

UDC 801.7

DOI <https://doi.org/10.32447/2663-340X-2022-12.25>

METHODOLOGICAL ASSUMPTIONS OF REVEALING AGATHA CHRISTIE'S IDIOSTYLE PATTERN

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The article is focused on the methodological assumptions of reconstructing individual stylistic peculiarities of Agatha Christie's detective fiction and her genre innovations she brought to the development the detective fiction. The object of the research is Agatha Christie's detective fiction, which reveals the relationship between the stylistic language means and the personality of the author. The subject of the study is idiosyle, which we understand as a complex system of typical author's markers of different linguistic status, that interact with each other and create a specific idiosyle pattern. They regulate the reader's reflection of textual meanings, objectified in the author's literary text and lead to their adequate understanding. The aim of the study is to compile a general algorithm for describing idiosyle as a meta-means of understanding the content of any literary text, fulfilled through special TIM and idiosyle pattern of a definite author. The tasks to be performed in the course of the study are as follows: to conduct an in-depth multidisciplinary analysis of existing approaches to the investigation of the idiosyle phenomenon; to clarify and distinguish between the notions of idiosyle and its objective subjectivity; to identify the main types of TIM in literary text, which in their interaction constitute a definite idiosyle pattern. In this research, it is proved that idiosyle, in a broad sense, as a system of subjective objectification and implementation of the author's key message that reveals specific themes and ideas of his literary works. In the narrow sense, idiosyle is a number of typical idiosyle markers (TIM) of idiosyle pattern, which can be traced at different language levels (semantic, syntactic, textual, extralinguistic), that help the author perform his creative language activity within literary text. Special attention is payed to typical idiosyle markers which are viewed as units of different language status, which exhibit the properties of stability, frequency, stable connection, perform a special textual function, have a semantic potential of a definite author and interacting with each other create his specific idiosyle pattern.

Key words: idiosyle, idiosyle pattern, detective fiction, Agatha Christie, methodology.

Introduction. The focus of this research is on the notion of author's specific stylistic system, which is used in modern poetics under the term "idiosyle". The emergence of this concept is a quite obvious as the consequence of years of different investigations for a large number of researchers who have tried to understand the true nature and essence of individual style of writing. It is impossible to distinguish one generally accepted trend in the multifaceted study of idiosyle, which is traditionally taken out as a background for many linguistic researches [...]. Often, the analysis of idiosyle affects only one particular level of the language system. The fragmentation of such researches initially impoverishes this notion and does not take into account the necessity to make a deeper analysis of its entire stylistic system, in which the originality of the manifestations of one element does not determine the originality of the style as a whole (Babelyuk, 2019 a,b; Koliassa, 2019a, b).

The analysis of the investigation and published works. The notion of idiosyle in modern linguistics changed significantly over the past years, since during all this time it has been

considered by various areas of philological science and refined, overgrown with an increasing number of aspects and characteristics. Behind the variety of its definitions, the researchers failed to fully capture this phenomenon and present a systematic description of its structure.

In addition, none of the contemporary approaches includes the reader into the idiosyle system, that remain abandoned during the process of literary text perception. With this perspective in mind it seems quite actual to change the perspective of the study of idiosyle as a closed system and consider it as an effective tool for unfolding multiple understanding the content of literary text, which makes *the novelty* of this research.

Recently, a large number of works was published on the theoretical background of the problem of idiosyle, as well as various aspects of its textual manifestations.

In contemporary literary theory the typological aspect of idiosyle of different writers involves the study of typical plot or compositional models of the author's literary texts and the writer's language means as a special form of reflection of a modern world. The style and metric perspective involves a

corpus study of the frequency of lexical elements of the author's language in order to identify specific idiostyle features of the author's stylistic system (Burrows, 1992; Hoover, 2003). Psycholinguistics is also close in its understanding idiostyle to communicative and cognitive linguistics, since it assumes that the idiostyle is based on an individual conceptual sphere, identified by identifying lexical, semantic and associative fields in the author's literary works [...]. Similar ideas about the problem of modeling the structure of idiostyle are shared in communicative stylistics, which understands idiostyle as a system of individual features of the author's picture of the world, reflected in literary text in the form of communicative strategies and tactics [...]. Moreover, the choice of special language means in the author's idiostyle is connected with the model of the writer's speech activity and his motives.

