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COMMUNICATION “AUTHOR / READER” IN A CONTEXT AND FORMAL TEXT STRUCTURE (PARAMETER OF LITERATURE OF THE SECOND HALF OF THE NINETEENTH CENTURY)

Literary text has a specific addressing, “looking” for an adequate recipient i.e. a reader or a listener who understands the text and open for its influences... Conscious and reflective author’s interference limits the freedom of its possible interpretations by the recipient. In addition, the predictability of how a story will be developed minimized in the works of writers of the late nineteenth century. Thus according to H.-R. Yauss, it is about the horizon of unexpected [6, 399]. Thus, N. Hawthorne’s creative work combines real and illusory, fantastic and historic, because the deformations of the horizon are in the nature of things hoped for future hoaxes reader. In the story “The Great Stone Face” conflict based on the fact that a humble farmer Ernest heard from his mother the legend about a prominent man, deserving respect, and dreamed of its implementation. The main character himself became worthy of legend. In C. Bronte’s novel “Jane Eyre” reader’s expectations introduced in misleading way by Jane’s cousin – Saint-John, who at first seemed a perfect person, but it turned that he was inherent in spiritual static nature and fanaticism, passion for power, the desire to be higher.

Features of the text, in which the substance perfectly correlated with the characteristics of a work of art (combination of culture, authorship’s value, constructive impact on the recipient, reflexivity, creative redundancy, other author’s significance, exactingness to form) indicate that the text is not oriented on the signification but on sense formation. Literary work appears primarily in semantic dynamics; senses enliven vast associative field generated by the mental life of the author. Penetrating the commonly understandable system of values, meanings turn the text into a unique and irreversible event of author’s life. According to L. Vygotsky, “operation, which should be worked out to verify the significance of the material is completely analogous to the one through which we urge the importance of form. There we are destroying the form and convinced to destroy artistic impression; if we saving the form, move it to a completely different material, we are again convinced of distortion of the psychological action of the work” [1].

Text generates meanings in its direct reading surface layer, where they pour with the stream of links and definitions, and in the subtext layer that is read even with some effort. The author is not always subjective and irrational in a design of his own life in the text, while conscious, rational, reflective and objective in representing the time-space of his life there. Thus, in Franko’s prose at the turn of the XIXth and XXth centuries (“Blackthorn in Foot”, “Jay Wing”, “How George Shykmanyuk was toiling Cheremosh” etc.) mythological code reconstructs the way becoming a man himself through an authentic world and organize people in this world in a personal vision of the writer [2, 11].

In other cases, the writer reflexively, appealing to the subjective and objective space and time of their lives creatively forms an author's biography, thus being exposed to inadequate perception of the individual reader (a writer is identified with the image of the author or character for the recipient). Meanwhile, a similar situation is virtually impossible for the Ukrainian literature of the late nineteenth century, when the moral authority of the writer was so great, and the social significance of his spiritual mentor made an educated community. Ivan Franko figuratively spoke about the nature of the soul qualities of a writer: "Where the people are who have the ability to produce those deeply hidden treasures of their soul and give them an expression in understandable for everybody words" [4, 62]. It is, in fact, the motto of the sacrificial life of the Ukrainian writer, in fact doomed to self-restriction and struggle.

The text appears as a component modeling the projections of author's soul, introspection and selfconclusion, a way to represent yourself fully, realize own unity and distinguish own plurality, reproduce retrospectively the integrity of the experienced, follow autocentric life prospect. In this light the text is the author's life selfdevelopment. For example, a complex spiritual world of Emily Bronte directly embodied in the novel "Wuthering Heights", which tragedy connected with a violation of the harmonic principle in the human soul. Its characters are alone, their outlook unify a mix of pagan and Christian base.

Personality types of text characters and their forms (created by the author) of existence is about life and the rise before the individual reader as prospects. In the process of identifying active literary life hero goes on in the life of real people, and his qualitative determination and variation is in his switching into the mobile typological outline of their personalities. The real world reveals itself in the image of literature, that text can obstruct the author that strange existence that seems true for others with regard to rootedness in the objective world. Imagining, feeling, speaking, author creates his own model of real life so that his progress in the text dimension is entirely captivating. Then the identity of authors changed, writing itself became the primary way of living, sometimes more truly than the fictional reality. Paradigmatic view of this situation is Panas Myrny's double life (a serious official person and a national writer at the same time).

