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## Section: WORD AND TIME

### THE I-AUTHOR IMAGE IN THE STRUCTURE OF LITERARY DISCOURSE

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**Abstract.** The article studies the basis of the functional use of the author's self-image (I-author) as a constituent part of the literary discourse. The literary author's position is based on them being the subject of study, a generalized carrier of the national culture of a certain period; this image may lose their personification features and become the interpreter of the traditional knowledge. At the same time, the author's perception as the one conveying artistic relies on the theory of communicative activity, narratology, linguopoetics, stylistics, psycholinguistics, etc.

The image of the I-author is perceived as a "mask" structured in the text, a carrier of a literary meaningful I-position, subjective intentions, and this figure hides an idealized author in various implementations on the one hand, while on the other hand it is a narrator close to a real or fictitious character, kind of a phantasmagorical figure. In any of its artistic incarnations, this image is relative, transformed, combining the features of various actors – an agent, character, witness, lyrical hero, who get changed in the process of becoming various positive, negative, or phantasmagorical figures. The position of the I-author as a part of the text creation process acquires different formal features; however, even when they try to avoid the role of an active figure the functional meaning remains and is felt at the level of deep meaning and subconscious understanding.

Changes in the stylistic function of the I-author are caused by the desire to identify themselves as a character of the story, the one chosen because of the conditions of conveying the I-author position, as well as subjective-evaluative intentions, at least to some extent. The variability of this image embodiment relies on the discursive possibilities of it being included into a certain prose, poetic, or dramatic context, based on the description of contemporary or historical events, the desire to be or not to be relatable to the reader, to become similar to "others" or to rise above the cultural, educational, and social level of the reader. The indirect influence of the target audience is reflected both in direct "communication" with the recipient of the literary text and at the level of striving for mutual understanding, taking into account common semi-known moods and experiences, and ultimately at the level of a common linguistic world picture reproduction.

**Keywords:** author's self-image (I-author), discourse, text, image, author's intentions, narrator, character, reader.

## 1. INTRODUCTION

The theoretical explanation of the Author-Text-Reader system ratios opens the prospects for the Author's position determination as a generalized functional subject, an abstracted expression of values, so as a joint product of communicative activity. In this sense, the Author serves as an embodiment of the ideological level of national culture, reproducing the polycode thinking, traditionally relying on a certain period of social development. The spread of the ideas denying the author's personification as the creator of a common text, which found implementation in the well-known formula "Death of the author" by Barthes (1984), in particular, affected the text medium interpretation as a fiction, a function, as an interpreter of traditional knowledge, at least in a certain sense.

According to Foucault (1988), for example, the author does not precede the text, yet he is a functional principle that allows limiting free circulation and imagination manipulation in their culture. At the same time reducing the Author's figure to the role of the cultural environment regulator leads to the limited interpretation of many theoretical provisions of discursive analysis; in particular, they pose the following questions: who is the one that really speaks?, is it really them or someone else? how much authentic or original is it?, which part of the deep "self" do "they" express in the discourse? (Foucault, 1988). This approach results in a more complicated study of the text formation process as it is, both in the direction from the author to the reader and vice versa – in the direction the potential reader influencing the author.

One takes into account the interpretation of the Author as a functional expression of generalized meanings in the study of author's language and way of thinking at various levels of discursive analysis, since the narrator position provides an opportunity to outline the cultural, chronotopic parameters of the description, to characterize the principles and means of author's formation, and to determine the priorities and ways literary directions and associations develop in a certain segment of social life. There appears an opportunity to project a particular author's position in order to elaborate the principles of literary discourse in the light of communicative activity theories (Batsevych, 2009), idiolectic discourse analysis (Kononenko, 2021, pp. 14-15), narrative studies (Tkachuk, 2002, pp. 82-83), linguistic and stylistic dimensions (Yermolenko, 1987), auto-semantic and mono-semantic units (Kondratenko, 2012, pp. 236-238), etc.

