

HISTORICAL AND MODERN ASPECTS OF THE NOTION OF IDIOSTYLE IN LINGUISTIC STUDIES

Olha Shandra, Nataliia Glinka

Kyiv, National Technical University of Ukraine "Kyiv Polytechnic Institute"

olha.shandra@gmail.com

The article investigates theoretical foundations of the study of such a linguistic phenomenon as idiostyle and its interpretations. The topicality is determined by increasing interest among scholars in studying of individual peculiarities of the writer's idiostyle. For this purpose, a number of definitions of the terms "style", "idiostyle", "individual style" are reviewed and analyzed. Idiostyle as a lingual-cognitive portrait of a writer is reflected in his texts and represented by the individual conceptualization of the world, being determined by the individual system of values. The author's fictional conceptual system is referred to as the lingual-cognitive basis of his idiostyle. It consists of the thematically related literary concepts verbalized in creative works. In addition, the article dwells on the correlations between idiostyle and other notions such as a world view, individual author's conceptual system, individual concepts, dominant and constant of idiostyle. Focusing on functional characteristics of James Joyce's individual style of writing as well as their verbalization in the writer's prose, this paper is an attempt of creating the portrait of the well-known representative of modernist literature and defining dominant features of his works.

Keywords: idiostyle; individual style; picture of the world; conceptual; individual concepts; dominant and constant idiostyle.

Introduction. At the present stage of the development of linguistic science, researchers are increasingly paying attention to the study of literary texts where a unique style of the author has been of a particular interest. Although many scientific works with the main focus on idiostyle have been written so far, linguists still have not agreed on a single definition for the term. Conversely great interest to the phenomenon has resulted into numerous interpretations, number of which is constantly increasing. This may indicate the need to review the author's style as a basis for further linguistic research in different areas as well as a tool for studying the writer's personality.

The aim of the article is to analyze different interpretations and approaches to the study of author's idiostyle and thus to provide author's definition of idiostyle.

An overview of approaches to "style" and "idiostyle" notions. Idiostyle is a rather complicated and complex phenomenon, which is considered as a part of a more general notion of "style". The interest in the author's identity and its impact on artistic heritage has always existed, but the linguistic study exploring the issue gained its popularity in the mid-20s of the 20th century and has been still among the most disputable notions. So far there has been no a single and universally accepted definition of style in linguistics. This might be so due to the fact that the concept of 'style' is very broad and multifaceted. Existing definitions reflect the characteristic features of style summarizing which the following can be named: originality, features, specificity, originality and individuality.

Due to its complexity, linguists often define the notion highlighting it in a specific aspect. Thus, K. A. Dolinin determines "style" as a notion of semiotics and linguistics separately. The scholar notes that style being a semiotic notion is a special symbolically significant feature of human activities, resulting from one's choice of a specific way (mannerisms) within the accepted norms and also carries information about the human (a particular social group and social role, the focus on certain values and ethical standards, personal qualities and mental condition) [6, p. 16]. This definition of style is quite general and can be applied to any field of activity and life of a human being, where style organization is manifested.

Defining style as a linguistic concept applies to narrower and more specific areas namely language as a system, speech activity, and speakers as subjects and objects of language activities with texts and statements as a product of such activities [6, p. 17]. L. Matsko defines the language style as a type of

language form which is the result of speakers' creative activity and realization of their creative capabilities [12, p. 134].

Differentiation of the style concept can be also observed in A. Morohovskyy works in which the researcher defines the style as a special feature of one's speech activity (individual style).

The views on style as a way of expressing the individual speech characteristics are widely accepted among linguists. This idea seems to come from another well-known saying by famous French writer Jean Buffon, who in 1753 defined the style: "Values, facts and discoveries can be easily changed... these things –they are outside of a man. Style is the man himself. Style can neither be altered nor transferred". L. Matsko, commenting on this statement, said that the style is inherent to a man, it cannot be not taken away or borrowed, and that is why it is so true and unique. It is such an organic feature or manner that a person can be learnt and understood through it [12, p. 135]. German researcher H. Paul pointed out: "In the world there are as many different languages, as individuals" [18, p. 42].

Based on the above definitions, we note that personal style, being determined by personal characteristics of the speaker and the use in various fields of human activity, is inherent in each individual and expressed in both language and speech.

Similar to the previous interpretations, "Linguistic encyclopedia" by V. Yarzeva, defines linguistic styles as broad concept divided into several meanings:

- a kind of language which is traditionally particular of a given society by one of the most common areas of social life, different from the others in all respects;
- a kind of literary language which dominates in a particular social sphere of human's socio-linguistic interaction reflecting forms of social consciousness, relations and activities;
- language paradigm of a particular epoch, the state language at a certain time;
- individual style of language acts (e.g. the style of T. Shevchenko, Lesia Ukrainka, O. Gonchar) [10, p. 453].

