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<b>Title</b>	Linguistic and Stylistic Markers of Influence in the Essayistic Text: A Linguaphilosophic Aspect
<b>Author</b>	Victoria Kollonits, Larisa Oshcharen, Tatiana Gerasimchik, Natalia Boychardin, Inna Fedorenko, Olesana Chelvan
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<b>Abstract</b>	The article explores linguo-stylistic influence markers in essayistic texts. The novelty of this investigation is provided by its perspective. Essayism is looked at as a style of thinking and writing and studied as a holistic philosophical and cultural phenomenon, as a revealed form of conceptualization of reality that involves non-lasting author's judgments and enhancement of the author's voice in the text. Based on the texts by V. Rozanov, D.K. Chizhova, and D. Dostoev, the remarkable English, Russian, and Ukrainian essay-writers of the first part of the 20th century, the article tracks the typical ontological-and-epistemological correlations of the content, stylistic, and semantic levels. It is observed as traces of the ideas presented in the texts of these publicists and the linguo-stylistic markers of the influence on the reader that enable these ideas to implement. The analyzed poetic syntax, long sentences, dialogues, intentional metaphors, specific language, free associations, aphoristic notes, verbalization of emotions and feeling in the pre-linguistic form of their expression, stress, lexical elevation, metaphors and evaluative linguistic units in the ontological-and-epistemological aspects contribute to extremely delicate and demanding nature of the essayistic style. They create a "background" of superlativity properties: unidirectional alternatives, unexpected similarity, metaphorical processes, sudden discontinuities, non-strictly stated notes.
<b>Keywords</b>	philosophy, language, stylistics, essayism, text
<b>URL</b>	<a href="http://paper.ijcsns.org/07_book/202205/20220524.pdf">http://paper.ijcsns.org/07_book/202205/20220524.pdf</a>

# Linguistic and Stylistic Markers of Influence in the Essayistic Text: A Linguophilosophic Aspect

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## Summary

The article explores linguo-stylistic influence markers in essayistic texts. The novelty of this investigation is provided by its perspective. Essayism is looked at as a style of thinking and writing and studied as a holistic philosophical and cultural phenomenon, as a revalent form of comprehension of reality that features non-lasting author's judgements and enhancement of the author's voice in the text. Based on the texts by V. Rosanov, G.K. Chesterton, and D. Dontsov, the remarkable English, Russian, and Ukrainian essay-writers of the first party of the 20th century, the article tracks the typical ontological-and-existentialist correlation at the content, stylistic, and semantic levels. It is observed in terms of the ideas presented in the texts of these publicists and the lexicostylistic markers of the influence on the reader that enable these ideas to implement. The explored poetic syntax, key lexemes, dialogueness, intonational melodies, specific language, free associations, aphoristic nature, verbalization of emotions and feeling in the psycholinguistic form of their expression, stress, heroic elevation, metaphors and evaluative linguistic units in the ontological-and-existentialist aspects contribute to extremely delicate and demanding nature of the essayistic style. They create a "lacework" of unpredictable properties, intellectual illumination, unexpected similarity, metaphorical freshness, sudden discoveries, unmotivated unities.

## Keywords:

*philosophy, language, stylistics, essayism, text.*

## 1. Introduction

Ontological and existential observations by M. Heidegger, W. von Humboldt, H.-G. Gadamer on human Dasein as a "linguistic being" shows that a language is not only the most instrumental and efficient way of communication and a tool for understanding but also the "primary good", the main component that connects the world and history ("there is no history without the world"). It proves that "a human-being themselves is the world" (Gadamer, 2000:409). Thanks to the language, an individual can become historic and form their own way of cooperation. Under certain circumstances, the language as a "House of Being" can be transformed into something more vital and become an essential national phenomenon, "premises" where the worldview serves as "the house" of a

national individual, the foundation of the national unity that emerges thanks to "the openness of being" What are these circumstances, and why should a language be considered as a specific national word?

