

УДК [82-311.4](#)**ЛЕКСИКО-СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ СОЗДАНИЯ
ПЕРСОНАЖЕЙ КАК КОМПОНЕНТ ИДИОСТИЛЯ ДЖОНА ФАУЛЗА****Вишнякова Александра Валентиновна**

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Аннотация

В статье рассматриваются основные типы стилистических средств и приемов, рассматриваемые как один из компонентов идиостиля Джона Фаулза. Повторы являются важным средством передачи значимой информации, связанной с эмоциональностью и выразительностью. Идиостиль рассматривается как система семантических и формальных характеристик, присущих произведениям автора. В качестве компонентов идиостиля Джона Фаулза рассматривались такие понятия, как сравнительный троп, метафора, сравнение, аллюзия и интертекстуальность.

Ключевые слова: повтор, стилистические средства, текст, роман, автор, стилистические приемы, литература, идиостиль.

**LEXICAL AND STYLISTIC FEATURES OF CHARACTER CREATION AS A
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ABSTRACT

The article deals with the main types of stylistic means and devices studied as a component of John Fowles' idiostyle. Repetitions are an important means of transmitting significant information related to emotionality and expressiveness. An idiostyle is considered to be a system of semantic and formal characteristics inherent in the author's works. Such concepts as comparative trope, metaphor, comparison, allusion, and intertextuality were considered as components of John Fowles' idiostyle.

Keywords: repetition, stylistic means, text, novel, stylistic devices, author, literature, idiostyle.

Introduction

An idiostyle is considered to be a system of semantic and formal characteristics inherent in the author's works, which makes it unique to embody the author's method of speech expression in these works [1]. Instead, replacing a stylistic key can lead to color erasure, standardization, or stylization. In both cases, the artistic image will not be fully conveyed [2]. Therefore, it is important to reproduce the dominant function of the utterance and preserve its communicativeness. In addition, it is necessary to reflect as much as possible not only the language units, but also the author's idiostyle itself.

Such concepts as comparative trope, metaphor, comparison, allusion, and intertextuality were considered as components of John Fowles' idiostyle. After analyzing the works of John Fowles, we can assume that intertextuality, the use of allusions, and the endowment of the characters of works in their own language are also important components of his idiostyle.

Repetitions are an important means of transmitting significant information related to emotionality and expressiveness, and they are also used to link sentences [3]. However, such constant repetitions in Clegg's speech as: "and all", "and soon", "all that", "etcetera" can be called "weed words" as there is no semantic load in them. It can be concluded that this is the speech of a poorly educated person with a narrow vocabulary. Lack of vocabulary is expressed in the fact that Clegg uses the same words and phrases, describing positive and negative emotions, without modifying them, for example, the adjectives "good", "bad", "funny", "nasty", "right", "wrong". Often found in Clegg's language are words of broad semantics: "thing", "stuff", "all that" and they are characteristic of the conversational style, which also indicates the poverty of its thesaurus. Thus, having considered the characteristics of the character, we can judge the low level of education and social status of Ferdinand, his limitations and linguistic mediocrity.

Miranda is the exact opposite of Clegg, with her image of complexity, versatility and creativity. John Fowles shows Miranda's character in dynamics, complicating it and allowing readers to observe the inner development of the main character's personality. Even based on her portrait, we can talk about the beauty of her nature. Beautiful appearance is a reflection of her inner state. Miranda can't imagine herself without art, painting, sculpture, because of all this, she tries to understand the world around her and analyze her place in it: "... It was the music. There was one towards the end that was very slow, very sad, very simple, but beautiful beyond words. It was so beautiful there in the moonlight. Moon music, so silver, so far, so noble" [4, p.103].

"One of them, at the end of the record, was very slow, very simple, very sad, but so beautiful that you can't describe it, you can't draw it, you can only convey it with music, beautiful music under the moon. Moon music, so silver, distant, Noble" [4, p. 215].

"There is one melody, at the very end, at a very slow pace, very simple and sad, but so painfully beautiful – it is impossible to convey either a word, or a drawing, or anything else,

only the music itself, so amazingly beautiful in the moonlight. Lunar music, light, distant, rising" [4, p. 217].