Considering the last mentioned definition the concept of speaker's style can be narrowed to the style of a writer. Thus, the article listed in the "Dictionary of literary terms" by V. Lesyn and O. Pulynets suggests that "style" is particular of writers and defines it as ideological and artistic originality of the writer, his creative personality traits resulting from his life experience, individual world-view, character, preferences, focus on specific areas of literature and so on [9, p. 358].

In "The literary dictionary-reference book" (by R. Hromyak and Y. Kovalivak) the category of 'style' is also viewed as a set of features that characterize the works of a certain time, direction, individual style of the writer [11, p. 641]. The researchers also distinguish the concept of individual style as 'immanent' expression (peculiar to his inner nature) of the essential features of talent in a particular work of art, artistic realization of a unique worldview of a certain author [11, p. 312].

To indicate the distinctive features of the author's style, the notions "personal style" and "idiostyle" are widely used and considered to be interchangeable. Thus, in this article, the term "idiostyle" is chosen for further discussion.

In a general sense idiostyle is a set of underlying methods of creating a text by a particular author that set it apart from others. In a narrower sense idiostyle is associated with a system of linguistic and stylistic means peculiar to the author's artistic identity. This idea is supported by to such prominent scholars of the twentieth century as V. Vinogradov, M. Bakhtin, N. Tynyanov, R. Jakobson, B. Eichenbaum, V. Zhirmunski, N. Karaulov, A. Zhovkivskyy, V. Grigorjev and others [14, p. 283].

V. Grigorjev characterizes idiostyle as a system of meaningful and formal linguistic characteristics inherent in the works of a particular author, which makes the author's method of language expression unique [5, p. 45]. The linguist V. Vinogradov defines individual style as a system of aesthetically creative selection, arrangement and understanding of different language elements [2, p. 135]. He also claimed that common features and processes of language development are better expressed through the idiostyle. [15, p. 332]. The Ukrainian scholar O. Ponomariv also supports this viewpoint adding that in literary style the richness of the national language is shown [13, p. 15].

M. Brandes notes that individual writer's style reflects the trends defined by philosophy as well as poetic, religious and ethical features of a certain epoch in literature [1, p. 124]. J. Jelsberg believes that idiostyle not only shows a real image of how rich, diverse, complex and genuine art form is, but also reflects unique features of the writer's creative personality. The scholar also notes that while analyzing author's idiostyle traditions and stylistic trends of the time as well as the influence of previous styles should be considered. He underlines that any style should be viewed in connection with the spiritual life of the country, the artistic consciousness of humanity [15, p. 34-35].

Summarizing the above interpretations, idiostyle reflects the character of the creator of a literary text and can be regarded as a method of expressing his ideas and meanings in the context of a particular style of the era.

Idiostyle is often studied as the object of cognitive linguistics. Here it is a combination of mental and linguistic structures of the writer's artistic world, language representation author's personal mental nature (I. Boktin, L. Butakova, A. Palmer, Y. Popova, E. Semino, I. Tarasova, M. Terner, R. Fowler) [2, p. 1-2].

We can conclude that although the individual style of the author is largely influenced by national and historical factors specific period, and the text often displays linguistic experience of a particular nation, the writer selects individual language means according to the idea behind the text and creator's own linguistic and stylistic preferences. Thus, a combination of individual, complex and multi-rounded individual displays of the author results into a specific manner of expression which is to be observed and studied. Based on the examples of idiostyle interpretation in terms of cognitive linguistics, such key factors influencing individual style can be highlighted: the outlook and talent of the artist, his spiritual personality characteristics and mental states including imagination, inspiration and emotional experience. The study of author's individual style comprises the research and analyses of writer's choice of language and stylistic means, main idea and its manifestation.

In modern linguistics the term "idiostyle" is commonly analyzed in a combination of with other notions such as "language world view", "writer's picture of the world", "individual author's conceptual system", "individual concepts", "dominants" (S. Yermolenko, N. Solohub, L. Stavvytska, A. Moysiienko, Yu. Karaulov, I. Stepanchenko, V. Drozdovskyy).