The generalized image of the I-author is outlined as a "mask" structured in the text, a bearer of an artistically meaningful I-position, which is, on the one hand, the idealized Author in various hypostases and implementations, either named or not, close to the real narrator or a character, a witness, etc., masked in a certain way, but, on the other hand, this image is relative, fictional, conjured up in any of its artistic incarnations. The different ways of the author interpretation in the I-image aim at getting closer to the reader's perception of the artistic reality in the illusionary world of the given text.

## 2. ANALYSIS AND DISCUSSION

Introduction of the author's image into the text contributes to the perception of the artistic reality as an external real one, referentially relative, probably "believable", and it is the I-position bearer that takes on the responsibility for it. A story told from the first person is meant to create the "authenticity" impression, despite the fact that at the deepest level the reader is aware of it being fictional, no matter what the "I" of the story assures of. There comes into being the literary picture of the world, inspired by the author, and it becomes the medium of the author's intentions of the encoded concept.

The text also reveals the artistic position of the I-author who reproduces the national-cultural environment, in particular, it can be traced in the author's aesthetic and artistic interpretations by

means of the system of functional-semantic, linguistic-poetic, stylistic, standardized and original devices means and techniques, aimed at the traditional aesthetic needs of the reader with possible deviations caused by certain peculiarities of the category of information recipients, namely, in terms of age, social standing, cultural and educational backgrounds, for example, youth etc. Outlining of the target reader audience of the text author implies that that certain readers are capable of deciphering the author's intents, encoded meanings, and ultimately they get aesthetic pleasure and emotional sublimity from the story told.

In this sense it is definitely necessary to pay special attention to the characteristic of the classical paradigm of Ukrainian literature long-standing practice of communication of the I-author with less than sophisticated readers audience, to a certain extent, with the general public; it has had the purpose of reaching mutual understanding, and has been aimed at the perception of artistic reality as a vitally reliable one, the one capable of upsetting or comforting an average reader. Representatives of the national tradition employed the I-author method of story-telling in order to appear closer to the readers' needs and emotions, them being capable, for example, of understanding pathetic rejections, sentimental characteristics, constant references to bitterness, pain, and suffering of the characters resulting from their social and psychological oppression.

In terms of textual emotives, let's consider an abstract from the text by M. Kotsiubynskyi: *Посеред хати, на великому подвійному ліжку, на білих ряднах, лежить моє кришенятко, уже посиніле. Ще дихає. Слабий свист вилітає крізь спечені уста і дрібні зубки. Я бачу скляний уже погляд напівзакритих очей, а мої очі, мій мозок жадібно ловлять усі деталі страшного моменту...* («Цвіт яблуні») // [ *In the middle of the room, on a large double bed, on white linen, there lies my little angel, already turning blue. There are still signs of breathing. Weak raspy breaths wheeze out through the chapped lips and tiny teeth. I can see the already glassy look of the heavy-lidded eyes, but my eyes, and my brain, greedily absorb all the details of the terrible moment...* ("Apple Blossom")]. The narrator reveals the selfish position of the observer, who is capable of heartless account of the tragic events, yet there are present strong emotive motives. One creates a profoundly meaningful image of the reader as a sensitive, friendly, and deeply compassionate person.

The I-author of the classical paradigm with a similar perspective serves as an agents "dissolving" in the character of the introduced narrator, merges with them within the confines of the same person, be it a peasant, a woman, an old grandfather, a child or, say, a phantasmagoric person. The ontological comprehension of the narrator makes it possible to qualify the I-author as someone who "similar to the others" (Ricoeur, 1990), as P. Riker puts it. In reality the I-author is usually intellectually superior to the narrator, however the aim is reached, and the description is plausible. To illustrate, Marko Vovchok uses this approach to the "I" in texts to create a believable character of an exhausted peasant woman, worn out by toil and misfortunes.