This passage uses parallelism, repetitions, epithets, they give it expressiveness and imagery, which we do not see in Clegg's speech. Miranda is full of feelings, dreams, experiences, and aims to defend her own view of the world. Through the rich world of memories, dreams, and feelings that she colorfully conveys in her diary entries using metaphors, we can judge the high level of development of Miranda's speech personality: "Like lying on one's back as we did in Spain when we slept out looking up between the fig-branches into the star-corridor, the great seas and oceans of stars. Knowing what it was to be in universe" [4, p.103].

The expressive and emotional functions of her utterances are expressed through the use of a large number of repetitions: "Endless endless time" [4, p. 69]; "I knitted, knitted, knitted"... [4, p. 100]; "Useless useless" [4, p. 146]; "And there's escape, escape, escape" [4, p. 71], "I get more and more frightened" [4, p.2]; "I must, must, must escape" [4, p. 89]; "... he stared bitterly bitterly" [4, p.102]. The main idea of the work is generalized through the use of antithesisynonymic repetitions "ugly-nasty", "beautiful-nice": "I just think of things as beautiful or not. Cannot you understand? I do not think of good or bad. Just of beautiful or ugly. I think a lot nice things are ugly and a lot of nasty things are beautiful" [4, p. 44]. "I evaluate things by whether they are beautiful or ugly. Don't you understand? They are not good or bad. Just beautiful or ugly. I understand that many cute and beautiful things are ugly, and many bad things are beautiful" [4, p. 98]. "I perceive life's phenomena not as good or bad, but as beautiful or ugly. You see, to me, a lot of what you consider good, decent, seems ugly, and a lot of what you consider indecent, seems beautiful to me" [4, p. 100].

The richness and complexity of the heroine's speech is achieved with the help of rich means of expression. In her speech, there are many monomial sentences characteristic of the book style, which add imagery to her statements: "...Dream. Extraordinary ..." [4, p.146]; "... a sort of truce..." [4, p. 98].

There are many neologisms in the heroine's speech: "... I psycho-analysed him this evening..." [4, p.103]; "I gave him psychoanalysis today" [4, p. 214]; "...don't chloroform me again..." [4, p. 33]; word composition "... she was so sex-kittenish ..." [4, p.89]; "... I felt like the girl-at-the-ball-coming-down-the-grand-staircase..." [4, p. 67]; as well as derivatives "...I hissed a damn-you at Piers..." [4, p. 90].

In her speech there are also rhetorical exclamations: "... Your guest!" [4, p. 19]; personification "... It's a lovely lovely room. It's wicked to fill her with all this shoddy stuff. Such muck!" [4, p. 28]; "such a beautiful room. It's just meanness to stuff her with such vulgarity. Such shit!" [4 p. 56]; repetitions "... You could. We could be friends. I could help you ..." [4, p .19]; "you can do it. We can be friends. I'd help you". [4, p .19]; parallel constructions such as "... I must have a bath sometimes. I must have some fresh air and light. I must have some drawing materials. I must have a radio or a record-player..." [4, p. 24-25]; "I sometimes need to take a bath. I need fresh air, sun. I need materials for drawing. Radio receiver or record player" [4, p. 53]; antithesis: "... It's funny. I should be shivering with fear. But I feel safe with you..." [4, p. 28]; "strange, I should have been trembling with fear. But I feel safe with you" [4 p. 60], and other means of expression.

Miranda sees and subtly feels the beauty of nature, its uniqueness. Living in harmony with nature is what Miranda urgently needs and what she lacks in Clegg's imprisonment. She even compares herself to nature: "...The air was wonderful. You cannot imagine. It's free. It's everything, that I am not ..." [4, p. 28]. "The air is just wonderful. You have no idea. Even this air. It's free. Not at all like me" [4, p. 60].

In prison, Miranda does not lose the ability to reason and sympathize, even tries to understand Clegg, despite the social and spiritual - intellectual barrier between them.

