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Idiostyle Specificity and the Image of the Author in the Works of L.S. Petrushevskaya

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ABSTRACT

The article is devoted to the issues of scientific interpretations of the term "individual style". Various interpretations of the concept are presented, a brief overview of the individual style. Special attention is paid to the work of L.S. Petrushevskaya. The article is relevant due to the fact that the scientific interpretation of the concept is determined using old Soviet-era clichés. The novelty of this article lies in the study of the term "individual style" in the works of L.S. Petrushevskaya from new angles.

Keywords:

Idiostyle, individual style, author's image, author's modality, polyphony, narrator.

The study of the individual style of the writer is a border area between literary criticism and linguistics. However, each industry approaches them differently. Linguistics considers the idiostyle originality of language means, and literary criticism considers the composition of the work, the direction of the author, the plot, and much more.

Speaking about the individual style of a certain author, it is impossible not to compare it with a number of factors, such as the literary language of that era and the originality of the writer and the idiostyle of contemporary authors and writers before them.

Idiostyle involves the originality of the form of expression, the analysis of the author's language preferences in the selection of language means. It is logical to use the term "image of the author", because it generalizes different aspects of the study of a work of art. For example, the language of Petrushevskaya is unique, since the writer ignores literary norms.

If Zoshchenko, the author often speaks on behalf of the narrator, and Platonov has his own, national language Petrushevskaya, using language disorders from colloquial speech, builds her own unusual prose, in which the tale is narrated by neither the narrator nor the character. Thus, her works create an atmosphere in an accessible language, under which global problems lie.

Professor N.S. Valgina believes that the analysis of a work of art will not be complete "if we ignore such an important concept for text formation and text perception as "author's modality", which refers to the author's attitude or author's position to the depicted.

The works of Petrushevskaya describe women's life. Her characters do not live the way they want. The writer introduces topical problems of the 20th century, such as the deformation of the personality under the influence of the environment, the loss of the culture of human relations in the family.

Through her short stories, where the world is perceived tragically, she conveys love, courage, the desire for happiness. Petrushevskaya inspires readers with her prose that everyone is the master of his own destiny, and he himself creates his life with his own hands.

Petrushevskaya's speech seems to be tape-monologic against the background of the author's condemnation and anger towards the depicted. In fact, she describes polyphonically. Polyphony, according to the writer, is not polyphony, it is a deep mutual understanding. The story "The Ball of the Last Man" is a vivid example of polyphony. There are at least three points of view here. The first, the narrator ("You tell me, tell me more about the fact that he is a finished person, he is an alcoholic, and that says almost everything, but not everything ..."). The second is the heroine ("once you thought that you could give birth to a child from him, but then you realized that this would not help anything, and the child would turn out to be a thing ..."). And the third is the hero himself, sounding like a cry ("Look, the score of the last person ..."). In addition, mythological archetypes (death, bridge, river, ancient Greek gods) and folklore chronotopes (forest, garden, house, path-road) are clearly expressed in her works.

So, if the idiostyle is a classification of meaningful and formal linguistic specifics inherent in the works of a particular author with a unique linguistic expression and organization of the text structure, then in Petrushevskaya it is reflected as a concretization of images created on the basis of archetypes, embodied due to their intertextual content rethinking.

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