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IDIOSTYLE PECULIARITIES IN TUNA KIREMITÇI'S "PRAYERS STAY THE SAME"

Сучасні філологічні студії розглядають естетико-філософські та культурологічні чинники, що впливають на написання твору й формування ідіостилу митця. Перспективи у відкритті й дослідженні модерних письменників спонукали звернути увагу на постать турецького прозаїка Туни Кіремітчі. Його роман «Молитви лишаються незмінними» (2007) характеризується співіснуванням світоглядних орієнтирів Заходу і Сходу, що визначило специфіку вибору мовно-виражальних засобів. Метою статті є визначення індивідуального стилю письменника шляхом комплексного аналізу мови роману «Молитви лишаються незмінними» та з'ясування обумовленої жанровою специфікою системи лінгвальних засобів. Під час дослідження з'ясовано, що для ідіостилу Кіремітчі характерним є творення образної системи, окресленої філософсько-релігійними поглядами автора та жанрово-композиційними особливостями роману. Індивідуалізації стилю автора сприяють лінгвостилістичні (топоніми, антропоніми, іншомовна лексика, молодіжний сленг) та лінгвопоетичні засоби. Визначено, що образ Стамбула відображає сукупність культурних і особистісних рис, розкриває історичні події, сприяє становленню характерів героїнь та передає їхні душевні таємниці. Колорит східного життя виявляється у діалогах про турецьку мову й традиції, у цитуванні відомих турецьких митців. Установлено, що фразеологізми окреслюють культурно-естетичні цінності, спостереження та світогляд як турецького народу, так і самого автора. Підсумовано, що духовні ідеали й орієнтири, відтворені у текстах молитов, є авторськими переконаннями та пошуками на вічні питання, що є для людини молитва, віра, Всевишній.

Ключові слова: ідіостиль, індивідуальний стиль автора, лінгвостилістичні особливості, лінгвопоетичні особливості.

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Introduction

Tuna Kiremitçi is one of the most famous figures of modern Turkey: a musician and soloist of his own group “Atlas” giving concerts throughout Europe, a poet and novelist, the master of modern national literature. Kiremitçi’s work is characterized by original storylines, unusual structure, and unique themes. All these have encouraged a conceptual study of the specificity of his idiostyle.

This article is an attempt to determine the writer’s style on the basis of his novel “Prayers Stay the Same”, written in 2007 and translated into almost twenty languages (English (2008), Greek (2010), French (2011), Ukrainian (2016), etc.).

As is known, the writer’s language reflects cultural, informative-and-communicative, mythological, and ideological parameters. Modern research, focused on the study of the author’s idiostyle, is based on the ideas of such prominent scientists as O. Potebnya, V. von Humboldt, B. Wharf, V. Vinogradov, F. D. Saussure, who considered the author’s style both through the prism of knowledge of the author’s image of the world, and the linguistic image of the world of a certain nation. Thus, the idiostyle of an author includes his/her image of the world, creative methods, specificity of verbal skills, as well as aesthetic priorities.

Sufficient scientific research has been dedicated to the definition of the authors’ idiostyle, the concept has been analyzed in terms of stylistics, cognitive linguistics, and literary studies. Proponents of the linguistic approach see the author’s style as a set of emotional means with the linguistic analysis being conducted at different language levels [Bilodid, 1986; Vinogradov, 1971]. The study of the idiostyle of a particular author involves an overview of the language of his works, which reflects the worldview of the writer, closely related to the linguistic image of the world and the linguistic personality of the artist. As V. Zhayvoronok once noted, “the more colorful a person is, the more original his speech style is, since internal personal qualities are inevitably manifested in his speech” [Zhayvoronok, 1998, p. 3].

Cognitive linguistics considers idiostyle on the basis of the author’s cognitive space reconstruction [Bolotnova, 2004; Selivanova, 2006], within the limits of which it is necessary to take into account those important categories that determine the laws of style and genre as well as informativeness in revealing the general concept of the work.

To determine Tuna Kiremitçi’s idiostyle, a thorough study of modern scholars ideas (S. Yermolenko, L. Kotkova, L. Stavytska, O. Perelomova) has been carried out taking into account the fact that the notions of “idiostyle” and “individual style” are often interchangeable since they are associated with such phenomena as “the writer’s worldview”, “linguistic personality”, “linguistic image of the world” [Perelomova, 2002, p. 7]. Besides, the individual style of the author is to be determined not only through linguistic means, but also the scholars should take into account the aesthetic perception of the author and the perception of his work as a tool for creating a new reality. As L. Stavytska defines, idiostyle is “an individual style, a set of basic stylistic features that characterize the works of an author during a certain period or all his works” [Stavytska, 2009, pp. 10-11]. In the turn, L. Kotkova, thoroughly studying the issue of idiostyle, emphasizes that “idiostyle is a set of deep text-forming constants and dominants of a certain author, determining the appearance of his/her texts in certain sequence” [Kotkova, 2012, p. 28].

It should be noted that in order to connote the peculiarities of Tuna Kiremitçi’s idiostyle, we have analyzed the Turkish literary tradition, in particular, the main works by the famous Turkish prose writers Orhan Pamuk and Murathan Mungan, as well as we considered the studies dedicated their works analyses (E. Posokhova [Posokhova, 2009], I. Prushkovskaya [Prushkovskaya, 2016], Semikh Kaya [Semikh, 2017], E. Shevchenko [Shevchenko, 2016]). This allowed us to outline the linguistic, cultural, aesthetic and philosophical guidelines of Tuna Kiremitçi and take them into account when analyzing the individual style of the writer.