Other, modern stylistic approaches open up prospects of including any kind of an I-author into the text in any way possible, while all depends on the author's wishes, vision, and intentions. For example, in the story of V. Shevchuk it is an "educated" cat that takes over the narrator's functions are by a "scientist" cat, and in his endless internal monologue includes all kinds of "intellectual" reasoning: *Через це волюю аніматично себе збуджувати, відчуваючи при цьому непростий психічний стан: гострий рух крові у тілі і те, що називають аналюзією, тобто сильним упередженням. [Because of this, I prefer to rouse myself animatically, while still being in a difficult mental state: feeling the rash movement of blood in the body and the so-called predisposition, a strong bias.] This "wise" cat is quite skeptical about people's lifestyle and behaviour: <...> вони, люди, страшенно кумедні і не завжди є змога їх збагнути; <...> вони, люди, чомусь вельми обмежені при оцінці наших гастрономічних вимог та смаків (В. Шевчук. «Маленьке вечірнє віконце»). // [<...> they, people, are terribly funny and it is not always possible to figure them out; <...> they, people, are for some reason quite limited in assessing our gastronomic requirements and tastes (V. Shevchuk. "A small evening window")]. The cat follows the*

love story of his mistress, he is feels involved in the turmoil of her emotions; eventually his intents find their ways into the reader's perception.

If we consider the image of an author in the novel by O. Zabuzhko, we may see that while it is overflowing with the seemingly high registers of frankness, self-analysis, and sincerity, up to the revelation of the intimate life details, and the "evisceration" of the inner self, this discourse still should be perceived as an artistic game, with a flavor of female coqueting, hyperbolisation, and imitation of female exaltation. "Masked" as a character, the author turns into an author-agent, yet there is still a certain boundary between her and the reader. Compare: <...> *зростає, пречудовий світе, от, власне, і все, що я хотіла сказати, дякую за увагу, леді й джентльмени, приємного вам польоту* (O. Zabuzhko. «Польові дослідження з українського сексу») // [<...>; cf.: *grow, oh the wonderful world, that is, actually, all I have wanted to say, thank you for your attention, ladies and gentlemen, have a pleasant flight* (O. Zabuzhko. "Field Studies on Ukrainian Sex")], where the "I" acts as a witness to the events.

The position of the I-author that combines the features of a real narrator, a character or a witness, or even several people in one literary entity remains rather blurred, not outlined in textual implementations. There are also situations in which the main functions of the I-author as a real text character is to discreetly join the world of artistic reality and become the narrator, or at least a hidden participant in events. The main purpose of such an role of the author is to prove the "authenticity" of the reported, while there still prevails a noticeable detachment of the narrator from the unfolding events. On the outside, this position of the narrator seems to be passive, yet, while its discursive function is presented only as the observational one, its role increases dramatically due to subjective and evaluative intents of the author.

In the following example, the I-author remains in the position of the witness and observer of the events that took place in Halychyna (Galicia) in the post-war period, when he recalls his first childhood memories: *Я зненацька прокинувся і несамовито розверещався. Мама, зірвавшись на ноги, кинулася мене заколисувати, але я не те що не вгавав – моє волювання, накриваючи мене з головою навіть не дев'ятим, а дванадцятим валом, лише набирало гучності й розпачу.* // [I suddenly woke up and started crying uncontrollably. My mother, startled, rushed to me to put me to sleep, but I did not calm down – my wailings, overwhelming me not simply like the ninth wave, but the twelfth one, only increased in volume and despair level.] However, according to the text, this is the means of reproducing of the chronotope coincidences with the events in the text: *Тієї самої серпневої ночі, коли Богдан Сташинський з Інгою Поль вислизали в Західний Берлін, а за їхніми спинами почала блискавично рости Стіна, мені виповнилося рівно рік і п'ять місяців* (Ю. Андрухович. «Коханці Юстиції») // [On the same August night, when Bohdan Stashynskyi and Inga Paul sneaked into West Berlin, and the Wall began to grow with the lightning-fast speed, I turned a year and five months] (Yu. Andrukhovych. "Lovers of Justice"). The author is a real person and at the same time an outsider narrating about the events of the past, and these two personas merge into one image of the I-author narrator.

