

AUTHOR'S STYLE

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In this article, we will talk about «author's style», the role of studying it in textual criticism; what does style include? its main elements, as well as the works of famous scientists, textual critics and writers who studied this very aspect, such as: V. V. Vinogradov, A. V. Chicherin, L. D. Grishunin; J. A. Cuddon, Nancy Curteman, N. L. Vershinina and E. V. Volkova, T. O. Esembekov, V. Zhirmunsky, A. I. Nikolaev).

As researchers note, it is the problem of style that is important in solving the problem of textual studies, without it, it is simply not conceivable. V. V. Vinogradov repeatedly wrote about the need for a special science of the language of fiction, which should have become an intermediate between literature and linguistics. A. V. Chicherin, who in turn put forward a literary understanding of style, spoke of the need to study the word as a means of understanding thought. Continuing his thought, A. V. Chicherin wrote the following: «Language retains the movement of thought, therefore, a correct understanding of style is to reveal the characteristic properties of word usage, in particular epithets,

metaphors; to show the connection of these microorganisms with the peculiarities of the syntactic structure; to see in both the way of thinking that creates images, hence the natural transition to composition and to the disclosure of the inner form of the work as a whole» [1]. It is through style that the reader learns the inner world of the author, his mood, and it is through style that literature exists.

As V. V. Vinogradov wrote, it is in the style of a work of art, in its composition, in the structure, that the very image of the author lies, his assessment of the depicted, his attitude to reality, his worldview ... The researcher also noted the importance of linguistic understanding of style, raised the question of linguistic and stylistic science of studying style [2].

When studying style, we are faced with a rather ambiguous question of what style is and how it manifests itself; only in form or in content as well. The answer to this question can be found in the work of L. D. Grishunin who wrote that “Style is not only an external form, but also a certain “content with all visual symbols related to it” [3; 220]. According to his opinion, the style does not have its own matter, therefore, without the material of the work, which includes language, characters, figurative system and the social orientation of the topic, the analysis of style is simply impossible.

«Author's style» is all that distinguishes the texts of one writer from another. This, according to the scientist, includes stylistic devices and grammatical constructions, ways of constructing phrases and paragraphs, metaphors, as well as author's humor [3;371].

So, style is art, its inconspicuous belonging, which shows the presence of the author in a literary work and performs the very functioning of literature, the transfer of thought and emotion from the author to readers. Style cannot exist separately from the work, therefore the analysis of content is not conceivable without the analysis of style, and vice versa.

In the following tutorial by N. L. Vershinnaya, E. V. Volkova, we find another characteristic of style, which looks like this:

Scheme № 1. «Author's style»

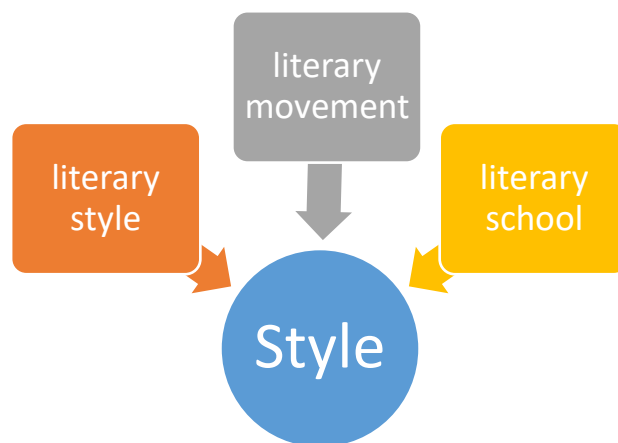


From this scheme, we see that the constituent parts of style fall on the style of the author's writing and the peculiarities of the structure of the language, the latter of which is usually understood as vocabulary, phraseology, as well as figurative and expressive means ... In other words style is an individual manner of writing, that is, how sentences are built and what visual means of language are used.

In the broad sense of the word, style is a unifying artistic and organizing principle of the whole work, which often includes the reception of landscape sketches. The peculiarities of the literary trend and current are expressed in the originality of the method and style [4].