Research questions

Contemporary Turkish literature is interesting and original, but at the same time partially unknown to the Ukrainian reader. Cultural festivals held in Ukraine, the cultural platform “Dialogue Eurasia” contribute to the dissemination and acquaintance with new names and their literary achievements. However, this is not enough to form a holistic picture of the development of Turkish literature in the context of European literature and to study new names and their

achievements. Suleiman Nazif, Hazim Hikmet, Orhan Pamuk, Yashar Kemal, Orhan Kemal and poets İlhan Berk, Rifat Ilgaz, Oktay Rifat, Ahmet Arif are world famous writers. However, among contemporary Turkish writers, Tuna Kiremitçi stands out with his style and original themes, whose works have not been sufficiently researched yet.

In the preface to the Ukrainian edition, Tuna Kiremitçi himself wrote: "When my good acquaintance, Olga Chichynska, a translator from Turkish, announced that my novel would be published in Ukrainian, I opened it and read it again. I tried to look at Rosella and Pelin with the eyes of Ukrainian readers" [Kiremitçi, 2016, p. 6]. Therefore, this article is in fact a reaction to the novel "Prayers Stay the Same", it is an attempt to rethink about what has been written and meet again with the main characters, understand the meaning and essence of their prayers.

In online reviews of publications one can see that Kiremitçi's novels are quite popular, they are read and translated into different languages, and the author himself writes articles and essays, where he raises important philosophical, religious and political issues. In particular, he wrote the following about art: "In my opinion, modernity is much more important for Turkish art and literature than any other period." The prefaces to the editions of the works contain information about Kiremitçi's personal life, his preferences and hobbies, as well as impressions from the read works.

In this context, it is appropriate to cite the words of L. Bulakhovsky that the artist has the right to "be original within the limits set by established conventions of communication. At the same time the writer has the right and the obligation to be original, to have his own, individual style" [Bulakhovsky, 1975, p. 462]. Thus, the topicality of this article lies in a comprehensive linguistic study of the Turkish writer Tuna Kiremitçi and establishing a holistic picture of his idiosyncrasy, which will help understand the work of the writer.

The methodological basis of the research being of a complex nature required the application of relevant methods of the stipulated scientific research of language material, namely: stylistic analysis, linguistic poetic analysis, and the method of linguistic stylistic abstraction to be outlined further in the paper.

Artistic text is a specific language system, which is characterized by aesthetic interpretation of reality, the use of linguistic means of expression in accordance with the idea and the author's personality. Due to sound methodological principles in the novel "Prayers Stay the Same", the linguistic-stylistic and linguopoetic features that form the idiosyncrasy of Tuna Kiremitçi were highlighted.

Linguistic and stylistic features

The novel is based on dialogues as a form of direct speech without any author's words, so the reader can guess about the age, appearance, and mood of the main characters, Rosella and Pelin only from their words. Each chapter of the novel is a new meeting, the place of which can be known only by following the conversation: "*But I must say that each conversation we had was like a good set...*" [Kiremitçi, 2008, p. 156], even women compare their conversations with playing tennis: "*Tennis is also a dialogue, young lady... The better your opponent returns the ball, the better you can hit it...*" [Kiremitçi, 2008, p. 156].

It should be noted that Rosella's remarks indicate that she was in the house, so that Pelin would take off her coat of the color of an ash rose, and Zelda's maid (Rosella addresses her) would bring medicine or liqueur. Indoors, women drink Turkish coffee, watch the street from the window, ventilate the room, and listen to rain or music.

Several weekly meetings took place outside: the beautiful sunny weather drove the women to the garden, where Pelin watered the flowerbed, and then asked the hostess where to put the hose. To this she received the answer: "*Just leave it there... Your pants got muddy*" [Kiremitçi, 2008, p. 122].

The women were also seen in the hospital, where Rosella was admitted due to deteriorating health. It is clear from the dialogue that the woman is in the hospital under the care of doctors and medical staff. She is bedridden and literally tubed to medical devices, Zelda fixes the patient's pillow, Pelin fetches water. It is in the hospital that Rosella anticipates the coming of death: "*I think we both know well that I will not be able to get out of here, don't we?*" [Kiremitçi, 2008, p. 156].

The form of dialogue prompted the author to choose those linguistic and stylistic means that convey emotional semantics and give additional imagery. These include units of all language levels that facilitate the process of communication and convey the full range of emotions.

As a result of the complex analysis of linguistic and stylistic means, we can single out the predominant use of onyms, which form the background of the novel and serve as the key words and important factors of artistic speech.

The vocabulary of onyms lists different cities and countries, where the characters lived, which they heard about, where they would like to return. Toponyms include choronyms, hydronyms that create descriptive pictures, link events to a specific place, and allow the reader to immerse into the text. Individual topos provide an opportunity to better understand the implied meaning inherent in an artistic text [Sevruk, 2010, p. 70].

Horonyms comprise the names of the *cities* – Istanbul, New York, Izmir, St. Petersburg, Paris, Athens, Berlin; *countries* – Turkey, Germany, Ukraine, France, Russia, USA, Greece; and *islands* – Buyukada.

Hydronyms are associated with the names of *water bodies*: Bosphorus lights, panorama of the Bosphorus, the Black Sea, the port of Sarayburn, the coast of Kadikoy, the port of Eminonu.

The author also introduces **loci** that help create pictures of Istanbul and guide the reader through Istanbul areas (Beyoğlu, Beşiktaş), Kule-Dibi quarter, cemeteries (Aşiyan, Karacaahmet), Kapalıçarşı Bazaar. The reader can visualize recognizable historical buildings: Galata Tower, Kiz-Kulesi Tower, Haydarpaşa Station, Topkapi Palace, Istanbul University and Lyceum, Academy of Fine Arts, St. George's Church. Rosella's memoirs depict the old streets of Istanbul, Buyuk Hendek, *"Fatih, Cankurtaran, Vefa... And sometime Eyüp and Gülhane, too. We often went to a select tea house in a back street Laleli"* [Kiremitçi, 2008, p. 123]. These locations remind the reader of the historical value of majestic Istanbul, and literature is the "suitable ground for carving the memory of past years" [Prushkovskaya, 2016, p. 113].