Literary I-author, embedded in various discursive ways, can stray away from direct "communication" with the reader; they can become a third-party observer, an indirect medium of certain character's position in the events, and that creates grounds for dual interpretation: the intentions of the real author are hidden, yet they yield deep positives and negatives, as well as multi-code contexts. For instance, the discourse of "Confession" by V. Shevchuk is based on the duality of the composition structure: on the one hand, there is a description of the village events coming into being after the appearance of a strange man there, on the other hand, the text includes long monologues of the "newcomer", not directly related to the described events; these are memories of the past, associative parallels, yet it is that they are perceived as the most sincere confession. The author appears to be mentally hidden in the gap of the subconscious: *Не йшов я на*

суд, а тільки на сповідь, бо хотів очистити душу. Хотів, щоб хтось сторонній вивірив мій біль і визначив, скільки і якої вини маю я спокутувати <...> На мить мені стало боляче, але тієї ж хвилини я зрозумів, що ми конче мали зійтися, бо ми в цьому світі, панотче, одна душа // [I did not go to the trial, but only to confess, because I wanted to relieve the soul. I wanted someone to access my pain and determine how much guilt I have and what to atone for <...> For a moment I felt hurt, but that very moment I realized that we were meant to meet, because in this world, holy father, we are the same soul] (therefore the same soul is a generalized unity with others, those who listen, perceive, experience pain and sadness).

Choosing a certain image of the narrator, often far from the real author, referring to the particular set of imagination-infused features, the I-author seeks to reproduce the peculiarities of the linguistic thinking of this quasi-author, adapting to their manner of speech, reflecting the image of this "character", who is aesthetically close to the reader's cultural environment. This reversed movement, induced by the potential reader's influence, his way of thinking, literary tastes and preferences, can be of different scales and incarnations: at times they are unnoticeable, but for the most part so significant that one clearly sees the narrator hidden behind them. Under the conditions of high level of representation of the other person, the stylistic I-author does not disappear: the author's word and the other person's manner of presentation ensure the unity of the process of style creation.

In this aspect, there take place discursive solutions, the purpose of which is to get closer to the future categories of readers outlined by the author. Let's say, if the literature's target audience is youth, students, or "bohemian" environment, the I-author opts for the image of a person young readers relate in terms of lifestyle, psychological stereotype, social status, and thus the manner of communication, vocabulary, and frivolity of speech in particular. For instance, the I-author in the texts of I. Karpa, apparently possesses the behavioral characteristics not of a real person but rather of an artificial image of a narrator: it is an educated girl with high intellectual demands, who would still speak on various "forbidden" topics, resorting to open vulgarization of speech, reproduction of pictures of intimate life, etc., in a manner independent of youth social influence. The musing of the I-author are presented as an internal monologue, which, by its purpose, allegedly does not imply compliance with the normative word usage, but under these conditions, the author's image seems dependent on the reader's needs, therefore, it is built imitating someone else's image.

For example, the first-person monologue on men serves to represent a rather "morally-liberal" person; by means of her manner of presentation this "chatty" character appears as an I-author: *Не можу бути з жодним чоловіком. Усі ви – убивці свободи. Чи то так, я стаю убивцею свободи, як тільки-но заприсягаюся жити разом з чоловіком. Кохані й некохані, справжні й помилкові – від усіх вас просто хочеться тікати* (I. Karpa. «Фройд би плакав»). // [I cannot be with any man. All of you are freedom killers. Either way, I become a murderer of freedom as soon as I swear to live with my husband. Lovers and unloved, real and mistakes – I want to run away from all of you (I. Karpa. "Freud would cry")]. The stylization of the I-author's image reveals itself in the very system of literary thinking, dissimilar to the linguistic manner of the real author.

Literary discourse presents examples of the appearance of the collective "I" features close to the I-author personal style in manner; it relies on the principles of compliance with the requirements of a certain literary direction, or school; these kinds of authors usually belong to the same time period and reflect interests of the same category of readers. While demonstrating traits of excellent writing, such authors come close to each other relying on the similar means of an author portrait creation. For instance, it seems justified to characterize together the literary images of I-authors (female ones) in the contemporary literature. Seeking to provide a common image reproducing gender trends, the female I-authors resort to reproduction of women's experiences,

their grievances, protest moods, etc., trying to emphasize the "absurdity" of identifying "male" with "female" (Hundorova, 2005, p. 220).