Foucault describes four principles that determine a system of discourses, united and fixed on a certain rational being that is called the author. Then the author can be defined as a certain constant level values; certain field of conceptual or theoretical coherence; as stylistic unity; defined as a localized cultural and historical moment and the meeting point of a number of events [5, 607]. The identification and separation of artistic vision and reality occurs at different stages of the creative process. Consequently, the artist understands not only purely artistic level of the text, but also delves into the scope of the general, universal, while being able to move away from the everyday life. His personality is generalized and it becomes more contemplative, theoretical. In this situation, it seems the author refuses to analyze reality, which was created giving it some spontaneous way to develop feeling its resistance, dissolves himself in another one i.e. in a narrator or a mystified person. Thus, for the imperial army officer Yuriy Fedkovych, the highest moral standards, declared in his stories, became the code of honour of Guzul.

The main hidden dynamic perspective consciousness of the writer is mediated antinomic trends developing in opposite directions and tends to the final point at which an effect of art or your own creative act of artistic consciousness could appear. In particular, the Danish writer J. P. Jacobsen in his novel "Fru Marie Hrubbe" combines the ideological and thematic and artistic heritage of his previous artistic heritage, from his early youth poetry and short stories. This other world, created by the author, goes beyond the bounds of the personality of the creator and tends to rejection, autonomy, self-worth. On the one hand, the writer to express personal, unique, own considerations, own artistic depiction of reality departs from the norms established in the literature before him. On the other hand, the reader understood and appreciated author's originality, the artist uses the aesthetic norm that functions during his creative period. This relationship determines the existence of a literary text. Therefore, a kind of narrative framework and style of "Folk Tales" by Marko Vovchock arised under the requirements of the time, so they were so difficult perceive, despite the obvious relevance, Ivan Franko's works.

The syncreticity of the text elements come from traditional and innovative, that are able to realize its complexity, multycompetence. It is, in fact, interrelated development of psycho-emotional structures of the author and the recipient. It's Important that exploring conceptuality, we primarily speak about the characterization of the work as a specific system of representation issues, not excluding the conceptual interpretation (forms of interpretation, specific content, ideas and means of expression and representation). Thus, in the novel by Charles Dickens "Dombey and Son" the author's concept is associated with the problems of the work. Interpersonal relationships, painfully perceived by the author (pride tragedy, tragedy of voluntaristic attitude to the fate of loved ones), rooted in the social issues that are topical even today. According to the writer, the society is coming to technocracy, while rapidly losing spirituality, sincerity, and humanity. A personal social conceptual model of the novel by B. Prus "Doll" is based on contrast that forms the melodramatic combination of personal experiences and social upheaval (the national liberation uprising in Poland). In the novel "The Life and Adventures of Martin Chuzzlewit" Dickens's focus of concept has a politological basis: which society model is more democratic. Equally innovative for literature the problem about a function of press in public life is, in particular, names of newspapers are very eloquent such as "New York dump", "New York brawler". The concept of a novel by George Eliot (Mary Ann Evans) "The Mill on the Floss" is also syncretic: the author artistically examines the problem of inheritance in a social context.

In modern psycholinguistic science essential characteristics of a literary text that compose its integrity, scientists consider the presence of the leading motive, holistic plan, thematic center, the main semantic lines, strict semantic hierarchy, explicit final. According to Ya. Parandovsky, writer's wealth does not depend on the diversity of experience and the breadth of his introspection: the larger is the world inside him, the more abundant is the material that feeds his work [3, 77]. Therefore a special place in the force field of the Ukrainian literature of the late nineteenth century a subjective principle of the author occupies. Hence it is the separation of motivations conditioning unity of the text, the polarization of binary textual oppositions of communication patterns, the universalization of

artist's ability to aesthetic judgment and aesthetic modeling through the author's intention. Literary work is the form of contact between a writer and a reader, the result of individual creativity socially conditioned and enriched with appropriate capacity for influence. It is clear, therefore, that it must be evaluated according to the aesthetic features of ideological interpretations, clash of the artistic code with the overliterary reality.