The author uses **anthroponyms** that perform a nominative function, by way of appealing to the names of characters and famous people in culture, art, sports:

- **names of men**: Aldo, Sarkis, Ivan, Dimitri, Alexey, EnverRegan, Ryushtu, Soly, Avi, Yael, Avram, Jeffy, Klaus-Peter.

- **names of women**: Rosella, Pelin, Zelda, Rebecca, Lynette, Tanya, Rengin, Helen, Jacqueline, Lynette, (a cat Charlotte).

Despite the substantial age difference, Rosella and Pelin have a wide range of common interests and share their impressions of contemporary art, cinema, music and sports. The conversation mentions prominent actors and musicians, such as Johnny Weissmuller, who first played Tarzan in cinema, George Clooney, Tom Cruise, Brad Pitt, Arnold (who became governor), John Travolta, Kurt Cobain, Placebo, Brian Molko, singer Sebnem Ferah, Ahmet Özhan.

Rosella is an educated woman, and her literary interests include the writers from different countries, namely: Israeli writer Yehuda Amichai, Turkish writer Ahmet Haşim, Turkish poets Yahya Kemal, Yunus Emre, and Austrian poet Rainer Maria Rilke. In turn, Pelin follows the news of sports, and therefore mentions athletes Steffi Graf, Martin Hingista. Speaking of the legendary Turkish inventor and pilot from Istanbul, Hezârfen Ahmed Çelebi, the women came to the conclusion that *"We don't have wings"* [Kiremitçi, 2008, p. 48], highlighting the extraordinary courage and dedication of this man.

The writer's idiosyncrasy is characterized by the use of **borrowings**. The main characters use foreign language vocabulary, which emphasizes their education and gives expressiveness and emotionality to the language. Rosella addresses Pelin as "little hanım", "mademoiselle", "Fräulein" and often uses **French vocabulary**: "vraiment", "oui, les journeaux", "n'est-ce pas", "curiosité", "Aimez-vous Brahms", "Bonne", "peut-être"; **German**: "bitte", "vielleicht", "ja, leider", "Auf Wiedersehen", "schön", "Mein Gott", "nein", "wunderbar", "Granzlinie"; **Spanish**: "blanco como la nieve", **Esperanto**: "kedavos en bon'ora".

Kiremitçi resorted to **secondary citations** of other works. Indeed, in the novel it often rains, and Rilke's words emphasize the sad mood of such weather: *"Die Einsamkeit ist wie ein Regen, sie steigt vom Meer den Abenden entgegen"* [Kiremitçi, 2008, p. 31]. To emphasize the importance and necessity of man in communication, the words of the Jewish sage Rabbi Hama are quoted: *"Rabbi Hama says that the faculty of speech, which is a blessing of God, is as important as the creation of the universe"* [Kiremitçi, 2008, p. 142]. The Jerusalem poet Yehuda Amichai is mentioned in the reflections on prayers, who said: *"A poet from Jerusalem had once said, "Gods change, prayers stay the same"* [Kiremitçi, 2008, p. 68]. There are also lines from a famous song: *"I know what it is to be young, but you don't know what it is to be old..."* [Kiremitçi, 2008, p. 112].

There are no words of the author in the work itself, the exceptions are Rosella's stories about herself and a third person, which requires the appropriate words of the author, namely "I said", "he said", "I answered", "he answered". Accordingly, the continuous dialogue between women reveals the images and characters of the main characters and the people they are talking about. A question-answer dialogue often serves to clarify the problem or situation, provides the dynamics of the text, and depicts the sequence of events. The writer uses punctuation as a dialogical means, when due to the usual dash or three dots the reader can understand the emotional state: women are silent, cry, plunge into the past, feel pain. Even such a physical condition as Rosella's death is conveyed by the author through punctuation: the woman ceases responding, she does not respond to the cries of Pelin in despair.

The novel recorded **the youth slang** inherent in Pelin's language. Thanks to the questions of Rosella, whose language, by her definition, "smells naphthalene", the semantic loading of phrases and the meaning that the girl puts into her words can be defined. In particular, Pelin speaks quite youthfully about the following: the state of love of Rosella's husband: "*I didn't mean that. I mean, Mr. Aldo must have been maybe flabbergasted upon seeing you. Flabbergasted? I mean, that he had fallen in love*" [Kiremitçi, 2008, p. 21]; the ability to persuade with words: "*So he got around your father. You mean to say that he convinced my father? Exactly*" [Kiremitçi, 2008, p. 32]; or about the difficult ambiguous situation in which Rosella found herself: "*What a lame situation... Excuse me? Lame, Madame Rosella... I mean really bad*" [Kiremitçi, 2008, p. 132]. Deprived of meaning, the girl calls ugly: "*Very smart... Real crap! Crap? I mean, nonsense. Hot air*" [Kiremitçi, 2008, p. 40]. The success of Enver Reagan's speech is conveyed by a synonymous series: "*So the house came down... Came down? Why should the house come down, my child? I mean, he blew everyone off. Blew them off? How? What I mean is that they probably cheered for him. I must really take a note of these words. This is becoming really enjoyable...*" [Kiremitçi, 2008, p. 92].