For example, the discourse analysis of contemporary writers' works has revealed a tendency to address the issues of a woman's loneliness, lack of male attention to her experiences and feelings, family troubles, lack of family understanding, etc. Let's compare ways female I-authors experience their fears of isolation and loneliness, refer to their insecurities, etc.: – *Мені самотньо. Тут самотньо* (І. Карпа. «Перламутрове порно», підзаголовок Супермаркет самотності)// [– *I am lonely. I am bloody lonely* (І. Карпа. "Mother-of-pearl porn", subtitle Supermarket of Solitude)]; // – *Знаєте, що страшніше за пораненого тигра? Самотня жінка!* (І. Роздобудько. «Ескорт у смерть») [– *Do you know what is scarier than a wounded tiger? A lonely woman!* (І. Rozdobydko. "Escort to Death")]; *Я приїхала сюди, щоб втекти від видимої самотності у самотність абсолютну* (Т. Малиарчук. «Згори вниз») // [– *I came here to escape from visible loneliness into absolute loneliness* (Т. Maliarchuk). "From top to bottom")] (Kononenko, 2021, pp. 241-242). They all revolve around similar motives, enhanced by sincerity and raw emotions of manner, heightened feelings, often prompting to evoke sympathy for themselves: *Усе набридло. Від усього нудить. І так, що легше назвати тебе, від чого відчуваєш хоч якийсь колір, ніж перелічити всяку гидоту* (І. Роздобудько. «Одного разу...») // [*...> I'm sick and tired of it. Everything makes me feel bad. In a way, it is easier to name what makes you feel at least some color, than to list all the nastiness* (І. Rozdobydko. Once)].

Choosing a certain image of a narrator, frequently the one dissimilar to the real author, relying on the fictional storyteller, the I-author seeks to adopt the peculiarities of the linguistic thinking of the character, to adapt to their manner of speech by means of stylization (Koptilov, 1972). The I-author's desire to imitate somebody's image is expressed with a different degree of detachment from the image of the real author; however, it neither involves the linguistic "dissolution" of the real author in his creation, nor leads to the destruction of the fictional character: at the deep level, stylization makes it possible not only to create the historical background, but also to single out the psycho-type of the I-author bearer.

At the same time, there come to the forefront the prospects of character's presentation by means of the stylized I-author; the real author may use the character as an embodiment of negative behavioral stereotypes, make him of another gender, age, social status, recreate his image in the form of a historical figure, or mythologeme, etc. From the standpoint of the need to achieve literary expressiveness, pictorial and expressive functioning of textual units, such transformations, reincarnations, and recreations of the real author belong to the traditional system of style creation.

Let's consider some examples. The discursive decision of In the novel "I (Romance)" by M.Khvyliovyy the image of the frenzied "communist enforcer" is created by means of reproduction of his self-characteristics, told from the first person. In his musings, this "I" falls back to his doubts and worries, uses fake childhood memories. Stylization mimicking regret, guilt and compassion in the soul of the murderer sounds like a verdict full of hatred and contempt on the part of the real author: *Але я йду і йду, а одинока постать моєї матері все там же. Вона стоїть, звівши руки і зажурно дивиться на мене <...> Я держу в руці мавзера, але моя рука слабіє, і я от-от заплачу дрібненькими сльозами, як у дитинстві на теплих грудях.* // [But I go and go, and the lonely figure of my mother is still there. She is standing with her hands raised up and mournfully stares at me <...> I'm holding a mauser pistol in my hand, but my hand is weakening, and I'm going to burst in tiny tears like when I was a kid against the warm bosom]. At the subconscious level this personal crime evokes the signs of self-discovery, a universal tragedy, which is even more terrifying as it is presented as a confession; compare the last lines of the text: *Я зупинився серед мертвого степу.* // [I stopped in the midst of a dead steppe].