According to A. I. Nikolaev, speaking about the individual style of the author or how often one can hear idiosyle (or idiolect) today, it is also important to pay attention to other concepts inseparable from style, such as:

Scheme № 2. «Style components»



So, when studying the style of a particular writer, you need clearly know in what direction the author worked. It can be realism, classicism, sentimentalism, etc. etc. Thus, speaking of the direction, we mean the moment of appearance, distribution, historical and literary essays on the work of its prominent representatives.

The second concept related to style is called a literary movement. Often this term is understood as a certain stylistic unity, one of the types of direction. So, for example, the philosophical current in the context of the current of romanticism.

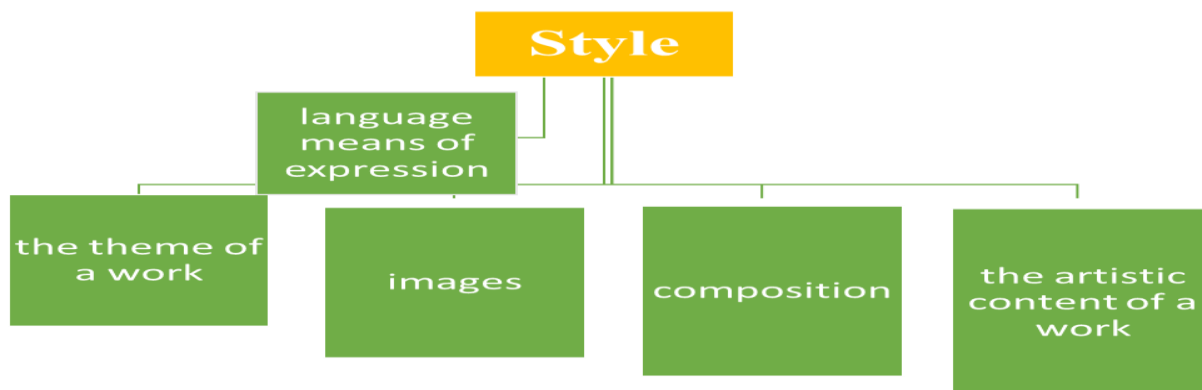
And the last according to A. I. Nikolaev is a literary school. This concept is often used in two key senses. Firstly, it is a stylistic community of writers, which is united by an orientation towards a certain authorial tradition. Secondly, under the literary school one sees a class of writers connected by a common place and common aesthetic attitudes.

A. I. Nikolaev, speaking of style, notes that this concept can be considered in a narrow and a broad sense. It is narrow, because behind the work stands only the author himself and his worldview, but also an entire era, as well as a nation. Along with this, as the researcher notes, it is too wide, since something smaller than the author's whole world can appear in the style [5].

T. O. Yessembekov in his writings, following A. I. Nikolaev, said that style is used both in general and in the literal sense. The researcher also emphasizes the connection of style with questions of the literary direction, movement, literary school, as well as the style of the literary period, style of national literature, and the manifestation of Eastern or Western style in general style fiction [6]. According to T. Yessembekov, style is not only "a set of artistic techniques" or "external form", but it is also a rhythm, a compositional feature of an artistic text, the subtleties of the world of images and the psychological nature of a work.

V. Zhirmunsky also pointed out that the analysis of the author's style is not limited to linguistic means, but it is also the theme, images, composition of the work, artistic content, which is embodied by linguistic means. We will represent this definition in the form of the following classification:

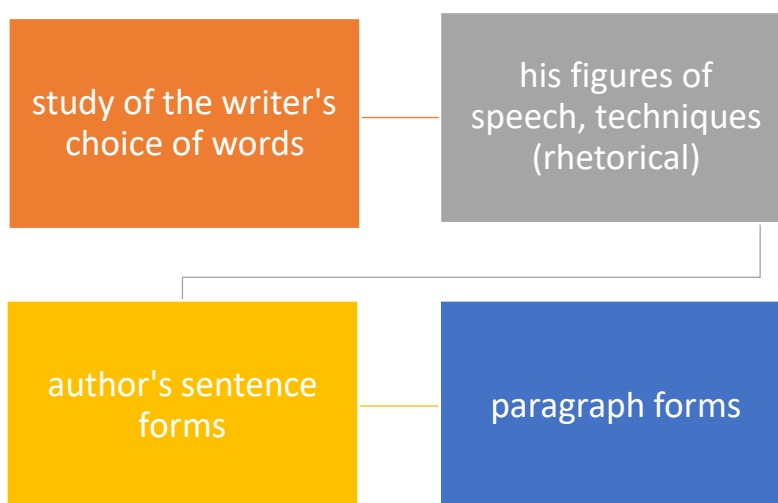
Scheme № 3. «Style»