Pelin's ability to explain, choosing synonyms to denote unknown words for Rosella, is demonstrated in the following lines: "*...I really don't get emotional easily. Chill out! Excuse me? There you go! A new saying for you. Repeat it please. Chill out. What does that exactly mean? I mean, don't bother. Feel at ease. Is this a popular saying? Among students, yes*" [Kiremitçi, 2008, p. 18].

Such clarifying remarks add fun to the work, and color and liveliness to the language. In one of the conversations, Pelin recounts a situation where she called herself a lesbian to banish one of her suitors, and Rosella clarified whether the meaning of the word had changed: "*I told him I was a lesbian. What? A lesbian. Hold on... Is this word still used in the same way? Sure ...*" [Kiremitçi, 2008, p. 143].

These conversations affect both women. Pelin is gaining vital wisdom and balance in words and deeds, and Rosella herself begins to use youth phrases in conversation, which in turn surprises Pelin: "*Are you two going out? Sometimes you say such things that I simply can't believe you haven't been to Istanbul for sixty years*" [Kiremitçi, 2008, p. 36]; "*Oh God! I feel really horrible. I'm crying like an idiot. Oh, please! Chill out! Oh! Ha ha! You're super Madame Rosella. Great timing*" [Kiremitçi, 2008, p. 57].

Linguopoetic features

The writer's style is a reflection of the culture, aesthetics, and literary traditions of particular people, and therefore the search for language resources make the authors turn to national heritage and at the same time produce their own language tools that will give expressiveness to their works. In Turkish literature, such a national heritage is the image of Istanbul, to which writers return from time to time. Traditionally, this image combines, on the one hand, historical realities, recognizable place names, and, on the other hand, subjective author's assessments, fictional plots, characters, which is a kind of an "interpreter" of the author's ideas [Shevchenko, 2016, p. 315]. Istanbul impressed the travelers and was interesting to Europeans, and their works about Istanbul inspired Turkish writers to see their hometown in a new way. They narrate it through the prism of the vision of European artists, for whom Istanbul has always been a city on the shores of the Bosphorus, which divides it into Europe and Asia [Posokhova, 2009, p. 192]. However, modern researchers, studying this topic, talk about Istanbul as a myth-city and look for

places of interest where Istanbul's connection with Western traditions can be traced [Semikh, 2017, p. 109]. It is noted that the city entered its literary-historical geography along with Paris of Proust and Cortázar, Buenos-Aires of Bosch, Berlin of Nabokov, etc.

In the novel "Prayers stay the same", Istanbul is a city with a thousand-year history, numerous mosques and churches, palaces and fortifications being the witnesses to the power and splendor of the Turkish people. This is the city from which Pelin escapes and where the main drama of Rosella's life takes place. But every reference to Istanbul is imbued with words of love. Rosella was in Istanbul 60 years ago, when during World War II she moved in with the relatives of her husband with a small daughter for 5 long years. For Rosella, this city is associated with the most difficult and at the same time the best moments of her life, where she was formed as a person: *"This old woman in front of you spent the most exceptional, most beautiful and also the saddest and strangest years of her life in Istanbul. What I experienced in that city is what made me the person I am. Each step, or every single breath I took in Istanbul is deeply precious for me"* [Kiremitçi, 2008, p. 12]. Everything changes, but in her reminiscences the city remains the same: *"Besides, the city I saw on the television many times did not like the city I used to know"* [Kiremitçi, 2008, p. 158], as well *"...we also have tea. Brewed à la Istanbul. Carmine colored"* [Kiremitçi, 2008, p. 10].

The author contrasts Istanbul with the small town where Rosella and Pelin live. Both believe that Istanbul is history, memory, the best years of life, it is passion. After all, passionate men live in Istanbul: *"This is not Istanbul, Mademoiselle... This a calm European city. The men here do not really fight for women"* [Kiremitçi, 2008, p. 136]. Rosella considers this town a kind of punishment: *"Aldo used to say that people go to London, Paris or Florence for getting an education, but to this city, they are sent"* [Kiremitçi, 2008, p. 28], and he calls himself a man who lives not in his own epoch: *"And I assure you, young lady, living in a foreign age is worse than living in a foreign land"* [Kiremitçi, 2008, p. 111].

Another national asset in the novel is its language, which is always inextricably linked with human life. For Rosella, the Turkish language is of great importance: *"My language might be smelling a little of naphthalene. In the end, I learned Turkish sixty years ago"* [Kiremitçi, 2008, p. 13]. In order not to forget Turkish, she advertises in a newspaper, watches Turkish *"Old movies, television series, sports shows... Anything that reminds me of the Turkish language"* [Kiremitçi, 2008, p. 87]. For the same purpose, she also reads Turkish authors – Yunus Emre, Ahmet Haşim, Yahya Kemal. When her husband Aldo was alive, they spoke Turkish, listened to music and radio. The woman did not know the language when she came to Turkey, but was forced to study it in order to be able to communicate with the relatives. For Rosella, the Turkish language is closely connected with the events that took place in Istanbul, it is the language of her memories: *"Because the memories of those years live in my mind together with the Turkish language. I do not know when my memory will entirely fail me, but the physicians say that the deterioration might gain speed any time. I fear that if forget Turkish, all that I lived in the past will also disappear silently"* [Kiremitçi, 2008, p. 13]. The sad and magical sounds of the Turkish language were closely intertwined with her own grief, in tune with her pain and suffering: *"We used to talk for hours and get lost each other's words. As we talked, I would feel the melody of the Turkish language sink into me"* [Kiremitçi, 2008, p. 124]. And even after decades, this language causes her sadness: *"I cannot listen to Turkish songs... Music is very cruel... It destroys your defense mechanism"* [Kiremitçi, 2008, p. 87].