An essay is one of the few media genres that features the value of a personal view of life, enhanced by the focus on the inner essence of a human being, conciseness, and communicative clarity. Meanwhile, the influence markers on the readers are more of psycholinguistic nature: language constructions, various figurative structures, intertextual inclusions, unique syntactic models, sound-and-graphic techniques. It forms essayism as a holistic philosophical and cultural phenomenon, a relevant understanding of reality, marked by the non-triviality of authorial arguments and strengthening the author's voice in the texts.

## 2. Results and Discussion

Essay as a style of thinking and writing has not been fully comprehended and studied in philosophy and literary criticism. Nevertheless, it is acknowledged as a prominent and essential vector of spiritual culture. Communicative orientation aims for a free, emotionally liberated, figurative presentation of an important spiritual or social event or disagreement with the situation that leads to the explosion of national and cultural renewal. It is one of the two main types of synthetic thinking inherent with an extraordinary subjectivity, originality of opinion and interpretation, rather than the description of the various facts and selection of in-depth information (Kvit, 2003:37). In this regard, it is appropriate to spotlight those lexical and stylistic markers that shape the essay style of writing and thinking of the iconic English, Russian, and Ukrainian essayists of the first half of the twentieth century: V. Rozanov, K. Chesterton, and D. Dontsov. We seek to trace the specific ontological and existential callings at the semantic and stylistic levels among the ideas outlined in the texts of these publicists and those lexical and stylistic markers of influence on the reader that ensure their realization.

V. Rosanov's essay style and the basis of his philosophic impressionism characteristically exhibit

syntheticism, mobility of saturated free associations, aphorisms, transfusion of philosophical-and-conceptual and emotional-and-imaginative lexicostylistic means. In his works, a bright author's personality scrutinies human nature, comprehends the idea as an ephemeral moment of life, and flees the nature of everyday life ("here and now"). This "mosaic" also determined the form of his works. These are primarily everyday diary entries that, at first glance, look like scattered, unrelated sketches, records of individual thoughts, and fragments of conversations (Rozanov, 1990). However, in the syncretic combination of features, properties, content load, composition and form, the essayism of the author of "The Lonely" and "Fallen Leaves" is characterized by internal integrity. His essay style combines both literary genre and method of philosophizing.

The original thinking of this essayist and literary critic integrates various vectors of spiritual activity – literature, music, theatre, pedagogy, psychology, history, philosophy, and religion. It encourages the author to seek to create a world's holistic image in its complex and multifaceted integration of subjective and objective factors and drivers and engages the reader into independent thinking. Researchers conclude that V. Rosanov's style holds his moral program and the outward manifestation of the symbols of his faith (Sinyavsky, 1982). It is his real "I", not just an echo of something he experienced, suffered through or comprehended. It seems to be relevant to cite the opinion of O. Blok (although it concerns the work of writing, still the artfulness, openness, and individual perception are the components that connect the art of the word and journalism), "Every writer's style is closely connected with his soul's content, so, the inquisitive mind can see the soul in the artist's style. However, even a talented writer's style is formed gradually and results from hard daily work" (Blok, 1962:315).

Reflecting on historiosophical and mythological models of cultural disaster, V. Rozanov demonstrates synthetic philosophical and essayistic thinking, which combines maximum openness, sincerity, lyricism, and intellectual provocations as elements of the game played with the reader. It results in the domination of the author's form of expressing their "I", which we believe is based on the verbalization of emotions and feelings in the psycholinguistic form of impressions, made by events and phenomena: "I have never guessed, I have never searched for... These very ordinary abilities... exempted from my being... But then I was suddenly impressed with something. An idea or a thing. Impressed... I would observe this idea or a thing, sometimes for years. The attitude to things and ideas was fascinating" (Rosanov, 2002:263).

