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ALL HUMANITIES PREREQUISITES OF STUDYING AUTHOR'S STYLE IN MUSIC

The article studies and summarizes the linguistic, literary, aesthetic, psychological, sociological, philosophical and cultural approaches to the phenomenon of style. The multiplicity of its interpretations offered by various sciences show the ambiguity of this phenomenon, which, on the one hand, makes it possible to identify various features and qualities of style, on the other hand, allows creating and defining a single set of problems associated with the processes of style formation. The author devotes a special place to the study of the problems of the individual author's style in artistic creativity (music), the identification of common positions, characterizing the author's style as a system of substantive and formal (language) characteristics.

Keywords: style, idiostyle, style formation, individual author's style.

Despite the fact that the experience of the study and understanding of the musical style phenomenon has several centuries, the scope and content of this concept, the functions of the phenomenon denoted by it, its structural characteristics remain, in our view, insufficiently studied, and therefore – debatable. There are many studies, where the problem of musical style appears in various aspects. However, there remain the questions referring to the development in the context of dynamics of the humanities, art and culture.

Style is a phenomenon that manifests itself in all spheres of human activity. It makes the organic connection between human, culture and society, integrating the multiplicity of its aspects. The ambiguity and inconsistency of this concept is shown by its application in rhetorics, linguistics, aesthetics, psychology, poetics, sociology, philosophy, cultural studies. Borrowing this concept from each other, the above sciences inevitably include it in their categorical apparatus. In addition, each of them, as it develops, on the one hand, brings something special into the interpretation of style, revealing certain characteristic aspects of this phenomenon, on the other hand, gradually forms a single range of problems associated with the processes of style formation.

So, one of the fundamental works devoted to the issues of studying style is the study of A. Losev "The problem of artistic style," in which the author gives a historical overview of the plurality of interpretations, opinions taken from various lexical and encyclopedic sources, and the comparative analysis of the theory of style developed by the scientists of the past years. In the second part of this work, which is called the "Theory of the artistic style" a classification is given of primary

artistic style models and the examples of modern classifications of artistic styles. Based on so many interpretations, judgments, the author finds it impossible to create a general theory of style and write a common history of the doctrine of style [Loginova V.O. On the musical composition of the early XX century. On the problem of the author's style: V. Rebikov, N. Cherepnin, A. Stanchinsky: abstract of a thesis ... Ph.D. in History of Arts: Spec. 17.00.02 "Musical Art" / V. A. Loginova – M., 2002. – 20 p. – Access: <http://www.dissercat.com/content/o-muzykalnoi-kompozitsii-nachala-khkh-veka-k-probleme-avtorskogo-stilya-v-rebikov-n-cherepni>, p. 3]. Of the many meanings of style were chosen those more in line with the subject of this scientific discipline.

E. Ustyugova in her book "Style and Culture: Experience of construction of general theory of style," analyzes the grounds of building a general theory of style. The author reflects on the experience of research of style in various humanities, justifies interdisciplinary and the philosophical-categorical status of the concept of "style", the place of theory of style in the system of humanitarian knowledge as a link connecting the philosophical anthropology, the philosophy of culture, aesthetics, develops the methodology of general theory of style. Ustyugova also considers the typology of style manifestation in the history of culture in close connection with the contents of the basic functions of the style in culture – identification, organization and communication (for more details on this see [Ustyugova E. Style and Culture: Experience of creating general theory of style / E. Ustyugova.– St. Petersburg.: Publishing house of St. Petersburg University, 2006. – 2nd ed. – 260 p.]).

Since the mid-XX century, according to Ustyugova, the established at that time and so fairly multiple-meaning scientific idea of style is almost not replenished with new interpretations; at the same time, there is a feeling of exhaustion of traditional approaches and hopelessness of solving the internal inconsistency of different positions.