In contemporary stylistics, idiostyle is understood as a system of stylistic language means and devises focused on various ways of realizing meanings through a system of linguistic means.

As a methodological basis of this issue, we use theoretical provisions that are set forth in works devoted to the general theory of style and idiostyle, as well as various approaches to the study of author's individual style presented: from the position of aesthetics (Spegler, 1993; Wölflin, 1994; Adorno, 2001), general philology (Vinogradov, 1961; Losev, 1994; Bakhtin, 1979), stylistics (Galperin, 1981; Arnold, 2001; Skrebnev, 2004; Brandes, 1990), literary poetics, psycholinguistics (Levelt, 1999; Dehaene, 2014; Cutler&Clifton, 1999) and communicative linguistics (Clark&Brennan, 1991; Schiffrin, 1994).

The object of the research is Agatha Christie's detective fiction, which reveals the relationship between the stylistic language means and the personality of the author.

The subject of the study is idiostyle, which we understand as a complex system of *typical author's markers* (hereinafter TIM) of different linguistic status, that interact with each other and create a specific *idiostyle pattern*. They regulate the reader's reflection of textual meanings, objectified in the author's literary text and lead to their adequate understanding.

The aim of the study is to compile a general algorithm for describing idiostyle as a meta-means of understanding the content of any literary text, fulfilled through special TIM and idiostyle pattern of a definite author.

The **tasks** to be performed in the course of the study are as follows: to conduct an in-depth multidisciplinary analysis of existing approaches

to the investigation of the idiostyle phenomenon; to clarify and distinguish between the notions of idiostyle and its objective subjectivity; to identify the main types of TIM in literary text, which in their interaction constitute a definite idiostyle pattern.

The choice of **research methods** is determined by the goal and the objectives. The work assumes the use of a set of methods and techniques aimed at the integrated complex analysis of idiostyle. In addition to general scientific methods, it was considered necessary to use the method of hermeneutic and contextual analysis, as well as stylistic analysis at all language levels.

The presentation of the main material. While analyzing contemporary idiostyle studies we may assume that they are mainly devoted to its lexical and semantic features [...]. Idiostyle is viewed as the author's language, is organized in a certain way and in addition to regular lexical component, includes definite phonetic features, syntactic models, as well as extralinguistic factors (cultural and historical peculiarities, genre canons, ideology). In addition to that, idiostyle can be regarded as a special variant of the language use (in this case, we can also use the term "idiolect"), that carries certain typical for a definite author lexical, syntactic and textual patterns that make it quite recognizable.

The development of problems related to individual authoring systems is a current trend in linguistics. Now we can talk about several directions in the contemporary study of idiostyle. The first, the most traditional approach can be considered as *linguopoetic*. Its history begins with the birth of the term itself. It is the individual incarnation of the author in literary text that aroused the interest of researchers to search for new specific angles of this notion. An essential difference between the studies of idiostyle within the framework of poetics is the appeal to the very linguistic form in its various manifestations, including phonetic, lexical, word-forming, rhythm-forming, syntactic etc.

To elicit the notion of idiostyle it is important to consider the problem of its subjectivity, which can be regarded as "self-expression in the textual performance of the dynamical author, or "utterer" in Dines Johansen's term, who can be considered a "real" agent (Johansen, 2002, p. 239).

In the most general sense "*subjective*" is an adjective, that describes something that's based on a person's opinions, individual experience, and biased influences instead of facts. For example, literary criticism and interpretations are subjective, because they reflect the critic's opinion of a literary work rather than the author's intent.

