organically connected with the content of the work and specified with the author's outlook.

The study of the author's style lies in what the author takes from the language and what is the aim of the use. It's important to find the new and individual author features in the system of the techniques of literary expression, how these techniques are used in the creative work, how "the voice" of the writer differs from "the voices" of other writers.

The unity of the relevance of the study of the author's style by means of the analysis of the stylistic techniques used by the author is observed in the above studied points of view of the author's style and its peculiarities. Besides all the views on this problem and its solution are subjective. L.V. Shcherba stated that it is difficult to interpret the language peculiarities of the work of art: "Too much can too subjective, I am ready to agree with it, to my mind my observations are not always right and that's why they sometimes don't have a general meaning being too individual" [7, p. 28].

Thus, the traditional methods of study of the author's style didn't always correspond to the demands of the present time. That's why they stimulated the scientists of the 30s – 40s to search new objective and more efficient methods of study of the peculiarities. Quantitative statistic methods are some of them. Such methods are used to study the peculiarities of the lexical and grammatical units in the author's style.

Quantitative methods were initiated in the 20s. At that time the studies were conducted using statistical methods. The works of O.M. Peshkovskiy are outstanding. There are interesting and useful thoughts about the peculiarities of different styles and separate features of speech structure based on the statistical computations.

The system of language in general foresees the system of its vocabulary. Vocabulary is a special authentic system. The laws in this system are not strictly defined, they are just trends characterized

mass phenomena. They can happen in the certain cases but they happen in many cases breaking through deviations and exceptions. The authentic character of lexical and semantic language system makes its study possible by means of statistical methods, i.e. different kinds of distribution of quantitative characteristics of the objects.

The possibility of use of statistical methods is based on the fact that any text is the result of the selection of definite units of all people's language. This selection depends not only on the theme of telling but on the form of storytelling (poetic or drama work, fiction or nonfiction, science fiction, etc.), on the laws and canons of the style or genre, on the author's individual likes and at last on the laws according to which the speech is created. Language dictates its laws to everybody who uses it.

The method of the statistic linguistic analysis should help reveal the quantitative correlation of certain stylistic linguistic phenomena which are used in the creation of the author's style. The data of the statistical analysis should illustrate the peculiarities of different stylistic linguistic phenomena forming the author's style. Without the quantitative characteristics the right evaluation of the phenomena in linguistics and their place in the system of other means of expression is impossible. That's why the research without numerical data can be subjective. According to H. Altman "quantitative linguistics can't be without qualitative and vice versa, if qualitative linguistics doesn't want to stay on the surface of the researches" [8, p. 9]. No doubt, statistical method lets us make the full quantitative characteristic of the text in general. It has an important theoretical meaning in itself and an important meaning for studying the inner structure of the style.

Thus, the researcher of the style should follow all the peculiarities of the author's selection of the language material and its orchestration moving in the opposite direction in comparison with the author: from the text to the rules of the structure, from the stream of words to the rules of their selection. Statistical methods are relevant here: calculation of different units, constructions in the works of a writer and their comparison with the calculations of the same units, forms and constructions in the works of another writer. It gives the researcher the reliable criteria of making objective conclusions about the peculiarities of the style of every writer and about the difference of the psychology of their creative work.

The statistical authenticity of the calculations depends greatly on the amount of materials. The mathematician A.A. Markov in the review of the work of M.O. Morozov was the first to pay attention to it. He made an attempt to define the peculiarities of the use of the syntactic words by some writers. He studied about 1000 word uses in the works of M.M. Karamzin, M.V. Hohol, etc. A.A. Markov criticizing M.O. Morozov in the wrong use of statistical methods states that the studying of thousands of word uses doesn't let us conclude about the style of the author as change of one thousand of word uses into another can cause the opposite conclusions because the frequency of words in the next thousand can be another than in the previous one. "Only a wide broadening of the research can make the conclusions more substantial if only the frequency

of words of different authors differ and they don't vary on the average being subjects to the laws" [5, p. 242]. Gained experience of the statistical studying of the texts having different styles shows that it is necessary to study a great number of texts to get authentic results. But A.A. Markov was mistaken assuming that the varieties of the speech of different authors should level subjected to general laws of language. Though the laws of language are compulsory for everybody. They let the authors space create their individual style that is reflected in the statistical characteristics of the texts.

In the works of some philologists it is stated that every author's text has a statistical structure and statistical structures differ. The author's style was studied as "a combination of statistical characteristics describing content peculiarities of the given text in comparison with other texts" [1, p. 86]. As a rule statistical structure of the text is the frequency of the use of letters, syllables, parts of speech, etc. and individual peculiarities are any deviation from the norm. The methodology of compiling frequency dictionaries of certain works of art and authors and methods of their comparison were created.

In the works where statistical methods are used just one phenomenon in one or several texts is studied. They are the calculations of phonetic phenomena, morphological forms or certain lexical units. These works help study the peculiarities of a story or even their style but they reveal only one aspect. It's necessary to study as many as possible morphological and lexical features and not only to calculate the frequency of different parts of speech but analyze their connections, find logical dependence between the frequency of the units to find the peculiarities of one style fully.

According to the philologists the most efficient quantitative methods of studying are so-called criterion "chi-square", coefficient of contingency K, coefficient of grade correlation r, sampling error δ .

By means of quantitative methods based on the frequency of speech use of the studied phenomena we can get the answer to the question whether there is mutual connection (criterion "chi-square") between the phenomena (features) and define the measure of this connection (coefficient of contingency K), establish whether there is statistical dependence (coefficient of grade correlation r) between the studied phenomena (features), if the size of a sample ("quantity of samples") is enough to be "reliable".

It should be noted that statistical methods help us show definite rules of linguistic processes and evaluate speech phenomena objectively. The use of such methods to study the author's style is the most reasonable means to achieve the goal.

Conclusions. Thus, the main factors that make an impact on the formation of the text are the personality of the author, theme, the form of storytelling, language laws, genre, style. Studying the text we should take into account just their interaction expressed in the frequency of the units of the text, that's why the frequency is one of the functional characteristics of the text.

The studying of the text as one of the characteristics of the text is wide spread in modern linguistics. The specification of the individual author's style is the way of storytelling, means of the orchestration of the factual material, relations of an author and a reader and in the original selection of speech means of all the levels.

The most efficient new ways of studying the peculiarities of the author's style are quantitative statistical methods. These methods let us define the features which we can't define using other means of analysis. Quantitative methods do not just complement but broaden the possibilities of other approaches to analyze the style. They don't substitute and deflect "the traditional methods" of studying style, semantics or some other speech and language subsystems.

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