It can be argued that impressions provoke shock and a certain extent of surprise as one of the non-rational subconscious psychological impulses that characterize the philosophical worldview of V. Rosanov. According to the multidimensional model of emotions by R. Plutchik, a

surprise is one of the eight fundamental emotions. It also becomes a continuum point, where the intensity of emotion in the essay text changes into impression/shock/fascination. This concept establishes extensive associative links in work, promotes the formation of dynamic, plastic figurativeness, and can be directly named and described through the physical sensation or actions of the subject of emotions. Additional connotations, quotation marks in the text, serving for a sarcastic, often oxymoronic meaning of the word, the lack of title, cognitive style, italics (Abashina, 2013) indicate not only the communicative load and V. Rozanov's individual and authorial uniqueness but also the dominance of pronounced lexical-and-stylistic markers of influence, the desire to verbally communicate the surprise (morphed into experience/excitement/ horror) experienced by the author. The First Basket of the "Fallen leaves" is quite illustrative, for that matter:

"The intense love of one person makes the love of many unnecessary. One is not even curious.

What does it mean "when I die"?

The apartment in Kolomenska street will become vacant, and the landlord will give it for rent to another person.

What else?

Bibliographers will study my books.

But what about me?

Me? Nothing.

The bureau will get 60 roubles for my funeral, and in "March", those 60 roubles will be added to "Total". But then it will all blend with other funerals; no name, no sighs.

Horrible!" (Rosanov)

Eccentric, light, sophisticated style, some "vagueness, which can completely hide deep knowledge, serious thoughts, responsible statements" (Locks, 1926:196) are the features of G.K. Chesterton's philosophical thinking. His literary essays are written in Christological optics, and their orientation is consistent with national identity. G.K. Chesterton's essay "Roots of the World" retells a beautiful legend about the flower a boy would keep failing to pull out of the ground for all his life: So, "...the boy, or man, who is the hero of this tale had thrown up the business, merely saying to his pastors and masters, Why did you not give me the two good reasons: first, that I can't; second, that I should damage everything else if I even tried it on?" (Chesterton) (italics is ours – V.K.) G.K. Chesterton emphasizes the most essential mutually dependent, identical critical concepts for any human being – faith and national immanence, national depth, the essence of being, since by "pulling out", eliminating, cutting the "flower" of faith from the Earth, one can ruin, destroy both their and the country's life.

In this essay, lexico-stylistic concepts are realized through the metaphors and the following evaluative markers: sleepy house, faith, falling King's castle, strong men, dead plant, contradicting darkness, star-like flower. Represented at the syntactic and lexical level, they trigger

the revival of excitement, expectation, despair, and sadness in the reader's mind. They are closely intertwined and, when combined with fairy tales, parables, allegories, aimed at comprehending and understanding reality, that is, the national being both of an individual and a state.

We believe that the aesthetic text gains extra expressiveness thanks to two components: an author and event. Not everyone who wants to write an essay can offer samples of highly artistic, penetrating work. It should be someone restless, caring, holistic character, wired for dialogue and self-reflection, passionate about the subject of discussion and syncretically combining the components of different forms of consciousness (Shvets, 2006). With such properties, the essay will serve as the author's self-expression, which exposes him, manifests his stable position and unbreakable beliefs. It becomes a unique "mirror" image of worldview and determines the universe of his emotions. In essayistic discourse, the event plays a central role; it is mature, relevant, timely, topical and spiritually, socially or politically oriented. A cultural vacuum and "decadence" in Ukrainian literature became such spiritual events and essential subjects of understanding for Dmitry Dontsov, one of the most extraordinary and resonant analysts of the 20th century, a nationalist philosopher and ideologist, literary hermeneutician. This complexity leads to the emergence of an essayistic style of reasoning – a vivid philosophical and creative mosaic phenomenon of reality awareness, set to improve it.

In his early studies already the essayist, exploring the creative laboratory of T. Shevchenko, seeks to recreate the author's artistic thinking, understand the psychology of creativity, diagnose such innate inclinations of the poet as a genius, "God's spark", intuition, which is seen as a gift of God, because such abilities cannot be learnt. Poetic syntax, intonation, dialogic and polemical, oratorical and pathetic orientation, acoustic and articulatory effects, suggestion methods, and focalization changes are the most used lexical and stylistic influence markers in the publicist's literary-and-critical research. Here is an example of epithets eloquently used by D. Dontsov. They enhance the intonation melody of the article and characterize the work of T. Shevchenko's callousness and indifference of an anti-national individual: "...Katharine's bastards", "millions of swineherds", and buckwheat seeders no longer ploughed the Tatars' ribs with spears, but only ploughed soil and planted potato in peace [...]. His generation was not going to ruin the pillars of the world, accepted the reality as it was, as they had nothing to set against it in their empty souls" (Dontsov, 1925:58). We will not find intonations of deep scepticism in this style of speech; on the contrary, categorical tone, inspiration and persuasiveness will dominate. Dontsov's journalism is prevailed by dynamic, active, "heroic" feelings – energy, drive, willpower, effort, fight and agitation, manifested by expressive adjectives and nouns: "What is the essence of emotions I marked as