Contemporary stylistics considers any literary text as an *objectified subjectivity*, which is directed by the reader's reflection in order to identify the messages and meanings necessary to understand the content of literary text. Hence, idiostyle can be treated as a manifestation of "subjectivity" in literary text which is provided by different, quite unusual language means, which are consistent and reproducible in these particular literary works by this particular author. In other words, *idiostyle* can be presented not only as a system of language means, but also as *a tool, a number of meta-means* for understanding the author's message of literary work as a literary whole.

The variety of modern approaches to idiostyle as an artistic whole are applied to work out possible ways of revealing a certain idiostyle pattern of a definite author and establish it as a system of special language units.

Functional and stylistic approach tracks idiostyle as a number of definite principles of constructing any text as a whole with special textual statements, specific features of the punctuation system, means of expressive syntax, which reveal some common peculiarities of functional styles, such as, for example, scientific style or belle-lettre style. It is worth mentioning that the idiostyle of a scientist differs significantly from the idiostyle of the authors of literary works, since such factors as freedom or limitation in terms of lexical expression play a significant role in the formation of their idiostyles. It is worth mentioning that the individual style of the author of scientific texts tends to the universalization of notions, the stereotype of presentation to bring the reader's understanding as close as possible to the textual meanings that he puts into the text. In other words, all these techniques that are used in a scientific text are aimed at updating the most significant facts, making them clear and simple for understanding. In contrast, in literary text, which is not devoid of emotionality and imagery, as a scientific one, the author can intentionally create an emotional effect by means of metaphorization and imagery, using other stylistic means of indirect nomination.

Functionally dominant field approach. Within the framework of this approach, idiostyle or in other terminology idiolect of a definite writer. In this case, the idiolect of an individual is one of the variants of the national language (for example, W. Scott, R. Burns, Ch. Dickens). However, the idiolect analysis procedure presented in a scientific article is quite voluminous and complex. The identification of dominants and their functional areas requires the ultimate level of abstraction, since any element of the functional field can also

become a dominant, the analysis of which includes a number of extralinguistic connections.

According to *cognitive approach* idiostyle is a two-tiered concept sphere, consisting of the concepts of cognitive structures, which are the result of their interaction. The organization of concepts is represented by various forms: frames, scenarios, conceptual fields, metaphorical and metonymic models. In this case, the individual author's style consists of semantic invariant complexes or metatropes, reflecting the metalinguistic nature of his thinking.

The *psycholinguistic approach* to idiostyle is based on its understanding as a system of dominant concepts that reflect key features of the author's creative thinking. The concept in this case is understood as an image, a set of meanings derived from the text.

Stylometric approach presupposes the use of statistical data (Burrows, 1992; Hoover, 2008; Uzuner, 2002) and methods of corpus stylistics (Mahlberg, 2013) in the stylistic analysis of literary text. A new branch of linguistics, called stylometry, uses methods of linguistic statistics and formal poetics to analyze a large amount of data and create text corpora, containing language elements at different language levels, lexical units of one author systematized according to the principle of frequency, which reveal the idiostyle features of a particular author and show the difference between his system and other authors' systems.

Communicative and stylistic approach. According to many modern researchers of the problem of idiostyle, the formation of its core is based on the lexico-semantic language basis. Words, or lexical units, form the concept sphere of the author, which makes it possible to understand the essential questions of the author's literary work. This approach considers idiostyle as special individual-author's features of his worldview and textual activity, reflected in literary text as a form of communication, including a dialogue with the reader. Idiostyle within the framework of this scientific paradigm is studied by analyzing various linguistic ways of representing different textual meanings, as well as the semantics and pragmatics of textual units that exhibit the properties of communicative author's universals.