Key aspects of the creative process are associated with the characteristics of the text as a complete literary work, dynamic communication unit of a higher level. Understanding the text as "text in action" leads to the actualization of its functional aspect and orientation of text in a communicative process (relationship "author – recipient"), in addition, accentuate the text pragmatics. The functionality takes into consideration the previous conditionality of author's choice of various means of expressing the semantic structure of a text and its specific genre purposefulness. Along with that the actual choice of genre and text dictated by a real communication, so extra- and intratext features are included, the individual components of the text are considered from the perspective of their role in the organization of the whole. Then the actual content as a text is revealed, because speech marks in it specify their meaning through correlation with other language characters, engaging them in a special, peculiar relationship to the text; updateding, for example, one of the possible meanings of the word or the whole word changes its value under the influence of the context.

The writer represents the common aspiration expressing himself, his world, and this is the subject to the natural pulses of human nature. At the same time he had become the mouthpiece of those who might not know how to express themselves [3, 35]. Author's attitude to the subject, the author's intention makes it possible to go beyond the actual structural characteristics of the text and understand the conceptual categories, including art space and time. Instead the profanity or disrespect of cultural and historical assessments of the era hinders the interpretation of the text. The equally important the aspects of semiotics are, which are tangent issues related to the subject (by the author of the text), by the addressee (the reader) and their interaction in the act of creativity. The subject (the author of the text) determines not only the goals and objectives of the creative process, but the genre as a type of artistic action, attitude to that reported axiological aspect, i.e the evaluation of a text or its full lack; emotional emphasis during the design of the text. The recipient (reader) interprets the text and generates indirect and hidden meanings experiencing intellectual, emotional, aesthetic impacts of the work. The interaction between an author and a reader set as imagery in the text, its relationship to the ideological and thematic aspects, focusing on the typology of reading engagement. The writer can program the reception, modeling ideological and thematic emphasis. William Thackeray in his "Vanity Fair" distorts the perception of history. The novel emphasizes for the author the identity of events that determine the fate of Europe, and the privacy of alleged inconspicuous life of characters in Britain.

This point is characterized especially for recipients who consider a text as a basis of their own practice of identification with the figures which they operate, and the events that occur. Text as a functional and semantic structural unity has certain rules of construction, identifying patterns of semantic and formal connections of component units. The

mechanisms of text formation changing focus are as usual random and they act towards the creation of different types of the text. Thus the whole stops to be a unity and loses its integrity. Its integrity and consistency are two different aspects of a single reality. These fundamental points actually complement one another in significant inconsistency: if the systems are based on the opposition relations, the foundation of integrity is dominant; if the system is remarkable by its handling (links and relationships between the elements are subjected to very specific backbone rules), the integrity of the designated self-development and, consequently, the ability to modifications that are not expected systemic by the systemacy. The system is subjected to entropy, the reduction of spontaneous organization and the integrity is inexhaustible at the same time and, as a result, is beyond the entropy: so either the integrity takes place where any part of it has the properties of a unity, or it does not hold at all.

Unlike systemacy acting as a subject and indirect sequential (stepwise) distinguishing and logical examination, individual integrity is the subject of direct and momentary aesthetic vision. In particular, the art form is always characterized by a certain inner unity, commitment, integrity, organic structure; the concept of acceptance is derived from the concept of integrity and meaningless, being taken out of it. The same principle of integrity can not be implemented in the methods chosen by the poet, as he is just someone who actually led this choice. The author defines the objectives, purpose, meaning perceived not as an abstract formula but as an organizing specific and semantic boost.

The fundamental integrity of the text is the man in his particular spirituality and subjectivity of human personality. So, finding out the level of integrity of a literary work, we determine that it belongs to the type of art historical awareness and identify generic and the specific work of its genre as a type of artistic integrity.

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