Continuing reflections in this direction, the author speaks about the need which occurred in the second half of the XX century for historical understanding of the difference between the classical and the modern interpretation of style. Thus, from the "classical" point of view, style appears as a form of combination of the objective with concrete-subjective and as a structure, which gives unity to culture. The modern interpretation of the style can have a person's comprehension of his

being as own subjective reality; the essence of culture comprehension, by understanding aimed at the search for meanings. Here redefining occurs of the essence and function of style – it is interpreted as interpretative mechanism, defining the semantic field of culture in the process of inter-individual interactions. Thus, the scientists' attention from the traditional manifestation of style (style of culture, style of art, style of thinking) switches to the phenomenon of life-style, considered in the context of "life activity." Therefore, the traditional interpretations today lose theoretical significance and need historical-theoretical discussion of classical and modern study of style.

Against the background of the set of views and interpretations of style by various scientific disciplines, it is possible to identify the following common features:

- 1) the term "style" is used for the classification and typological tasks;
- 2) the study of this phenomenon is limited by the framework of certain subject-content area of one or another discipline (psychology, sociology, science studies, etc.);
- 3) the history of style study is considered within a particular field of knowledge (it is primarily about aesthetics, cultural studies);
- 4) the prevalence of one of the four basic approaches to the problem of style (structural, descriptive, typological, functional, deterministic) in different disciplines. Therefore, with the help of style material ordering occurs, serves as the principle of form organizing and the mechanism of activity regulation, is the sign of the determination of internal connections by the external ones.

Let us see how this phenomenon is understood in different sciences. The Ancient Greek period in the area of rhetorics and linguistics refers style to beauty, unity, clarity, encouraging to cause a range of emotions, due to increased interest to the word, a special, axiological value of the latter (in accordance with the laws of rhetorics). In Aristotle's interpretation style means the feature of language form, mode of expression, manner of speaking. The philosopher emphasizes that "the power of speech is more in style than in thoughts" [Ustyugova E. Style and Culture: Experience of creating general theory of style / E. Ustyugova. – St. Petersburg.: Publishing house of St. Petersburg University, 2006. – 2nd ed. – 260 p. , p. 9].

According to the modern rhetorics, style appears as the interaction of text and its personal perception; here is considered the issue of the emergence of the probability of the existence of contexts, contextual meaning, born by a field of meanings (variety of styles – E. Ustyugova). In other words, style is more and more individualized, becomes the so-called "individual style."

In the analysis and understanding of the issues related to the personality, thinking, behavior, language, the concept of "style" turns out to be necessary and in psychology too. According to the understanding proposed by G. Buffon, style involves the manifestation of all human abilities, forming his integrity: mind, talent, taste, soul, that is, "style is the human himself." This brief definition contains an important point about the close connection of artistic style and individual uniqueness, peculiarities of the personality, character, temperament, beliefs [Ustyugova E. *Style and Culture: Experience of creating general theory of style* / E. Ustyugova.– St. Petersburg.: Publishing house of St. Petersburg University, 2006. – 2nd ed. – 260 p., p. 20].

In recent decades, the concept of "lifestyle" has come into use related to the characteristics of individual and group behavior. On the one hand, style is a way to experience life by a person, on the other hand – a way of person's representation. The style of a subject for the subject himself cannot be analyzed, but it becomes apparent and can only be perceived by another person. Therefore, with the help of style people represent the world, being a sign of the universal human language and use it not only as a way of expressing personality, but as a method of its construction – human creates his style as his life's project. So, style can be considered as the basis of self-determination of human in the world, in the axiological space of life [Ustyugova E. *Style and Culture: Experience of creating general theory of style* / E. Ustyugova.– St. Petersburg.: Publishing house of St. Petersburg University, 2006. – 2nd ed. – 260 p., p. 22].

The world-view, which has become the basis of style integration of human, promotes the application of the concept of "style" in the "psychology of thinking." The style of thinking, above all, is understood as a mental, cognitive process, aimed at regulating the activities of human, his thinking, creativity. In such a narrow interpretation the cognitive approach to studying style is observed.