Kiremitçi raises the issue of historical memory, the historical past, which undoubtedly has an impact on the present. In a few apt words, he describes the horrors of World War II: Hitler's rule in Europe, the bombing of Czechoslovakia, the attack on Poland, the appearance of the Auschwitz and Treblinka concentration camps, and the blockade of Leningrad. At this time, the Turkish government is imposing a tax on personal property, persecuting revolutionaries, and conducting interrogations of unreliable people. Also, due to the order of the government, men are re-enlisted in the army because the state needed reservists. And the men of our family, like other compatriots, had to fulfill their civic duty: *"Hitler had already reached Athens, and it was absolutely normal that the state needed conscription forces. Like all good citizens, our men also had to pay their dues for their country"* [Kiremitçi, 2008, p. 132]. These events changed the lives of ordinary Turkish people who wanted to win. However, Rosella's own problems and feelings

evoked the following thoughts: *"I think I was the only person who suffered a sizzling pain just because the war was over and the roads were safe again"* [Kiremitçi, 2008, p. 157].

Among the language resources we can single out the units of phraseological level, represented by maxims, whose functioning in the novel can be explained by the interaction of language and culture, Kiremitçi's worldview. Their use indicates a subtle sense of the language potential and author's skills. Phraseological units form the linguistic picture of the writer and reveal the originality of the author as a linguistic personality and as a subject of culture. The recorded statements have a philosophical character and reveal the life position of the author and his heroines through the prism of experience, memories, moods, and the desire to understand the universal laws. In their words, the writer speaks **of the fluidity of time**: *"Time is a tyrant..."* [Kiremitçi, 2008, p. 21]; *"Anyway, what has happened has happened. Gone"* [Kiremitçi, 2008, p. 45]; **about youth**: *"You are living your golden years, young lady. You have the most precious thing in the universe... your youth"* [Kiremitçi, 2008, p. 99]; **about old age**: *"But for me, it is like yesterday... Because of old age, I assume... I do not remember what I ate for dinner, but everything that happened at the beginning of the past century is vivid in my mind"* [Kiremitçi, 2008, p. 21]; **about love**: *"Because I think all this talk about love is one of the biggest frauds of humankind"* [Kiremitçi, 2008, p. 59]; **about the attitude to life**: *"My dear Pelin, perhaps life's mystery is concealed in not how we live it but how we tell about it. There are such lives that ever though not a leaf stirs in them, they turn into an exquisite story through the talent of the storyteller"* [Kiremitçi, 2008, p. 57].

Some statements reveal the ideology of Rosella's life: *"The only winner will be the silence... Young lady, I do like this sentence. Let me write it down"* [Kiremitçi, 2008, p. 40]; *"But it is not always so easy... I accused myself for years... because I was not stronger, because I did not defend or protect my love, because I could not take the risks..."* [Kiremitçi, 2008, p. 157]; *"Talking is good, Mademoiselle... Words suppress the silence inside of us. Even the most acute pain simmers down when expressed in words"* [Kiremitçi, 2008, p. 142]. While in Istanbul, she had an incredible adventure, i.e. forbidden love between her and the Turkish communist poet Enver Reagan: *"... life is a miracle. Some things we experience cause us pain and sorrow, but this does not change the fact that they are miracles"* [Kiremitçi, 2008, p. 75]. However, there were some difficult moments in Istanbul: senseless gossip from neighbors, quarrels with relatives, Sansaryan and interrogations over this relationship, feelings for little daughter Tanya. This hardened a woman's character: *"My dear child, this is not something you can understand through your mind. This can be understood only through the heart... No matter how good your intentions are, it is not possible for you to put yourself in my shoes..."* [Kiremitçi, 2008, p. 111], *"and that is actually the point I wanted to make. You discover your capabilities and limits only when you are in love or when you win your own bread. In this way, you discover your own inner being"* [Kiremitçi, 2008, p. 153].

The title of the novel is quite symbolic and reveals the meaning of the whole work. Prayer is present in a person's life and is an important part of it. O. Kryvulyak distinguishes two types of prayers: the prayer-praise as an appeal to God, and the prayer-repentance, where there are words of incriminating nature, confession of one's sinfulness and a request for forgiveness and mercy. Prayer is a conversation with God. It is sincere and open, and the one who prays opens his soul and needs to God, begs and thanks Him for His great mercy. Prayer passes through the soul and is accompanied by natural emotions, such as laughter, crying and sorrow. That is why "true prayer is characterized by a state of supplication that can be defined as deep reverence for God, even godliness" [Kryvulyak, 2014, p. 123].

The main method of embodying the writer's idea in the novel is the metaphor of "prayers stay the same", which is realized through individual author's prayer appeals, which concentrate the spiritual, philosophical, aesthetic and cultural laws of the ethnos.

In the literary text, expressions were singled out and conditionally divided into such types as prayers-appeals and prayers-requests. Thus, among the prayers-appeals the following are recorded: *"Oh my God!"* [Kiremitçi, 2008, pp. 84, 144], *"Oh my God! I'm glad he didn't have the courage"* [Kiremitçi, 2008, p. 146], *"Mein Gott"* [Kiremitçi, 2008, p. 86].

Among the prayers-requests we can name the following: *"For the sake of Allah, I pray..."* [Kiremitçi, 2008, p. 42], *"Give, Allah"* [Kiremitçi, 2008, p. 163], *"I'm pretty sure that she prays"*

to God, saying "Oh God, please let me dance with my lover to the music of the violins in the moonlight when the spring flowers quiver with the breeze" [Kiremitçi, 2008, p. 69].

