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THE AUTHOR AND HIS CREATIVE PERSONALITY

The XX century is the time of postmodern rejections of the authorship, genre's distinctions and literary classifications. At the same time it is hard to find a literary critic that would not recognize the problem of an author's creative individuality. Who is the author, what is his role in literary studies? This issue has always been the subject of various discussions among literary critics, philosophers and linguists. The problem of authorship never remained on the periphery of scientific paradigms, it has always been crucial in the context of the study of literary texts. In particular, this issue has become urgent in the XX century. The literary thought, undergoing transformation, increasingly individualized.

The creation of a literary work is traditionally preceded by the so-called creative energy, intention, immanent force. There are a lot of definitions and it is not easy to pick up the particular one. So P.V. Belous offers a definition that sees the author being a creative person, the author's worldview is realized through literary text: "The author (lat. author - founder) is the creator of artistic reality which appears in the images, forms and meanings which are caused by an attitude and outlook of creative personality; subject and object of work which exists beyond and realized only in it" [2,173]. Literary Encyclopedic Dictionary edited by Kozhevnikov gives this definition: "The author is the creator of a literary work, who leaves its imprint on his personal artistic world, the presence of the author is evident even in anonymous works, because they possess unified will, which isolates and draws this artistic reality" [4,13]. Thus, even the works of oral traditions, which are not permanently authorized are reflections of the creative potential, which brought to the text by the author. Literary Encyclopedia of terms and concepts, edited Nikolyukyna offers a definition that also centered on creative individuality, but completely separates the essence of the author's identity from a real historical person and implicitly present image of the author in a literary work, "the author is the creator of a work of art as a unity... unity of aesthetic reality, authority, which is responsible for holistic sense of artistic expression, the author must be delimited, on the one hand, as a writer of historical and private face, on the other hand from various "actors portraying" inside the work (image of the author, the narrator)"[5,19].

Problems associated with the name of the author are not isolated; its functioning has always been a place of various discussions. So Michel Foucault identifies certain characteristics of the author concept, argues that it is primarily a private name and it is determined by all other attributes that are unique to that particular name. So, calling name, we do not just carry out the function of definition or simply naming the name, it is much more many-sided and by naming something, we produce the function description. We will take the example of Harold Pinter, and our mind will immediately bring into consideration signifiers that relate to this playwright such as theater of menace, pinteresque, theater of absurd. However the author's name at the same time deeper than just his private name. If we find out that the author of the Pinter's plays is Tom Stoppard, Pinter's name functioning is automatically modified. Although if you imagine that Pinter was dark-eyed blonde, it does not change the functioning of his private name, as Harold Pinter remain the same as Pinter, while in the case of playwright its name is modified, because "to say the real name of some unknown X is Jacques Dupont is not the same as to assert that the Stendhal's name was Henri Beyle"[1,602]. In fact, the name of the author is a characteristic of a discourse, it performs a classification function, it serves as a denominator for texts grouping. Indeed, it determines the appearance of the discourse, its status in culture and society. However, Foucault also argues that discourses are divided on copyright and discourses that do not have the function of the author, for example, an anonymous letter that is not marked by authorship

contract, which must be above all a guarantee, as well as a private letter, which has a person who wrote it, but not an author. Such arguments are criticized, because if an anonymous letter doesn't articulate the author and does not display it on public choice, it does not mean that it exposes its devaluation, because it is still a letter that is written by someone. Wondering this question, Foucault in his speech, "What is the author?" contradicts himself, further asserting that the real writer and author - a slightly different incarnation, because "it would be wrong to equate the author with the actual figure of the writer, as well as to identify him with a storyteller; function of the author appears and acts in his own separation, in this division and this interval"[1,606].

At the same time, it immediately raises a question of demarcation of works of art and literature texts from everyday circulation. A person, who is described in Genesis as being created in the image and likeness of God, inherits the traits of his creator, because its creation was aimed at copying the individual creator. Let us make man in our image, after our likeness, he said. It is no accident God is called the Creator; he created a solid (earth), heavenly bodies, plants, animals, humans and other worlds. Creativity, which is characteristic of God is inherited by the crown of his creation, and it is a man. Martin Heidegger states, that and this similarity enables a person with inexhaustible possibilities, because "it [man] as well as God has freedom ... was given the most dangerous of benefits - language" [1, 252]. It serves not only to service domestic relations; it also presents a tool of creation, because "the beginning was the Word, and the Word was with God," says an apostle Matthew, respectively. Thus, everything that man creates, owes word. It can be argued that a person is only dull simulacrum of the true figure of the Creator, and all that it creates flawed, not quite perfect as the man himself. However, the ability to create fixed in man subconsciously.

Postmodern tendencies deliberately refuse author-creator concept, bringing in a conceptual framework an abstract category of literature, the so-called death of the author (Roland Barthes). The concept of the author's death is marked by poststructuralist influence, it's idea of anti-centre, blurring boundaries and multiplicity of truths. From now on there is no author and the work, the power is in the hands of scripter and text. And the world appears as meta-text. The genesis of the conflict in the literature ceases to new degree if the person previously clashed with the Absolute, God, abstract higher power, fate, then, disillusioned with the positive truths of existence of the Demiurge, the man goes to unrealistic positions embodied in Nietzsche's death of God, bringing people in conflict with itself, the fact of the absurdity of existence, resulting in the disappearance of the absolute, the so-called light at the end of the tunnel, the force that regulates and governs the world, or at least agnostic is the key to human existence.

Indeed the author as an authority is a traditional motto of the literature theory and author's intentions were the main criterion for interpretation, especially text decoding. On the other hand, if the main source of the semantic content of the text appeared as the author, then why all the criticism of literature? Moreover, "the theory itself is unnecessary: because the meaning is intentional, objective and historical, it does not need to be criticized but also to criticize the critic, which makes it possible to choose the best of the critics" [Companion 59].

Art originates from life, from reality, which as usual is transformed in the mind of the author. Artistic reality arises from the interaction of a creative power and a living material. The reality may be modified in various ways, life appears to be a soft clay in the hands of an artist, it can take various forms, views. However, breath of life is inhaled in this basis by the author. Thanks to him, it acquires its original essence. How Creator created Adam from dust of the ground and breathed the breath of life, so the author creates a work of art. This classic idea has been subjected to attacks by poststructuralist critics, and sounds like a bad form for the modern reader. However, if in the field of fashion, current trends prevail for some time, they are unable to overcome the classic. Classic is eternal, because it is proven by the

experience of generations. Even though this generation seeks to break away from the traditional model, it's just way more over time will confirm the truth of previous theories and consolidate their exemplary. Commenting on the old debate between Bart and Picard, Companion claims that Bart had to admit that the "new criticism often just reinforcing the power of the Author that substituted the place of biography, the life and work with a deep personality" [3, 79].

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