Thus, the problem of style in psychology arises and is seen as the problem of consciousness, self-consciousness, thinking, behavior of human in the context of the problems and the meaning of his life.

Thinking, behavior, typical for understanding of consciousness in the philosophy of the XX century, are indivisibly integral for the human who seeks to find the sense of the world, life and find his place in it. Comprehending the meaning of objects, activating their consciousness, people can be understand both themselves and each other. Style here is the essential concept addressed the problems of consciousness and *self-consciousness*, and thinking appears the determining factor in forming the culture of human behavior, lifestyle, style of scientific thinking, etc. In this understanding style performs the function of the unity of the world view, it appears as a form of life promoting the integrity of the person experiencing the world. Therefore, the style of thinking here is the principle of constructing the consciousness operation at all levels: attitude, creative consciousness, self-consciousness.

Interest in the category of style in cultural studies appears at the junction of the two directions in studying culture: philosophical-theoretical and historical.

The category of "style", first of all, appears necessary in the study of the historical development of culture. The most important position here is a view of culture as an important source of style manifestation, ensuring the integrity of the cultural epoch [Ustyugova E. *Style and Culture: Experience of creating general theory of style* / E. Ustyugova.– St. Petersburg.: Publishing house of St. Petersburg University, 2006. – 2nd ed. – 260 p., pp. 36].

In connection with need for characterizing culture from the perspective of generalization of empirical experience and the historical existence there appear several approaches to the concept of "style of culture." Firstly, style is considered as a single type of form-making of the world spirit. This interpretation is determined by Hegel's idea of the unity of the spirit, forming cultural integrity. Secondly, style is understood as internal construction of elements, by means of which it is possible to differentiate the historical types of culture. Thirdly, style, in terms of the philosophy of life, is presented as an integral characteristic of the subject of culture, that is, style is the unifying factor of all manifestations of culture. O. Spengler states: "style combines the whole complex of culture manifestations in one "huge integrity of emotional expression", giving its forms a

specific and unique unity of appearance" [Spengler O. Decline of the West / O. Spengler. – M.–Pg., 1923, p. 291].

Since the 1920s, many researchers, in particular, A. Lunacharsky, J. Joffe, V. Fritzsche, F. Schmitt et al., with the help of style sought to consider the general principles, regularities laid down in the contents of culture. That is, in their opinion, *style* was interpreted as the law of sociological generalization and as a socialized means of expressing certain ideology [Ustyugova E. Style and Culture: Experience of creating general theory of style / E. Ustyugova.– St. Petersburg.: Publishing house of St. Petersburg University, 2006. – 2nd ed. – 260 p., p. 37]. Later culturologists' opinions regarding the unity of style of culture were divided. Some come to the conclusion that the concept of "style of culture" is used only in a metaphorical sense, others continue to prove its real content in their theoretical studies.

The idea that style has disclosure of the forms meaning, that style expresses the symbol of culture, belonging to O. Spengler, has become the most significant for most future researches. Researchers emphasize that *style* – is the embodiment of meaning of the culture of religious, moral and aesthetic, social, psychological content¹.

In the process of studying the "style of culture" was revealed the duality of its meaning, formed by the principle of self-awareness and cognitiveness in subsequent study. Both of these meanings are consistent with the holistic view on style that is understood, at the same time, as a dynamic structure.

Based on the fact that the study of culture category of style appears one of the most important characteristics, we can speak of the existence in this case of three main research areas of addressing the concept of "style". Firstly, style is interpreted as a symbolic form with deep content of the historical development of culture as a whole. Secondly, style is seen on the dialectical level also as a form of culture organization. Thirdly, from the perspective of modern cultural studies, in historical-cultural process the anthropological basis is emphasized, where human appears as the language of culture and culture serves as a method of his historical spiritual self-realization. Thus, the problem of style in cultural studies cooperates

¹¹ It should be stressed that in determining the stylistic characteristics of culture one must be based on all sorts of meanings, and not from any one. Hence, the epoch of culture represents layering of styles and structures in which each style serves as a member of intra-style dialog.

closely with the study of style in other areas of culture (primarily the artistic and cognitive ones).