"heroic"? "...the desire, thirst for life, the thrill of assumption, unrestrained outburst, the arrogance of danger, joy of risk, drive for free fly – these are the elements of these emotions..." (Dontsov, 1958:49) (italicized by V.K.). These emotions are included in the structure of the publicist's consciousness and thinking. In fact, he lists the emotive concepts that form the basis of the conceptual content of the essay text. D. Dontsov tries not only to demonstrate or share them with the recipient but to influence a broad audience, various social strata he encourages to observe, think, analyze... and join his position.

D. Dontsov demonstrates dynamic, expressive, lively, deeply penetrating into the essence of socio-political and spiritual phenomena type of thinking. His style of writing is capacious, concisely accurate (especially in the early works on Shevchenko studies) and at the same time, metaphorically developed, narratively rich, unrestrained (for instance, in "Olena Pchilka"), comprising concise, accurate, dialogical, and communicative rhetorical sentences, rhetorical questions, and appeals. These two components reveal a philosophical way of seeing the world, interpreting life, events, problems, evidence of well-grounded and thorough knowledge of history, law, literature, culture, languages, fine arts, music, politics, and philosophy. It is also the ability to express their thoughts sharply, accurately, often wittily: "What does the loss of the three main features of the ruling caste mean? The loss of wisdom means to allow oneself to be deceived, the loss of nobility means to allow oneself to be bribed, the loss of courage means to allow oneself to be terrorized. When the ruling caste degrades itself to such a spiritual castration, the leading spirit gets drained out, too. The nation's body knocks around lifeless, as if in a lethargic sleep - it does not see, hear, understand, speak or move" (Dontsov, 2009:44). D. Dontsov's essay text implies that content density stands higher than informativeness. It enhances the interpretive power of literary works analyzed by the publicist, promotes a free, easy, often hasty manner of presenting ideas, accompanied by numerous deviations from the topic and associative moves.

The national-and-existential essence of the essayistic style of D. Dontsov's thinking emphasizes the existence in his conception of the immanent Ukrainian hermeneutic tradition of the system of regulatory principles of national thinking, ideological and academic basis of national worldview, deriving from the classical philosophy of the national idea and ontological-and-existential interpretation of the national existence meaning. The hermeneutic methodology of the essayist based on the national imperative fully corresponds to the provisions of national and existential interpretation. It is, firstly, checked against Christianity and the idea of people's freedom, and, secondly, it represents the type of artistic reality understanding primarily in the categories of nation's protection, reproduction and development.

As we can see, the originality of the essayists' journalistic thinking and their awareness aim to activate society's social and spiritual forces. They are condensed in the image, which is sort of a mirror of the author's worldview: "Figurative thinking allows the essayist to express themselves, reach their potential, determine their stand on social issues" (Havryliuk, 2007: 17). Accordingly, the journalistic image as a "concentrated expression of thoughts, actions, and character" (Shkliar, 1999: 26) runs throughout the thinkers' essays. Lexical and stylistic markers of influence in essay texts by V. Rozanov, K. Chesterton and D. Dontsov, at the philosophical and ontological level and under the hermeneutic actualization, contribute to the lexeme of the path that condenses in the essays of the Ukrainian author distinguishing national features, symbols, properties.

