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The relationship between the concepts of idiostyle and idiolect in the projection of the interrelationship between the meaning of a work and the text that form it

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ABSTRACT

the relationship between such concepts as idiostyle and idiolect became the topic of research in this article. During the analysis, from the variety of points of view, the main approaches to their interrelation in the process of formation of the meaning-forming content of the work and the correlation that determines the author's personal style were identified.

Keywords: Idiostyle, idiolect, dominant, text, meaning, chronology.

INTRODUCTION

Idiolect is a unique combination of linguistic features and stylistic devices that serve as a distinctive hallmark of a particular writer's creativity. This term is often used to describe the individual linguistic style of an author, similarly to how a unique artistic technique distinguishes an artist's works from others. In scholarly literature, idiolect is also defined as a complex of deep text-generating factors and consistent characteristics that have contributed to the creation of specific texts in a particular sequence.

Idiolect and idio style are interconnected concepts in literary criticism. Broadly speaking, the following distinction can be made between them: an author's idiolect encompasses the entire body of their works, arranged in chronological order of creation (or in the order established by the author if the texts were rewritten or revised).

In scholarly literature, there are two key concepts that describe the relationship between such notions as idiolect and idio style. The first concept asserts that these two terms are interconnected, forming both a superficial and deep structure of a work that reflects the connection between the meaning of the text and its content. This approach considers not only the direct direction "idiolect – idio style" with its own rules of transition, but also the reverse directions "text – idiolect" and "language – idiolect".

The second line of research focuses on the functional-dominant approach to the study of idio style, which was developed in the works of S.T. Zolyan. In these studies, the dominant is considered a key element that determines the character of the idio style: "the text factor and the style characteristic that changes the usual functional relationships between the elements and units of the text. <...> It is assumed that the idiolect can be described as a system of interconnected dominants and their functional areas."

The development of the concept of "linguistic personality" began in the 1930s and was first described by V.V. Vinogradov in his studies on the language and stylistics of Russian literary works. The terms "idio style" and "idiolect" are interpreted in various ways by scholars and, depending on this, occupy different positions in the system of relations with such concepts as language, text, and "linguistic individuality."

During the same period, in the article by the renowned

philologist and thinker N.S. Trubetskoy titled "On the Problem of Russian Self-Knowledge", the concept of the importance of a unified approach to the study of a particular branch of knowledge—personology—was presented. Trubetskoy argued that the concept of "personality" encompasses not only the individual person but also the entire nation. Within this concept, there is an interaction between universal human and personal human individualities. When we talk about universal human individuality, we refer to polylectal individuality, that is, the language of the people as a whole, their national language. On the other hand, personal human individuality, or idiolectal individuality, involves the study of the unique state of language for each individual. [pp. 587-588] According to A.A. Shakhmatov, "the real being has the language of each individual; the language of a village, town, region, or nation turns out to be a known scientific fiction" [p. 591].

The study of the national language, or polylectal individuality, occupied a central place in linguistics for many years. However, in recent times, scholars' attention has shifted toward the study of idiolectal individuality, that is, the unique individual use of language. In this context, the concept of idio style, as a key element through which idiolectal individuality is manifested, has become a subject of particular interest among linguists.

In recent years, there has been an increased interest in individual linguistic creativity, which is due to the abandonment of socialist realism and the recognition of diversity in literary creativity, authorial style, and other aspects. Clearly, the focus on individual linguistic style is logical, as it is formed against the backdrop of worldview and reflects both unique temporal characteristics (socio-political, cultural, spiritual) and universal linguistic norms.

Mikhail Panov emphasized that "linguistic personality is individualization, that is, the manifested state of linguistic ability of a particular language user in their speech works (texts)" [p. 587]. A person who masters a language is also part of a multilingual personality.

In the context of this issue, the question of the scope of the idiolectal personality and its relationship with the multilingual personality inevitably arises. Therefore, the question of the style of individual language takes on a multifaceted character, which implies the need to use a multi-aspect approach in analyzing the author's idio style. Scholars distinguish two main types of idiolectal personalities:

• The normative linguistic personality, which represents the averaged standard literary norm;

• The atypical linguistic personality, which deviates from the generally accepted norms of interpersonal and intercultural communication.