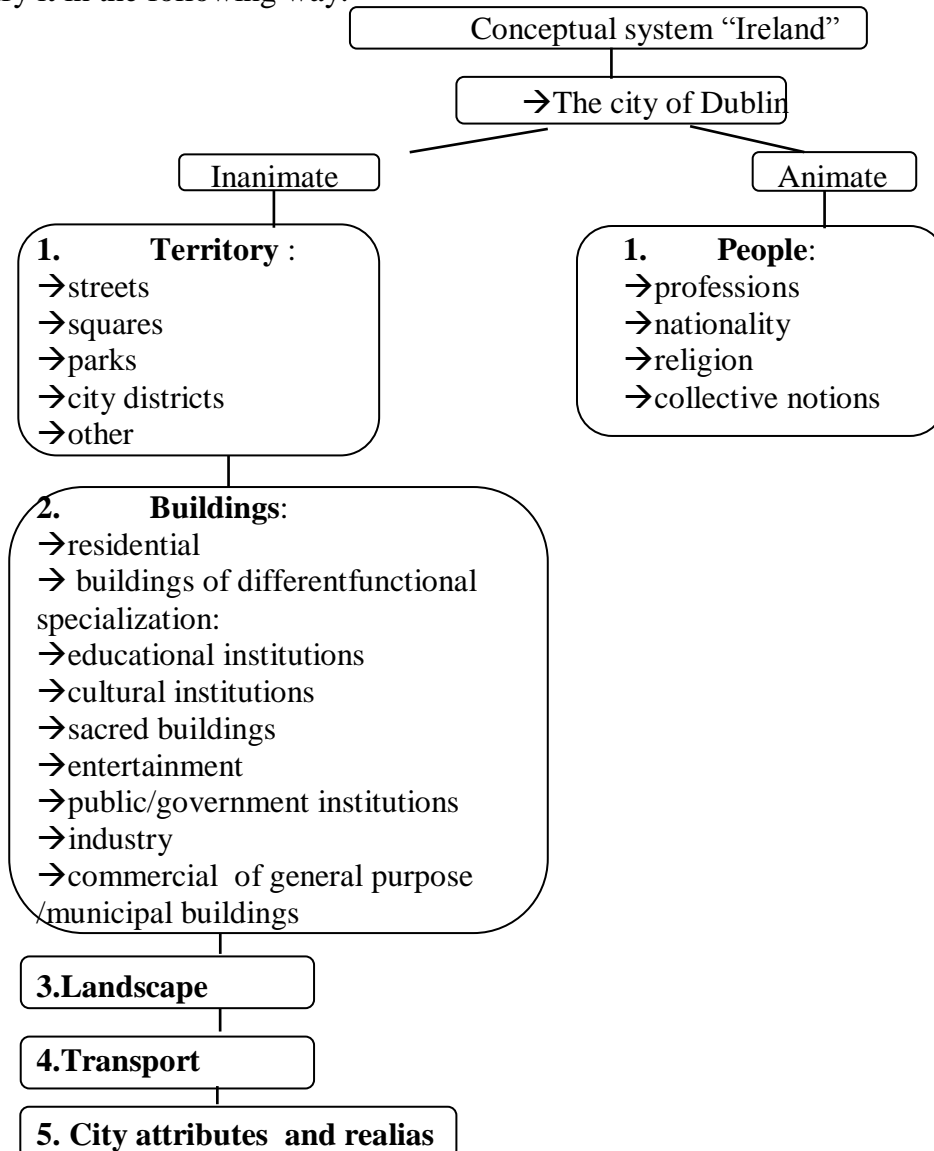
The concept of *picture of the world* belongs to the fundamental notions of conceptual linguistics that reflect a man and his existence, relationship with the world and important conditions of his existence in the world. V. Karasyk offers the following definition of "language picture of the world" as one of the main categories of lingual-cultural studies – an integrated set of reality images in the collective consciousness [8, p. 73-74].

Individual author's conceptual system is streamlined set of individual concepts the author uses in his works which form his language world view, and realized in the text by peculiar language means. Conceptual system is built up by the network of various thematically connected concepts (S. Zhabotyńska) [2, p. 20].

Individual style as well as literary styles and movements (such as modernism, symbolism, impressionism, etc.) is characterized by certain dominant traits (stylistic dominants). *Stylistic idiostyle dominantis* defined as the prevailing feature of artistic style, a leading principle in building up the structure of individual's creative work, as well as the whole movement or epoch [3, p. 90]. In a narrow sense *idiostyle dominantis* a unique creative style of a writer which is a complex of cognitive, emotional and aesthetic standards specific to the individual that serve as a basis of metaphorization and verbalization of the picture of the world in a piece of writing (V. Belyanin, Ya. Mukarzhovskyy, R. Jakobson) and is determined by a system of personal values [2, p. 20].