On the other hand, it shapes absolutely different connotations, often of the opposite meaning and set in the Western European context. In the essay "A Step Forward", the path does mean not only the route, the trajectory of development (or decline) that Ukrainian literature must go through but also a "spatial mark" that indicates the distance to the best examples of world literature (as, for example, D. Dontsov observes in the works by Beecher Stowe, which, according to Lincoln, "caused a great war" between "North and South"). This attraction to the ideal may be pursued "through a wide sea of blood"; it is also a spiritual path-progress, path-renewal, path-mythologeme, that are, too, a lexicostylistic marker of the revival of reality. Moreover, it does not matter that one makes one step forward and two steps back on this path. In the publicist's perception, it proves a sincere desire to upgrade the Ukrainian literature, move away from the vague content (when "the images have paled, the colours have bleached, topics have become too similar, and there is no sign" (Dontsov, 2009: 248)) and "philanthropy". As we can see, although the publicist expressed ideological thoughts, postulates, trends of his time, he worked, basing on specific Ukrainian realities, needs, requirements, and demands, and formed and indicated the ways of nation-building and nation-consolidation. Without them, the nation will not exist and will not survive.

In the essays of Russian and English authors, the lexicostylistic marker is the lexeme of the path. It ultimately actualizes and transforms the audience into a continuously acting body, engages it in discussion utilizing lexical-and-stylistic imagery, promotes discursiveness, and stimulates evaluation.

Therefore, the process of essay thinking of D. Dontsov, V. Rozanov, and K. Chesterton can be traced in two dimensions – worldview and stylistic – and is characterized by distinguishing lexical and stylistic markers that form the essayistic style of thinking and writing of these thinkers: poetic syntax, dialogicity, intonation melodic; specific language, elevated, full of alternating challenges,

fragmentary sentences, rhetorical questions; free associations, aphorisms, verbalization of emotions and feelings in their psycholinguistic form of impression, shock, heroic exaltation, metaphors, and evaluative language units. They contribute to the understanding of the publicists' personal experience, recorded in the essay texts. They also help find the essence behind the verbal form of thought and outline the essay style's extraordinarily subtle and demanding nature. They weave the lace of unforeseen properties, intellectual enlightenment, unexpected similarities, metaphorical novelty, sudden discoveries, and unmotivated combinations.

In an essay text, lexical and stylistic markers are proved to actualize the personal style of the author's thinking and writing, contribute to leading figurative concepts and artistic imagery and distinguish psycholinguistic aspects of perception and understanding of perception a work of art and text. Ontologically and hermeneutically, they outline its "internal resources" and lead us to the effectiveness of a holistic understanding of poetics as a complex work of literary criticism, psycholinguistics, philosophy, stylistics, linguistics and hermeneutics. For example, if one carefully analyze their semantics, one can observe similar logical connections, identical features and adjoining properties that unite these scientific areas. Regularities of perception, reproduction, understanding and utterance production may become the scope of Linguistic Studies, but what is the purpose? According to W. Humboldt, "any language, indicating specific objects, in facts, creates: it shapes the worldview for the language speakers" (Humboldt, 1984:38). Internal laws of human interaction with the environment are the main subject of psychology. As a rule, it aims to understand the sensory-emotional categorical view of the life of an individual or child, which is most fruitfully reflected in the investigations by J. Bruner, L. Vygotskyi, J.-J. Piaget, N. Podiakov, C. Rubinstein. The effectiveness and mutual understanding of the communicative process, in general, are impossible without understanding the worldview of the interlocutor. It is yet again emphasized in the fundamental works of G. Pocheptsov and Yu. Lotman. The text is a product of writing that reproduces an individual's mental activity from the psycholinguistic point of view (I. Zymnia, I. Zhyntkin, O. Leontiev), which integrated the knowledge about the world and human being's place in it. The contemporary researcher L. Globa expands this idea to understand the essentially new combination of relationships between literary and psycholinguistic analysis. He argues that "psycholinguistics studies texts as a whole, as a "the world image" of the text author. In its turn, it is further perceived by a particular reader under 'objective and subjective conditions'" (Globa, 2011:132).

Therefore, lexical and stylistic markers form the essayistic writing style and thinking of V. Rozanov, K. Chesterton and D. Dontsov. They also represent a holistic

author's worldview, reflect the quintessence of the publicists' ideas and prominent thoughts, and influence the consciousness of the recipients, the formation of their thoughts, aspirations, and preferences.

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