While creating the image of the author-character – a monastic novice, the I-author resorts to stylized self-characteristics telling the story "personally": *Я, недостойний Семен, прочитавши*

*Полікарповий патерик, писаний задля наставлення майбутніх поколінь, задумався був невимірно* (В. Шевчук. «На полі смиренному») // [*Having read the Polycarp's patericon, written to educate future generations, I, unworthy Semen, started thinking a lot* (V. Shevchuk. "On a humble field")]. This kind of exposition has provided the possibility of using the clerical speech by the I-character, distinguished not so much by the Christian vocabulary but balanced rhythm and melody, manner of an ancient story: *Зрештою побачив келійника, що пробігає повз мене, покликав його розмлоєним голосом, а відтак послав до старця сповістити, що Михайла Тольбековича таки справді в келії нема* (В. Шевчук. «На полі смиренному»). // [*Finally, I saw a monk rushing past me, I called out for him leisurely, and then sent him to the elder to notify that Mykhaiol Tolbekovych indeed was not in the monastic cell* (V. Shevchuk. "On a humble field")].

The I-author manner is widely used as a means of historical events reproduction through the eyes of the main character, usually a well-known figure of his time. Under such circumstances the stylized manner of the story presented by the author-character is aimed less at the description of the historical events, but at the psychological type of the narrator, thus limiting the real author's involvement to the coded comments and hidden subjective assessment. For example, the title of the novel by P. Zagrebelny "I, Bohdan" holds the idea of self-characterization that results in the image of the stylized narrator who shares views, thoughts, and opinion of the outstanding personality.

The lyrical hero of poetic discourse is usually seen as a functionally expressive real author, however this I-image is multidimensional, heterogeneous, often marked by the author's choice of certain portrayal features. The I-author of the poetic text may seem to be a lyrically attuned person, or a cold narrator of tragic events, or a "witness" of the distant past, etc. The image of the I-poet becomes a reader's "friend", at times he is not far from fully understandable poetic-minded thinker. At the same time, this kind of discourse provides the I-author with additional linguopoetic reserves capable of revealing the soul of the lyrical self, their sincerity, frankness, similarity to the reader's heart:

*Моя любове! Я перед тобою,  
Бери мене в свої блаженні сни  
(Л. Костенко)*

*[My love! I'm in front of you,  
Take me into your blissful dreams.]  
(L. Kostenko)*

Creators of free verses have quite a peculiar poetic position, marked by the tendency to hide things, encode the meaning of their musings, and reproduce abstract thinking and language. Under these conditions the I-author image loses features of personification, a poet seems to be some kind of abstraction; his fictional features are strongly aggravated. The I-author appears as a bearer of ideas which require interpretations not always clear to the reader; however, this inner "arrogance" is not always recognized even at the deep level (Kononenko, 2018, p. 62 et seq.). The author's "I" is not so much a character, but a personality detached from the text, that becomes a voice expressing literary information.

For instance, in the poem of V. Tsybulko "Shadow is unalienable" the I-author is the one telling the story, and we know only the fact he is disturbed by the betrayal of some woman (*той хто кинув її, лишив її тині того, кого вона кинула* // [*the one who abandoned her, left her to the shadow of the one she had abandoned*]):

*солі сяч засіває мій плач  
мій кат безіменний й мені дарував безіменність  
на поклик чувак відгукуюсь й радий  
палю в уяві листи  
виконую нивку безпам'ятства*

*[the sower of salt sows my crying.  
my torturer is nameless and has made me nameless  
when I hear, dude, I respond gladly  
burning letters in imagination  
i create a lane of unconsciousness]*

(who is this nameless *кат*, who is *чувак*, why я became *безіменним*, whose *поклик* the I-author responds, why *листу* are burned in the imagination, and how the feeling of *безнамятства* is achieved – these questions make the reader think outside the text, looking for intended interpretation) (Kononenko, 2018, p. 65).