In connection with style belonging to the methodology area, it should be moved into the sphere of science self-organization. Such an understanding is being developed in contemporary cognitive paradigm that moves away from addressing the issues of truth and knowledge of reality that distinguished science itself from non-science.

Some scientists speaking about individual style in the sphere of cognitive activity, find its manifestation in the creative beginning of the knowing subject. In this understanding primarily important become embodied in it (style) creative abilities, constructive abilities of scientific thinking. Style extends into a number of major categories by art history and aesthetics.

The study and understanding of style began in the period of poetics establishment as a science of poetry. It is in poetics that style is interpreted as an integration of thoughts, actions, characters, being the basic principle of integral organization of the work of art, where beauty joins the inner and the outer, meaningful and formal².

Consequently, style becomes the central category of art, since everything in art – material, expressive means and content – determines its existence and is aimed at creativity of certain meaning. The interpretation of style has always been connected with the consideration of the essence of art, since various perspectives of style research became the epicenter of the problems of art itself. This was manifested in the creation of various classifications related to ordering the diversity of art manifestations: genres, techniques, trends, schools, etc. In addition, the evolution of styles is becoming one of the fundamental factors of the predestination of art, its historical development; the problem of style functions is considered from the point of view of the problem of art functions. Thus, the concept of "style" permeates in all the areas of art history.

So the proposed review of the studying the problem of style in various sciences suggests that style is a complex and multi-functional phenomenon. Each discipline considers style in different aspects, but a general trend is seen of the development of ideas about style. Initially limited by inter-disciplinary frameworks this concept subsequently shows the tendency of going beyond their borders, as it

²²It is style that is the guiding principle of the organization and the construction of a work of art.

takes philosophical attitude to the concrete-substantive material and does not contradict the research methods within a single science.

All humanities, keeping their special focus, further find the need in each other and give rise to particular interdisciplinary new formations: historical psychology, sociolinguistics, psycholinguistics etc. Each of these sectors needs its own categorical apparatus consistent with the objectives of this sphere of knowledge and aimed at the comprehension of the triad "human – culture – society"³.

The above review shows that in the field of art history, language study, literature, linguistics and other sciences style issues are covered deep enough and it is difficult to find a more multiple-meaning and contradictory concept and phenomenon than style. In numerous definitions common features of different styles and formations stand out, including author's style system: interdependent unity, totality, wholeness, organicity, objective regularity, immanence of development.

A special place in the style hierarchy in literary criticism and linguistics is occupied by the author's style. Today, there are many definitions of individual author's style⁴ in which common positions can be defined, characterizing the style of the author as a system of substantive and formal linguistic characteristics, inherent to the works of a particular writer, which makes the embodiment in these works of the author's way of linguistic expression unique.

The "Concise dictionary of literary terms," defines the author's style as "a set of basic ideological-artistic peculiarities of the writer's work, repeated in his works, the basic ideas that define the world-view of the writer and the content of his works, the range of subjects and characters he usually portrays, his typical artistic means, language" [abstract of thesis. PhD in Philosophical Sciences: spec. 09.00.03 "History of Philosophy" / F. Efremov – Tver, 2010. – 20 p. – Access: <http://www.dissercat.com/content/problema-postmetafizicheskogo-stilya-myshleniya-v-zapadnoi-filosofii-vtoroi-poloviny-20-go-n>, p. 146]. Consequently, the individuality of author's style is in the availability of a specific set of author's stylistic devices, is characterized by having a certain principles of selection and

33M. Bakhtin calls such knowledge "humanitarian thinking" [Lotman Yu. Semiosphere / Yu. Lotman. Semiosphere. – S. – Petersburg: "Art – SPB", 2000. – 704 p. , p. 63].