From the presented contemporary approaches to the phenomenon of idiostyle, we can conclude that the concept of idiostyle, despite its frequency, use and popularity, does not have a clear understanding in modern linguistics. Due to such noticeable and quite individual features of its manifestation, one can describe its numerous, and the most striking features. However, as has been repeatedly noted

before by most researchers of this problem, idiostyle should be considered as a system of meaningful, formal and the most general characteristics of a definite author. Besides, the research results and collected data and the material are undoubtedly a significant contribution of contemporary stylistics to the analyzed issue, as it takes significant steps to the development of special terminology capable of categorizing the consciousness of an individual through the study of his language manifestations and preferences.

So, to sum it up, idiostyle is a category of any text, and literary in particular, by a definite author that exhibits certain stable properties that can be found due to the stylistic analysis at different language levels. The stable properties of idiostyle make the author's literary works recognizable and possible to identify or at least assume his authorship. The process of identifying a certain idiostyle most often occurs subconsciously, but on the basis of accumulated reading experience.

In this research, we understand *idiostyle*, in a broad sense, as a system of subjective objectification and implementation of the author's key message that reveals specific themes and ideas of his literary works. In the narrow sense, idiostyle is a number of typical idiostyle markers (TIM) of idiostyle pattern, which can be traced at different language levels (semantic, syntactic, textual, extralinguistic), that help the author perform his creative language activity within literary text.

Typical idiostyle markers are viewed as units of different language status, which exhibit the properties of stability, frequency, stable connection, perform a special textual function, have a semantic potential of a definite author and interacting with each other create his specific idiostyle pattern.

Mastering the content of these specific language units that implement TIM at a semantic level awakens the reader's reflection due to some reflective acts, which take place at a textual level and make it possible to understand and evaluate an idiostyle of a definite author and his literary work as a whole.

TIM is a well-recognized language unit of a definite idiostyle on the basis of which the deployment of subsequent reflective acts continues. Recognition of TIM is one of the acts of reflection that helps the reader to penetrate the author's artistic intention without going beyond the content of literary text.

On the other hand, the meanings that are generated by the author's literary text also show relative stability in his literary works and form the main themes and ideas. Hence, it is important to underline that idiostyle at textual and semantic

levels are closely interconnected, because only through understanding a literary work at a textual level it is possible for the reader to reach its semantic level and vice versa. Idiostyle at a textual level is formed on the basis of TIM, which manifest themselves at all levels of the author's language and are not limited to the lexical or semantic components or means of linguistic expressiveness only. Idiostyle at a semantic level is not explicitly represented in literary text of a definite author, the meanings are born in the mind of the reader as the result of his mental activity, therefore we do not consider it possible to categorize the semantic level of any idiostyle.

In our opinion, idiostyle leads to an adequate understanding of the deepest meanings of literary works, author's intentions, and also contributes to the enrichment of the reader through the unique author's experience embodied in them.

In the proposed scheme for analyzing TIM of idiostyle pattern, we can also single out *language, stylistic* and *extralinguistic and interpretative levels* (see Fig. 1). Within the framework of *the language level*, we consider it necessary to analyze lexical, derivational and syntactic markers of idiostyle, as well as the author's punctuation marks and graphic means.

At the stylistic level different stylistic means are analyzed within the framework of a separate level of idiostyle pattern, in which it is advisable to consider markers of indirect nomination and syntactic stylistic markers with the involvement of the scheme of construction of meanings.

The previous two levels of idiostyle pattern are closely connected with the *extralinguistic level* which often predetermines the choice and use of definite language elements. Here accentual are cultural peculiarities of the time of the author's activity, literary epoch and common genre conventions.

At the interpretative level of idiostyle pattern it is necessary to consider typical plot structure of a literary work, language markers of its spacial and temporal organization and narrative structure, as well as ways of representing the author's modality.