Style, as noted by the French writer and art critic Remy de Gourmont, cannot be fully analyzed or defined, all because it is the tone and «voice» of the writer himself; as characteristic of him as his laughter, gait, handwriting and facial expression. Style, as the French scientist J. L. Leclerc de Buffon (fr. Georges-Louis Leclerc, Comte de Buffon) put it, is the person himself [7].

In his work, J. A. Cuddon (J. A. Cuddon) offers four components that, in his opinion, style includes. So, these components can be depicted as follows:

Scheme № 4. «Style components»

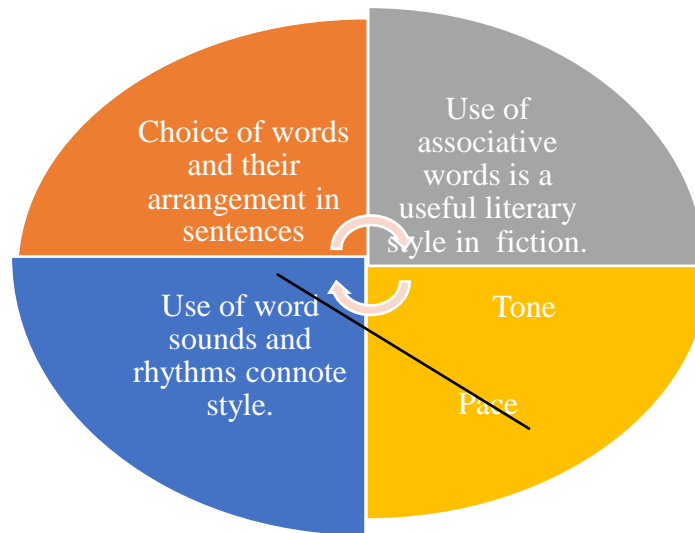


It should be remembered that the concept of style is always individual. It is in the language that the style of the author manifests that very «creative originality».

Next, we turn to the classification of the famous American detective writer Nancy Curteman (Nancy Curteman) known for such books as: «Murder Down Under», «Murder in a Teacup», «Murder Casts a Spell» while the latter was recognized as the best mystical novel of 2013; her other novel, Murder on the Seine, set in France, also made the top ten detective novels of 2015. Nancy Curteman is an active blogger, also the writer has her own website (<http://www.nancycurteman.com>) and has been an active member of the Goodreads Author Society since 2012.

So, Nancy Curteman (Nancy Curteman) defines style as a unique method of broadcasting ideas, what is important in style, as the writer himself notes, is not what this or that author writes about, but how he does it (and how he writes it). The defining link in the style is the choice of words, that is, its lexical side and syntax (the order of words in a sentence). Also in her works, she talks about the elements of style, that is, what the very unique style of the author consists of [8].

Scheme № 5. «Elements of a literary work revealing the author's literary style»



That is why style as a phenomenon of form «cannot be studied in isolation from the ideological and figurative content of the work.» Individual style is a unique phenomenon.

Answering the last question, what makes a style a style? We come to the conclusion that style makes style its integrity and its completeness. So, the style is formed from the vocabulary and those artistic techniques that the writer directly uses in his works. As writer Nancy Curteman rightly puts it, «without style, there would be no personality or soul behind the text.»

Thus, we come to the following conclusion, so style is a choice that is always based on the purpose of writing a particular work.

Style is how this or that writer uses the language, which is why, as we have repeatedly wrote style, the concept is individual, from there all arbitrary expressions like “individual style” and. etc. The choice of words, wording, sentence length, tone, dialogue, purpose and attitude to the reader all this, according to the researchers, is the style of the author's writing. In other words, the study of the author's work helps us to reveal and describe individual-specific linguistic techniques that create the very unique author's style inherent only in this author.

Literature

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