44See the studies of V. Vinogradov, E. Goncharov, V. Grigoriev, A. Efimov, Yu Karaulov Y. Tynianov A. Chicherin, R. Jacobson and others.

combination of various linguistic means and their transformation in the concept proposed by the author.

In some cases, in modern philology the concept of *idiostyle* (from Greek *idios* – own, specific) is applied, which, like the author's style has ample abilities in terms of expression.

As pointed out by one of the founders of the doctrine of *idiostyle* V. Vinogradov, "The concept of style of work, although associated with the ideological content of the work, but, above all, is inextricably linked with the individual-author's system of graphic and expressive means, opposed to other homogeneous individual systems" [Vinogradov V. The problem of authorship and the theory of styles / V. Vinogradov. – M.: Goslitizdat, 1961. – 614 p. 79].

A. Chicherin gives figurative metaphorical definition of *idiostyle* "Individual style is a poetic thought in its action, its rhythm, its tenacity, weaponedness, its ability to understand the world and the transfer of concentrated energy of spirit" [Chicherin A., p. 233].

L. Georgiev defines *idiostyle* as "the aggregate of all the ideological-artistic peculiarities in the writer's works, serving as a unity of the distinctive and the individual in the themes, of the ideological content, artistic method, genres of works, images, artistic means and language" [Literary encyclopedic dictionary / [Under the general editorship of V. Kozhevnikova, P. Nikolayeva] – M.: Sov. Encyclopedia, 1987. – 750 p., p. 19-20].

Idiostyle of a specific author takes a strong individual features; stylistic experimentation becomes bolder, and sometimes the formation of an entirely new <...> style becomes almost the main aim of a poet or a writer, and through the formation of *idiostyle* occurs self-expression and actualization of the author [Literary Encyclopedic Dictionary, p. 420-422; Essays on the history of the language of Russian poetry of the XX century. Poetic language and *idiostyle* / V. Grigoriev, I. Kovtunova, O. Revzin et al. [Ed. by V.P. Grigorieva] – M.: Science, 1990, p. 56]. On the one hand, *idiostyle* is determined by general processes of the development of art and the regularities of the broader stylistic systems: artistic trends, national and epochal. On the other hand, any historical style is composed, in its turn, of separate, individual-unique styles of creative personality.

In our view, philology applies several *identical* in content terms, the "coverage area" of which are the problems of relation of form-making (speech,

language) means and figurative-sense side of the writer's or poet's creativity: *author's style, individual-author's style (individual author's style), idiostyle*. The latter, however, has a narrower meaning of a verbal form of expressing author's individually preferred linguistic means and their grammatical and lexical meanings.

Summing up, we can confidently state that the panorama of style in the humanities is composed of a multiplicity of artistic trends, schools, groups, individual authors' styles, and the concept of "idiostyle" is interpreted as the entire set of linguistic means of expression of the author.

"Author's style" is the concept that has been only recently used in musicology. The development of the author's style is carried out in the studies of A. Marcinkiewicz, V. Loginova, E. Pirayeva [<http://www.dissercat.com/content/khorovoe-tvorchestvo-efrema-podgaitsa-osobennosti-muzykalnoi-dramaturgii-i-evolyutsiya-avtor>, <http://www.dissercat.com/content/aleksei-muravlev-cherty-stilya>, <http://www.dissercat.com/content/o-muzykalnoi-kompozitsii-nachala-khkh-veka-k-probleme-avtorskogo-stilya-v-rebikov-n-cherepni>]. At the same time, in musicology there is still no study that would offer a holistic view of the phenomenon of author's style in music. Its inexhaustible depth has not yet found a proper generalization, whereas the study of this phenomenon, which occurs on the basis of a kind of relation of traditional and innovative expressive means of and techniques, appears to be very promising.

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