The suggested order of the levels of the analysis of idiostyle pattern is to our minds, essential, as first we proceed from the language level because different language units, especially lexical are always the first to catch the reader's eye. Then goes the stylistic level, the TIM of which are more complicated, and that's why are not easy to understand, hence they may be omitted by the reader.

The *extralinguistic level* may seem not important at all, but it is significant for understanding the

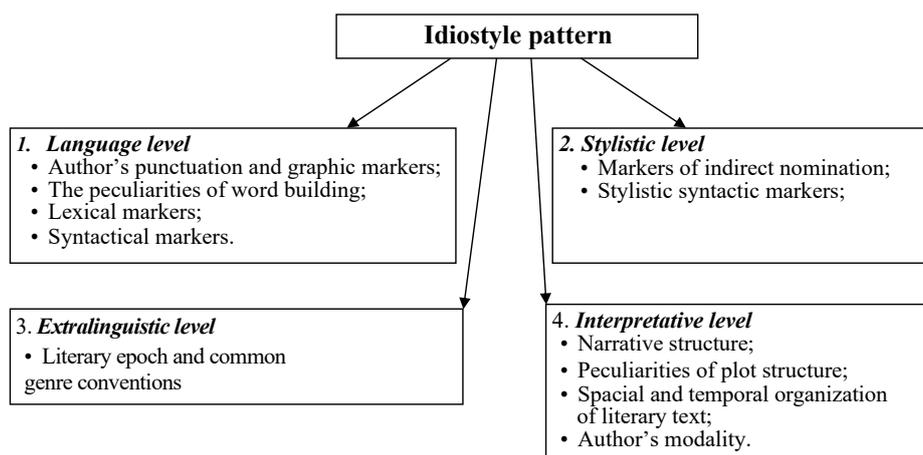


Fig. 1. The scheme for analyzing TIM of idiosyle pattern

literary epoch of the author, common genre convention and hence, the main idea of a literary work. For example, Agatha Christie's detective fiction can be regarded as one of the most recognizable sub-genres of crime fiction, where a narrative, usually written from the point of view of a detective (professional, amateur or retired) about a definite crime which plot hinges present a rather specific image of a detective who keeps clues to himself, making a startling revelation of guilt and innocence in a final meeting of all the characters.

Speaking about interpretative level of it is impossible to appreciate literary works of Agatha Christie without knowing the key elements of detective stories, peculiarities of their space (cozy mysteries) and temporal organization, as well as narrators (detective narrators).

The proposed algorithm of idiosyle analysis can be applied to the study of literary works by any author, since the suggested scheme fully covers all the elements of idiosyle and considers all possible options for the emergence of TIM of idiosyle pattern from different perspectives.

The algorithm of idiosyle analysis consists of a sequential consideration of the previously declared levels of idiosyle pattern:

1. The analysis of special lexical TIM in order to identify metaseantic units using the quantitative and content analysis program;

2. The component analysis of word-building processes in order to identify TIM in the field of author's word creation;

3. The identification of TIM at the syntactic level of idiosyle pattern;

4. The analysis of TIM, which consists in the consistent consideration of special use of copyright punctuation marks and graphic means in literary text;

5. Consideration of typical models of rhythmic organization of literary text. In prose works, rhythm-forming models can be identified by analyzing the syntactic level of idiosyle pattern;

6. Consistent consideration and identification of TIM of building temporal structure of literary works and their spatial organization;

7. The analysis of special semasiological and syntactic stylistic devices as TIM of a definite idiosyle;

10. Finding TIM as tools of representing peculiarities of plot structure, narrative structure and the author's modality;

Conclusion. The notion of idiosyle naturally fits into the anthropocentric paradigm of the study of linguistic phenomena. It is obvious that the development of ideas about the problem of style from an impersonal metaphorical definition of style as an expression of the content of culture to the recognition of the role of the author as the main style-forming factor of the work is quite obvious. The difference between the terms style and idiosyle is manifested in the following: the notion of "style" is applicable to all spheres of human activity, we can talk about the style of communication, the style of the interior, the style of painting, the style of personnel management, etc. This notion comprises a set of certain characteristics, properties or features of an object, phenomenon or process, which are characterized by the integrity of the form of their expression and content. In other words, the concept of idiosyle is the object of scientific research in various areas of linguistics, as it is primarily associated with linguistic manifestations in literary text. The main organizing factor of idiosyle is the personality of the author, who creates a unique artistic reality using an individual version of the national language.