Consideration of the above mentioned basic concepts of writer's style helps to enhance the understanding of the features and factors that influence language and mental portrait of the author that is its idiostyle. The picture of the world as a global concept is represented through the individual author's conceptual system. It in turn consists of the concepts based on which idiostyle dominant can be defined.

The writer's picture of the world. With the view to exemplify, the James Joyce picture of the world in short stories "Dubliners" was analyzed and structuralized. The conceptual system of the writer's works is rather broad and branched in terms of lexical items representation, so we attempt to classify it in the following way:



The author himself stated that his intention was to write a chapter of the moral history of his country, and he chose the place of Dublin because, from his point of view, this city was the center of paralysis [4, p. 159].

As the table depicts, the concept of "city" is divided into two main categories of inanimate objects and animate being. The first one is represented with the following lexemes of "**Territory**":

–**streets**: *Meath Street, Great Britain Street* ("The Sisters"); *the North Strand Road, noisy streets* ("An Encounter"); *Buckingham Street, North Richmond Street, the flaring streets, the dark muddy lanes behind the houses* ("Araby"); *the avenue, the sidewalk, the pavement* ("Eveline"); *the Naas Road, the Bank Street* ("After The Race");

–**squares**: *the hill of Rutland Square* ("Two Gallants");

–**parks**: *the dark dripping garden*, ("An Encounter"); *the park* ("The Dead");

–**city districts**: *the Oughterard* ("The Dead"); *Chapelizod (suburbs of Dublin), the outskirts of the city* ("A Painful Case");

–**other**: *the bridge, the granite stone of the bridge, the quays, epy Smoothing Iron (a bathing place on Dublin Bay's north side)* ("An Encounter"); *the Canal Bridge* ("Clay").

The major part is represented with proper names which gives more details about the city image its geographical position. The second one is represented with the following lexemes of “**Building**”:

–*the house* (“The Sisters”); *the waste room, an uninhabited house of two stories, The other houses of the street, the cottages, ruinous houses* (“Araby”); *the mansion, the home* (“The Dead”);

–**educational institutions**: *the school, a little library* (“An Encounter”); *Christian Brothers’ School* (“Araby”); *the Dublin University, a big Catholic college* (“After The Race”); *Trinity College, the College of Surgeons* (“Two Gallants”); *the Academy* (“The Dead”);

–**cultural institutions**: *the music-hall* (“The Boarding House”); *the theatre, the conservatory* (оповідання “Clay”); *the Ancient Concert Rooms, the Theatre Royal, the Dublin musical world* (“The Dead”);

–**sacred buildings**: *St Catherine’s Church, the chapel* (“The Sisters”); *the convent* (“Araby”); *the belfry of George’s Church* (“The Boarding House”);

–**entertainment**: *Ely Place (Wine Bar & Restaurant), the club, the theatre* (“Two Gallants”); *Downes’ scake-shop, the club* (“Clay”);

–**public/government institutions**: *the City Hall* (“Two Gallants”); *the palace of the Four Courts, the City of Dublin Hospital* (“The Dead”);

–**industry**: *the distillery* (“The Sisters”); *Vitriol Works* (“An Encounter”); *industry* (“After The Race”);

–**commercial**: *the shop, an unassuming shop* (“The Sisters”); *a splendid bazaar* (“Araby”); *the City Markets* (“Two Gallants”); *The Boarding House, the merchant’s office* (“The Boarding House”); *the firm, the company, the office* (“The Dead”);

–**of general purpose /municipal buildings**: *Westland Row Station, the station, the railings* (“Araby”); *the station at the North Wall* (“Eveline”); *the laundry* (“Clay”); *the mail; the crowded platform, the mill, the Back Lane (hostel), the hotel* (“The Dead”).

Transport: *the barges, the ferry boat, big white sailing vessel, big ships* (“An Encounter”); *the bare carriage, the train, a third-class carriage of a deserted train* (“Araby”); *the boat* (“Eveline”); *the trams* (“Two Gallants”); *the cab* (“The Dead”).

City attributes and realias:

–*the theatrical advertisements in the shop-windows, the life, the poverty*, (“The Sisters”); *Dublin’s commerce* (“An Encounter”); *wealth and poverty* (“After The Race”); *Waterhouse’s clock; the lamps, the lamp-post* (“Two Gallants”); *Dublin by Lamplight* (“Clay”); *the cultural backwardness, the statue, the Dead*, (“The Dead”).