Women recall those who passed away, so in their conversations there are prayers for the dead. For example: "May she rest in heavenly radiance. I hope so" [Kiremitçi, 2008, p. 66]; "May God's grace be upon her" [ibid., p. 68]; "May she rest in peace" [Kiremitçi, 2008, p. 68]; "May she rest in bliss" is also nice... It makes you feel peaceful even you're not religious" [Kiremitçi, 2008, p. 68].

There are also statements about the wisdom of the Creator and the immensity of His will: "Most of the time, I wrote him things to encourage him. But God knows how many of those letters he received..." [Kiremitçi, 2008, p. 139]; "... making sure to show that it was because of me, Rebeca kept complaining and asked God outloud what she had done to deserve this" [Kiremitçi, 2008, p. 133].

The author from time to time calls the Creator Jesus, Allah, Buddha, the Almighty and explains it by saying: "Even if the deities are different, the prayers are the same, Mademoiselle. There is not much difference between a prayer directed to the Buddha and another addressing Allah... Longings, hopes, fears... All are similar... A poet from Jerusalem had once said, "Gods change, prayers stay the same" [Kiremitçi, 2008, p. 68].

Rosella herself is a very religious person. It was her faith that prevented her from betraying her own husband in the physical sense: "My beliefs prevented me from betraying my husband with my body..." [Kiremitçi, 2008, p. 137]. She loves to listen to music and explains it by the fact that in the Talmud it is even written: "Furthermore, the Talmud says that "music is prayer" [Kiremitçi, 2008, p. 64]. While being imprisoned for political reasons, she prays to get out alive, but says that she was rescued by her daughter's pure childish prayers: "I have always thought that God spared me for Tanya's sake... Tanya's innocence safeguarded me and saved my life" [Kiremitçi, 2008, p. 153]. Rosella's spirituality in some ways incorporates the principles of world religions – she is a Jew who respects the Muslim and Christian faiths – "I am not an expert on the Christian Orthodox belief but what I know is that the uphill hike symbolizes an ascetic suffering. In the end, when you reach up there, you light a candle and say a prayer regardless of your faith. Some people even write their prayers on small papers and leave them in the church" [Kiremitçi, 2008, p. 116]. Prayers to God, said in any language by people of different nationalities and social statuses, mean the same: "Prayers are always the same. People with different religious beliefs pray in the church on that Jewish island, but they ask God for the same things: Lord, grant me good health and well-being... Grant me a good marriage... Give me good children... Do not let me be ashamed toward my family... Please let my business run smoothly... And people who are a little less selfish and more altruistic pray for human beings to be brothers and sisters and ask for wars to end..." [Kiremitçi, 2008, p. 116].

In the given novel, prayer has another function: it aims to explain the action of Pelin's mother and reconcile them. Rosella repeats that she would like to hear Pelin's mother's prayers: "I wish I knew about your mother's prayers" [Kiremitçi, 2008, p. 69], and encourages the action: "I do not know your mother... And I am not a fool to defend someone whom I do not even. But I would have really liked to write her a letter and ask her what prayers are about" [Kiremitçi, 2008, p. 115]. But in the end, Pelin herself thinks about this question: "But what do you think my mother's prayers would be? I cannot know that. You have to ask her..." [Kiremitçi, 2008, p. 116]. Rosella is not just curious. She is firmly convinced that prayers are the secret and hidden desires that live deep in the soul, and which can only be said to God. And it is they that reveal the true face of the one who prays: "Therefore, before condemning someone, you must first listen to his prayers carefully. Only then, you can really know that person. The same thing is true about your mother" [Kiremitçi, 2008, p. 68].

Discussion

The comprehensive analysis of the novel "Prayers Stay the Same" by the Turkish writer Tuna Kiremitçi allows us to get a rather complete picture of the author's idiosyncrasy and talk about specificities of his writing skills.

First of all, we should point out the form of dialogue chosen by the author for writing the novel. Dialogue as a literary form of exchanging statements originates from ancient literature and is mainly used in the genres of theatrical art, where remarks are an effective tool for a playwright

who wants to portray the appearance of characters, their gestures, actions, emotional state, landscape, interior, etc. There are no remarks and words of the author in the novel, since the dialogue itself is a mechanism for depicting the development of events, the emotional state of the characters, the changes in the scenery, the way of revealing philosophical reflections, intellectual conversations, and life problems in general. The dynamic conversation of the heroines is enhanced by certain patterns of the direct address, for instance, the girl respectfully calls the old woman Madame Rosella, and she, in turn, addresses the interlocutor with great love (Pelin, dear Pelin, my dear Pelin, dearest Pelin), motherly tenderness (my child, my dear child, my dearest child, my beautiful child, oh dear, my dear girl), in a secular manner (young lady, Mademoiselle, Fräulein). The expressiveness of the work is enhanced by lively speech, where universal human truths are established through questions and answers while memories of life tragedies are brought to life. This is also reinforced by punctuation, conveying the emotional and physical states of the women (mood, anxiety, despair, hopelessness, fear, death).

The data depicted on Fig. 1 illustrate the frequency correlation of the components of the writer's idiosyncrasy: linguistic stylistic features are represented by toponyms (choronyms, hydronyms, and landscapes of Istanbul). In terms of frequency, the most recurrent toponym in the novel is the locations of Istanbul (58.8%), the second place is occupied by choronyms (29.5%), while the least frequent are hydronyms (11.7%).