One of the main methods of expression in the analyzed novels of John Fowles is the use of figurative means – tropes. As noted earlier, stylistic devices refer to the two – dimensional use of a word, that is, the word has two meanings-direct and figurative. The relationship between these two values is based on different principles (similarity, opposition, adjacency), which determines the existence of different types of tropes. Tropeic means in the works of John Fowles are the linguistic embodiment of imagery. These tools include all kinds of metaphor, epithet, and figurative comparison. This combination is explained by the commonality of metaphor, epithet, and comparison in terms of structure, semantics, and functioning, as well as the common cognitive processes underlying them.

Images associated with art are one of the most characteristic features in the works of J.R. Tolkien. John Fowles. Its special significance is evidenced by the implementation in the form of a series of parallel small images, which include figurative means, in which objects and phenomena of the world in general are likened to objects and phenomena of the world of painting, sculpture, music, theater, cinema, verbal art, and vice versa: objects and phenomena of the world of painting, sculpture, music, theater, cinema, verbal art are likened to objects and phenomena of the world in general.

John Fowles often uses allusions, anthroponyms, toponyms, etc. – as structural and semantic components of tropeic constructions. allusions and comparisons, antonomastic epithets have the greatest compression potential, they create the most succinct images. In addition, they realize the syncretism of the novel word and other types of arts, are important manifestations of intertextuality and intermediality.

The realities of the world of painting are part of the tropeic constructions in many of Fowles' works, but the “picturesque” imagery is especially pronounced in the novel “The Magus”. The pages of the novel seem to transform into the corridors of an art gallery, the characters and scenes of the work appear before the reader in the form of paintings. The narrator, and with him the reader, look at everything that happens, first of all, from an aesthetic point of view, thereby distancing themselves from people and events, without perceiving them as something real: “There were flat fish, silvered, aldermanic; slim, darting fish; Bosch-like fish that peered foully out of crevices minute poised fish of electric blue, fluttering red-and-black fish, slinking azure-and-green fish”. [5, p.84].

“The fish are flat, silver-plated and venerable; elongated and agile, insidiously palindromic in body, which Hojo looked out of crevices; small bluish-blue, which hung in the water; red-black, fluttering above the bottom; Azure-green, which stealthily made their way between the rocks” [5, p. 116]. “Flat fish, silver-plated, official; slender, arrow-shaped; mirror-symmetrical, stupidly looking out of holes; blue with a game, at a moment hovering in the water; red-black, fluttering; Azure-green, stealthy” [5, p.172].

As you can see, the translation did not convey the comparison used by Nicholas in relation to Pisces, which means that the translation does not make the impression on the reader that was intended by the author. “He put his cup down and folded his arms; he seemed in an excellent humor, at his most Picasso-like and dangerous” [5, p. 237]. “Musical” allusions in the composition of allusive tropes are less common than picturesque: “Outside, the crickets chirped monotonously, with a Webern-like inconsistency yet precision of rhythm” [5, p. 62].

John Fowles is also characterized by the use of historical allusions in tropeic constructions – the names of real historical figures: Xerxes, Nefertiti, Sophocles, Talleyrand. So, for example, to characterize Maurice Conchis in the novel “The Magus”, a comparison with Gandhi is used: “Sitting there steering he looked ascetic, Gandhi-like” [5, p. 84].

The context gives a minimal explication of this image, leaving the reader the opportunity to interpret this figurative means to the best of their erudition and imagination: “The Smuts-like

old man came forward again and stood in front of me" [5, p. 297]. "An old man like Smuts approached me" [5, p. 413].

The use of the names of characters of Hellenistic mythology in tropeic constructions is a feature of the novel "The Magus", which is primarily due to the content side of this work. The range of mythological allusions includes the following characters: Orestes, Skiron, Theseus, Adonis, Narcissus, Demeter, Gorgon: "But during the next few minutes I became aware that I was undergoing a prolonged scrutiny through the smoke she wore like a merciful veil in front of her Gorgon-like morning face" [5, p. 357].

Conclusion

Thus, analyzing John Fowles' works to describe the landscape the author uses such stylistic means as epithet, metaphor, enumeration, asyndeton and polysyndeton. The most common stylistic tool is an epithet. In any work of fiction, the role of the epithet lies in the author's subjective description of the world around him.

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