The clarity of the author's position is complicated if within one discourse there are lines of the author and another narrator in a third person; the stylistic structure of such texts often relies on the lack of definite delineating "one's own" and "someone else's" words. There are different ways to incorporate the I-author image into the third-person text: it might be a detailed narrative of a character, a digression, an internal monologue, a diary entry, an author's commentary, etc. Depending on the general structure of the story, singled out in such way representation of the I-author position can acquire a form of a relatively self-sufficient fragment.

One can find examples of extensive monologues of characters in dramatic plays, in particular, if these fragments become important for the plot and act as a driving force in the unfolding events. For instance, let's consider the monologue of Melanka in the drama of I. Kocherha, the monologue concerning her actions – carrying fire while overcoming obstacles, passing steep slopes etc.:

*О змилуйся! Якби ти тільки знав,  
Де я була. Яку терпіла муку...  
Коли з гори несла оцею ліхтар.  
О, подивись... в багні, в крові всі руки і т. д.  
(I. Kocherha. «Свіччине весілля»)  
[Oh, have mercy! If only you knew,  
Where I was. What agony I have endured...  
When I carried this lantern from the mountain.  
Oh, look... all muddy, with bloodied hands] etc.  
(I. Kocherha. "Svichka's Wedding")*

(internal functional and semantic connection with the previous following text is revealed by the imperatives *змилуйся*, *подивись*, they serve as cohesive means of reproducing general discourse).

There is peculiar expression of the I-author position in the abstract from O. Dovzhenko's diary, which, on the one hand, contains an objective story about the state of Ukraine in the fire, yet, on the other hand, shows how badly is the author affected by the sight of ruin and devastation of his native land: *Україна поруйнована, як ні одна країна в світі. Поруйновані й пограбовані всі міста. У нас нема ні шкіл, ні інститутів, ні музеїв, ні бібліотек <...> // [Ukraine is ruined like no country in the world. All cities are destroyed and robbed. We have no schools, no institutes, no museums, no libraries <...> ].* Then there is a place for the I-author to offer his insight to the subjective-evaluative description: *І коли я чую обвинувачення «Україна в огні» в націоналізмі, як же гірко, як тоскно мені робиться на душі. // [And when I am accused of nationalism for writing "Ukraine in the fire", my soul is deeply saddened and mournful.]*

It is worth mentioning that the core features of the author's text are seriously dependent on the target audience, how relatable to author seems, whether they are ready to communicate, listen to advice, receive support, ask if the reader is satisfied with the I-author's position. There appears the problem of clarity of the text, whether the reader is capable of understanding and deciphering its deep sense, whether the reader can decode subjective-valued intents, and, ultimately, find the way

to "reinvent" hidden and presupposed (Kononenko, 2014, p. 104 et seq.). Examples of the author's dialogue with the reader attest to the potential possibilities of making the process more intimate, they show the narrator's desire not only to meet the reader's requirements, but also his needs. The I-author gets dependent on the reader; the reader's requests are seen as absolute.

For instance, the story of the I-author in the text by H. Kosynka ends with an appeal to the reader, who as it seems asks the narrator direct questions: *Питаєте про Матвія Киянчука? Розкажу, але не зараз, бо в житах загубилася моя доля, і мені хочеться плакати, мов дитині, або співати, як співають старі, коли згадують молодість, а я ще хочу співати!* (Г. Косинка. «В житах») // [So you are asking about Matvii Kiyanchuk? I will tell you, but not now, because my life has been lost in rye, and I want to cry like a child, or sing as the elderly sing when they remember youth, and I still want to sing! (H. Kosynka. "In Rye")] (the I-author's answer to the reader contains self-characterization and a story of his further fate).. У цьому процесу взаємодії з читачем, незалежно від його текстових реалізацій, постають засади вирішення проблеми функціонування образу Я-автора. To include the reader in the process of "recognition" of the I-author's position one requires the joint efforts of the I-author and the recipient of his text: encoding the text in a way, the narrator seeks to gain readers' understanding and support; regardless of the positive or critical attitude to the author, the recipient of the text tries to "dive into", to comprehend what the author has written. This process of author-reader interaction, regardless of its textual implementations, reveals the principles of solving the problem of the I-author image functioning.