When investigating idiostyle of any author, we must have an idea of a certain invariant scheme for its description, which, in addition to a set of components, will also include the nature of the connections between them, indicate its properties, mechanisms of formation, etc. When solving these problems, it is necessary to synthesize knowledge and achievements in the field of solving this issue using idiostyle pattern scheme, which takes into

account and combines the accumulated experience, provides in this case the only correct, to our minds, methodological solution. It allows us enriching the entire experience of idiostylistic description with philological and hermeneutic content, revealing the meaning-forming potential of the author's stylistic features by selecting typical idiostyle markers which compose idiostyle pattern of an individual author.

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МЕТОДОЛОГІЧНІ ОСНОВИ РЕКОНСТРУКЦІЇ МОДЕЛІ ІДИОСТИЛЮ АГАТИ КРІСТІ

Фарман Дж. Рамазан

аспірант

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Наукову розвідку присвячено проблемі авторського стилю у сучасній стилістиці загалом та методиці реконструкції ідіостилю Агати Крісті на матеріалі її детективної прози зокрема. У статті простежено, що різноманітність сучасних підходів до аналізу ідіостилю автора як особливої художньої системи спрямована на створення можливих способів виявлення ідіостилю та утвердження його як системи особливих мовних одиниць. У нашому дослідженні ідіостиль потрактовано як категорію художніх текстів певного автора яка виявляє певні стійкі властивості, що можна реконструювати завдяки стилістичному аналізу різних мовних одиниць. У роботі переконливо показано, що стійкі властивості ідіостилю роблять літературні твори автора впізнаваними, дають змогу ідентифікувати або хоча б припустити його авторство. Процес виявлення певного ідіостилю відбувається підсвідомо, але на основі накопиченого читачького досвіду. У нашому дослідженні під ідіостилем у широкому розумінні ми розуміємо систему суб'єктивної об'єктивної та реалізації ключових інтенцій автора, які розкривають його конкретні теми та ідеї. У вузькому розумінні ідіостиль це низка типових ідіостильових маркерів (ТІМ) на різних рівнях мови, а також екстралінгвістичних ознак, які допомагають автору здійснювати творчу мовну діяльність. У статті доведено, що основою для виділення типових ідіостильових маркерів ми вважаємо такі властивості: 1) частотність маркера в художньому тексті; 2) стабільність у всіх аналізованих літературних творах; 3) семантичний потенціал; 4) стійкий зв'язок із функцією, яку виконує в художньому тексті. Освоєння змісту цих специфічних мовних одиниць, які реалізують ТІМ у художньому тексті, пробуджує рефлексію читача, яка складається з дій, у яких цей багатий зміст може бути засвоєний. ТІМ розуміємо як загально-визнану мовну одиницю певного ідіостилю, на основі якого триває розгортання наступних рефлексивних актів. Розпізнавання ТІМ є одним із актів рефлексії, який допомагає читачеві проникнути в художній задум автора, не виходячи за межі змісту художнього тексту. З іншого боку, смисли, породжені художніми текстами автора, також демонструють відносну стабільність у його творах і формують основні теми та ідеї його літературних творів. Отже, важливо підкреслити, що текстовий і семантичний рівні ідіостилю тісно взаємопов'язані, оскільки лише через розуміння літературного твору на текстовому рівні читач може вийти на його семантичний рівень.

Ключові слова: ідіостиль, ідіостильовий патерн, детектив, Агата Крісті, методологія.