Thus, in order to determine the unique traits of an individual's linguistic personality, a thorough analysis of their texts is necessary. Linguistic individuality has a complex structure at several levels: communicative, verbal-semantic, semantic-thesaurus, motivational, ethical, and emotional, which makes its significance not so much in reflecting important issues or philosophical and moral problems, but in the unique linguistic abilities that form the author's unique verbal-semantic system.

These principles are relevant both for writers and for those who are not professional writers but also display linguistic individuality. In this context, anyone who participates in written communication and demonstrates linguistic competence can be considered a linguistic (idiolectal) personality. However, a literary text always stands out with its unique authorial individuality, and its idiolectal personality is a unique work of a unique master.

In our time, it can be argued that the concept of "idio style" is still undergoing a process of formation within the academic community, which explains the presence of various interpretations of this term. For example, V. Ivanov asserts that the twentieth century is marked by the development of "semiotic games," which leads to the emergence of multiple language styles by a single author. However, S.I. Gindin opposes this view, arguing that behind the variety of speech images in an individual creator's work, there always lies a certain "structural framework of creativity" [p. 1]. Perhaps the initial definition of the concept, where idio style is described as the "unchanging personal meaning" [p. 3], is based on a conceptual foundation.

Therefore, the individual style of the writer finds its reflection in the unique manner of artistic creation, which represents a complex of ideologically significant principles for the author, related to communication and visual perception, in constructing the text. These principles determine the selection and harmonious combination of linguistic elements and stylistic figures. Undoubtedly, the

concept of individual style also includes the peculiarity of the associative-sign development of the text, which influences its structure, functionality, and meaning.

Idio style primarily expresses the personal linguistic style of the writer, whose creativity embodies a unique perception of the world through the distinctive use of language in the artistic space. The features of the author's individual worldview are manifested at all levels of the linguistic structure of the text, determining the choice of language elements that have the greatest activity in conveying the author's perception of reality and in implementing the functional direction of the text.

In the world of literary studies, there is still no universally accepted definition of the key elements of individual style, nor is there an established terminology necessary for their description (idio style, individual style, idiolect, stylistic manner). This allows researchers to choose definitions that correspond to their personal views on the permissibility of using these terms in the context of a specific analysis. For example, the following characteristics can be considered as the main elements of individual style: "Individual style is ... a structurally unified and internally consistent system of means and forms of verbal expression" [p. 105]; it is "the result of selection at the level of verbal expression, i.e., at the final stage of creativity" [p. 189]; "It is an integrated structure that arises as a result of applying distinctive principles of selection, combining, and motivated use of language elements" [5, pp. 20-21].

Idio style is a unique author's approach to selecting and processing linguistic tools that create a system of images. The scientific literature does not offer a clear classification of methods of interaction and influence between these tools, which is due to their inexhaustible variety and numerous combinations. Nevertheless, this unclassifiable diversity makes the idio style more vivid and unique, especially when the author's expressiveness and pragmatics play a key role. It is precisely the individuality and recognizability of the language tools chosen by the author, reflecting their personal vision of the world, that constitute the essence of the idio style.

It is important to focus on the levels that shape the style of the work and reflect the author's unique perception of the artistic image. First and foremost, this is the level of linguistic stylistics, where the author selects specific linguistic elements that are organized in a unique manner, in comparison to generally accepted language norms and cultural traditions. Then, we encounter the concept formed by aesthetic principles, which reflects the author's unique perception of the world. This concept includes various textual elements: the pragmatic situation, compositional patterns, expressiveness, and rhythmic-syntactic structure. The interaction of all these aspects generates a unique system of artistic images that belong specifically to this creator. Their uniqueness and the diversity of methods of selection allow one to assert the presence of intertextuality in their work.

The unique authorial approach enables the reader to harmoniously absorb situational and structural reinterpretations of artistic images that create a unified authorial and comparative canvas. Thus, the idio style represents a combination of artistic systems that reflect the personal-creative strategy, aesthetically derived concept, and the diversity of functional compositional solutions. As a result, this leads to a division that separates the comparative space of a particular writer's works from those of their contemporaries, created in the same literary direction or even similar themes.

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