### 3. CONCLUSIONS

The functional role of the I-author is determined by literary-driven factors that go beyond identification of the narrator only as an agent putting on "masks" of different people and who is able to present the linguistic picture of the world in their way. Depending on the tasks connected with the presentation of the I-author as a participant in the text formation, his semantic purpose changes, his role in the text structure either strengthens or weakens; the author is either actively included in the events, or remains on the sidelines of the story. The process of introducing the I-author image into the discursive message is dependent on the I-position of the real author, his desire to become of the characters, and on the function of the main character, at times.

By commenting on literary discourse the author aims to achieve the effect of plausibility, focusing on the expression of subjective and evaluative intents. Changes in the stylistic function of the I-author are caused by the desire to identify themselves as a positive or negative character of the story, one the decision to choose a relatable or non-relatable image in the literary realm, on the phantasmagorical way of describing reality etc. The variability of this image embodiment relies on the discursive possibilities of it being included into a certain prose, poetic, or dramatic context, based on the description of contemporary or historical events. There arises the problem of stylization, imitation of someone else's speech, which stands in the way of including the I-author into the text as an active character or witness; however, this does not lead to the loss of deep connection with the reader.

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Кононенко Віталій. Функціонування образу Я-автора в структурі художнього дискурсу. *Журнал Прикарпатського університету імені Василя Стефаника*, 9 (2) (2022), 25–34.

У статті розглянуто засади функціонування образу Я-автора як складника формування художнього дискурсу. Позиція автора художнього твору в онтологічному сенсі спирається на вчення щодо нього як узагальненого носія національної культури певного періоду, постать якого може втратити риси персоніфікації, перетворюється в інтерпретатора узвичаєних знань. Водночас позиціонування постаті конкретного автора на відтворювача художнього мислення спирається на теорії комунікативної діяльності, наратології, лінгвопоетики, стилетворення, психолінгвістики тощо.

Образ Я-автора постає як структурована в тексті «маска», носій художньо осмисленої Я-позиції, суб'єктивованих інтенцій, під постаттю якого виступає, з одного боку, ідеалізований автор у різних реалізаціях, з другого, наближений до реального оповідач чи прихований у тій чи тій подібності персонаж, зокрема фантазмагорійна фігура. За будь-яких художніх утілень це образ умовний, трансформований, поділений рисами різних діючих осіб – агента, персонажа, свідка, ліричного героя, перевтілюваних в процесі викладу в різні позитивні, негативні, фантазмагорійні постаті. Позиція Я-автора як учасника процесу текстотворення набуває різних формальних ознак, однак навіть за умов його прагнення зовні сховатися від ролі активного діяча, таке функційне навантаження залишається помітним принаймні на рівні глибинного смислу, підсвідомого розуміння.

Зміни в стилетвірній функції Я-автора зумовлені його прагненням ідентифікувати себе як героя оповіді, обраним ним тієї чи тієї міри далекого від художньої дійсності постаті, умовами відтворення Я-позиції, суб'єктивно-оцінних інтенцій. Варіативність утілення цього образу пов'язана з дискурсивними можливостями його включення в той чи той прозовий, поетичний чи драматургійний контекст, що ґрунтується на відтворенні сучасних чи історичних подій, бажанні зобразити себе як близького чи далекого від читача діяча, стати таким «як інші» чи піднятися над культурним, освітнім, соціальним рівнем читача. Опосередкований вплив читачької аудиторії, на яку розраховує Я-автор, позначається як у безпосередньому «спілкуванні» з одержувачем художньої інформації, так і на рівні прагнення до взаєморозуміння, з урахуванням спільних напіввідомих настроїв і переживань, зрештою, на рівні відтворення спільної мовної картини світу.

**Ключові слова:** Я-автор, дискурс, текст, образ, авторські інтенції, оповідач, персонаж, читач.