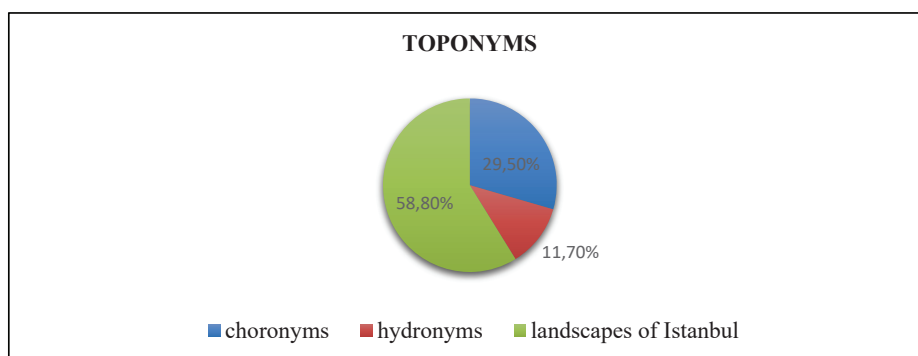


Fig. 1. Frequency of toponyms used in the novel "Prayers Stay the Same"

The data on Fig. 2 demonstrate the frequency of using in the novel the person's proper names, i.e. anthroponyms, among which the names of famous people were recorded as the most frequent ones (48.4%: actors – 28.4%, writers – 13%, athletes – 7%), male names (28%), and female names (23.6%).

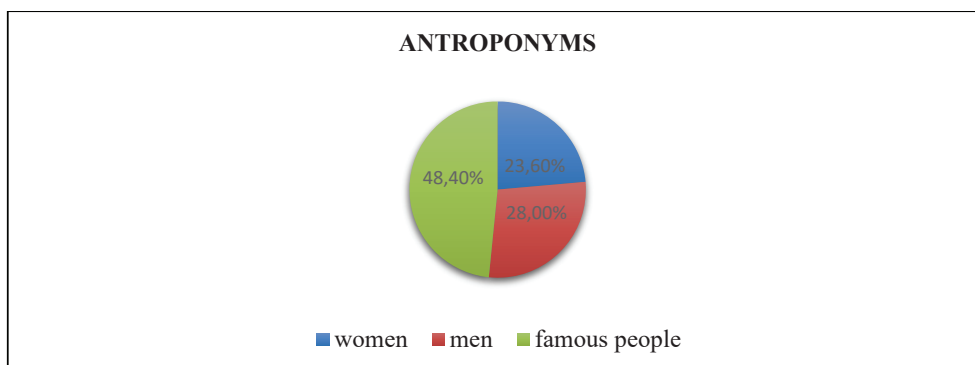


Fig. 2. Frequency of anthroponyms used in the novel "Prayers Stay the Same"

Fig. 3 represents correlation of foreign vocabulary, used by the author. The analyzed stock of loanwords includes the lexical units of such origin as French (52%), German (39%), and Spanish (9%).

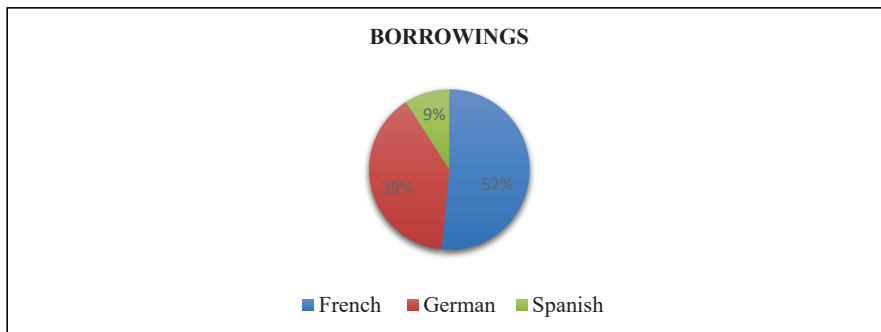


Fig. 3. Frequency of borrowings used in the novel “Prayers Stay the Same”

The data on Fig. 4 depict the linguistic picture of Tuna Kiremitçi, built on the ideas and a value system of the West and the East and represented in such semantic fields as “Istanbul” (37.5%), “God” (39.8%), “prayer” (22.7%). Muslim and Christian traditions are depicted not in opposition, but they are complementarity, so that a believer should understand the meaning of a prayer. The semantic field “God” is represented by the following lexemes: God (used in the novel 25 times), Mein Gott (3), Gee whiz (1), Missiah (1), Allah (1), Buddha (1), Lord (1), universe (1), deities (1).

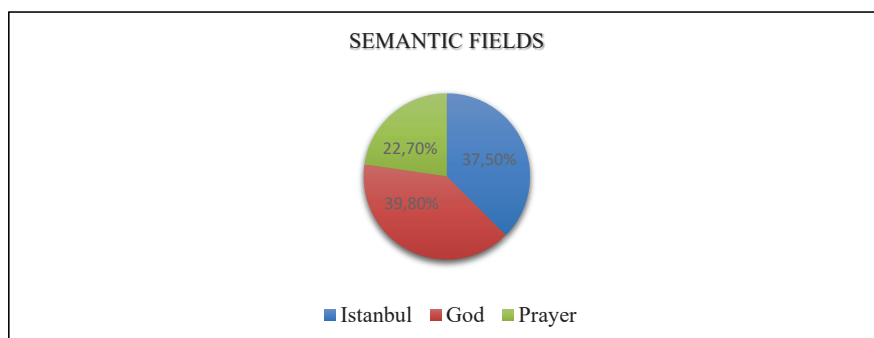


Fig. 4. Frequency of semantic fields’ representation in the novel “Prayers Stay the Same”

The data generalized on Fig. 5 shows the frequency of linguistic representation of ethnic identity, namely: Turkish – 34%, Jewish – 19%, French – 11.2%, German – 12%, Greek – 10%, other (Armenian, American, Belgian, and Russian) – 14%.