–As far as the category of “**People**” is concerned, it is subdivided into:

–**professions**: *the clerk* (“The Sisters”); *business people, the drivers of groaning carts, the labourers, a coachman, soldiers* (“An Encounter”); *an electrician* (“After The Race”); *the manager, the musician* (“Clay”); *the second-hand booksellers* (“The Dead”);

–**nationalities**: *the Indian* (“An Encounter”); *the damned Italians, a man from Belfast* (“Eveline”); *the French, the American, the Hungarian, the Englishman, an electrician of Canadian birth, the Jew* (“After The Race”);

–**religion**: *silent fervent prayer* (“An Encounter”); *the Catholic, the Protestant* (“The Dead”);

–**collective notions**: *National School boys, swaying crowd, a stranger; a young boy* (“An Encounter”); *sightseers, the clumps of people, friends*, (“After The Race”); *resident population* (“The Boarding House”).

In his works, J. Joyce describes in detail the city using proper names as well as common names. Toponymy includes the names of streets, squares, parks, city and contributes to the perception of Dublin as a geographical unit and shows that the author knew the city very well.

Conclusions. The concepts of style and idiostyle still remain open to questions, causing the constant emergence of new interpretations, including those from the perspective of other sciences. We believe that the concept of style is rather broad and multifaceted and may relate not only to a special style

of the author of certain works, but also the style of language and speech of each individual, due to various spheres of human activity and personal characteristics.

The notion of idiostyle is much narrower in comparison to the general concept of style and is considered to be its constituent. In a general sense idiostyle is a set of underlying mechanisms that create a special text space by a particular author that set it apart from others. In a narrower sense idiostyle is associated with a system of linguistic-stylistic means specific to the author's identity. Idiostyle reflects the character and of a literary text author, thus it becomes a tool of expressing writer's ideas and plans in the context of a particular style of the epoch. Though being influenced by national and historical factors, the author's idiostyle depends mainly on a selection of specific language means according to the main idea behind his work and personal linguistic and stylistic preferences. Idiostyle is a phenomenon that reflects the writer's picture of the world and is realized at all levels of the structure of a literary text, theme, idea, plot, system image, composition, poetics, genre. To fully understand writer's idiostyle scholars' task not only to analyze the language means, but also study biography, life experience and psychological personality of the author. All the above mentioned increases the scientific interest to the subject.

For better comprehension of the functional and stylistic features of author's idiostyle further consideration of such concepts as a picture of the world and individual conceptual system of a certain writer, which in turn consists of concepts, analyzing which idiostyle dominant can be distinguished.

Motives of Dublin have a leading position in J. Joyce writings which makes it possible to identify the city Dublin as the dominant feature of the writer's idiostyle. Urban landscapes and metaphorical image of the city as analyze being are believed to be a major feature of Joyce prose as a writer of modernism that is its constant.

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Н. В. Глінка, О. Ю. Шандра. Історичні та сучасні аспекти поняття «ідіостиль» в лінгвістиці.

Стаття присвячена дослідженню теоретичних засад вивчення мовного явища ідіостилію та його тлумачення. З цією метою розглянуто та проаналізовано ряд визначень понять «стиль», «ідіостиль», «індивідуальний стиль». Зокрема, ідіостиль як мовно-пізнавальний портрет письменника відображається в його текстах та виражається особистою концептуалізацією світу і життєвими цінностями. Також у роботі проаналізовано взаємозв'язок ідіостилію з такими поняттями, як «картина світу», «індивідуально-авторська художня концептосфера», «індивідуальні концепти», «домінанта» і «константа» ідіостилію. У статті розглядається концептосфера відомого представника модерністської літератури Джеймса Джойса на прикладі збірки «Дублінці» та визначаються доміанти його ідіостилію.

Ключові слова: ідіостиль; індивідуальний стиль; картина світу; концептосфера; індивідуальні концепти; доміанта і константа ідіостилію.

Н. В. Глінка, О. Ю. Шандра. Исторические и современные аспекты понятия «идиостиль» в лингвистике.

Статья посвящена исследованию теоретических основ изучения такого языкового явления как идиостиль и его толкование. С этой целью рассмотрены и проанализированы ряд определений понятий «стиль», «идиостиль», «индивидуальный стиль». В частности, идиостиль как культурно-познавательный портрет писателя отражается в его текстах и выражается личной концептуализацией мира и жизненными ценностями. Также в работе рассмотрено взаимосвязь идиостиля с такими понятиями, как «картина мира», «индивидуально-авторская художественная концептосфера», «индивидуальные концепты», «доминанта» и «константа» идиостиля. В статье рассматривается концептосфера известного представителя модернистской литературы Джеймса Джойса на примере сборника «Дублинцы» и определяются доминанты его идиостиля.

Ключевые слова: идиостиль; индивидуальный стиль; картина мира; концептосфера; индивидуальные концепты; доминанта и константа идиостиля.