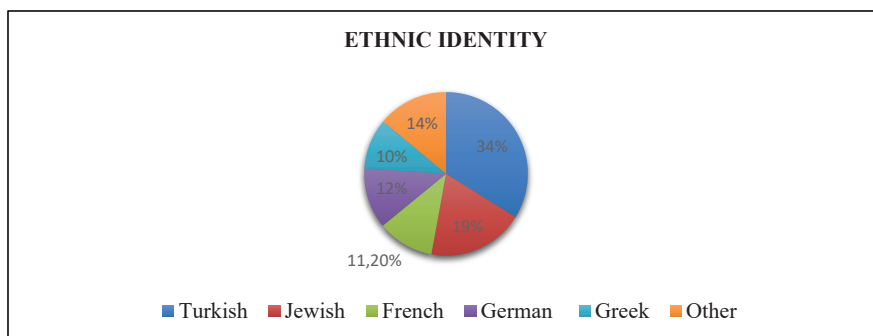


Fig. 5. Frequency tokens used to denote ethnic identity in the novel “Prayers Stay the Same”

Linguistic means are represented by conceptual ideas embodying cultural and historical Turkish motifs (the image of Istanbul and its history during the Second World War, the importance of the Turkish language and traditions), as well as the worldview orientations of the author (phraseological statements of a philosophical nature). The author's reasoning is expressed in the conceptual metaphor "prayers stay the same", which combines Muslim and Christian concepts of the prayer.

Conclusions

In the article, the authors on the basis of the generalization of various linguistic studies focused on the author's idiosyncrasy and using the methods of linguistic stylistic and poetic analyses, conducted a comprehensive study of the idiosyncrasy of the Turkish writer Tuna Kiremitçi.

It was defined that the author's individual style was largely influenced by the author's worldview orientations, and literary and cultural traditions, which also affected his creative methods and manner of writing. The writer's idiosyncrasy is determined by the interaction of all linguistic means that express and embody his ideas.

The choice of linguistic stylistic means was influenced by the theme of the work, in particular, the anonymous space is represented by choronyms and hydronyms that tie events to specific places, while detailed descriptions of Istanbul allow the readers to immerse into the text of the novel and recreate in their imagination the panoramas of recognizable historical buildings, blocks and streets. Anthroponyms perform a nominative function, but in addition to naming the characters of the novel, they outline the range of women's interests (sports, music, and cinema), reflect literary tastes and art knowledge.

Foreign vocabulary contributes to the individualization of the writer's style. So, the use of German expressions is determined by the place of residence of the main characters, i.e. a small German town. The presence of French words indicates the knowledge of the French language by both women. The Spanish expressions are a kind of allusion to the origin of Aldo, Rosella's husband, from a family of Sephardic Jews, i.e. Spanish Jews from the Iberian Peninsula. Secondary quotations are authoritative confirmation of the words of the main characters and their own life guidelines. Youth slang adds dynamism to the dialogue, creates funny situations, and at the same time emphasizes the difference in characters' age and social status.

The individual author's linguopoetic features are marked by the use of images that realize the specificity of the Christian and Muslim worlds. Despite the fact that the image of Istanbul is developed in Turkish literature, Kiremitçi manages to give it new authorial features. Istanbul is a spiritual formation, it is a historical memory, and it is a vector that determines the direction of the lives of two women. Knowledge of the Turkish language was the primary reason for the acquaintance, however, during subsequent meetings, it became the language of dear memories, a determinant of mood and cultural values.

The author's phraseological statements not only convey the system of moral standards, but also reveal the worldview of the writer. Reflections on the passage of time, youth and old age, loneliness and love generalize universal philosophical concepts and reflect the depth of thinking of Tuna Kiremitçi himself. The conceptual metaphor "prayers stay the same" is verbalized in the artistic text with the help of prayers-appeals and prayers-requests, funeral prayers for people who have always played an important role in the lives of the characters. It is the content of prayer that reveals the essence of a person's spiritual fulfillment and explains his/her actions.

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IDIOSTYLE PECULIARITIES IN TUNA KIREMITÇI'S "PRAYERS STAY THE SAME"

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Key words: *idiostyle, individual style of the author, linguistic and stylistic features, linguistic and poetic devices.*

Present-day philological studies take into account ideological, aesthetic-philosophical and cultural factors that influence the work creation and the formation of the artist's idiostyle. Prospects in the discovery and study of modern writers drew our attention to the figure of the Turkish novelist Tuna Kiremitçi. His novel "Prayers Stay the Same" (2007) is characterized by the coexistence of worldviews of the West and the East, determining the specificity of the choice of expressive linguistic means that serve for the embodiment of the ideas. The aim of the given article consists in identifying the peculiarities of the author's style through complex analysis of the novel "Prayers Stay the Same" and singling out corresponding linguistic means. Kiremitçi's idiostyle is characterized by the creation of a figurative system due to the author's philosophical and religious views and genre-compositional features of the novel. Individualization of the style is facilitated by linguistic and stylistic means, among which the authors singled out toponyms, anthroponyms, foreign vocabulary, and youth slang as the most frequent ones. Linguopoetic features are marked by the use of

language tools that have an aesthetic impact on the reader. The image of Istanbul reflects a set of cultural and personal traits, reveals historical events, promotes the formation of the heroines' characters as well as conveys their spiritual secrets. The color of Oriental life is manifested in dialogues about the Turkish language and traditions, in quoting famous Turkish artists. Phraseologisms convey cultural and aesthetic values, outline the observations and worldview of both the Turkish people and the author himself. Spiritual ideals and guidelines are broadly represented in the novel in the texts of prayers, which are the author's beliefs and searches for the answers for eternal questions, namely the essence of the prayer, faith, and the Almighty for an individual.

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