

M. P. Myroshnychenko
National Technical University
“Kharkiv Polytechnic Institute”
candidate of Philology

About the facture of artistic texts

The reality is reflected in the artistic text according to two principles of reflection: the principle of projectivity (the similarity to reality is shown at the level of a concrete image, for example, in realistic painting or in a photo) and the principle of conceptuality (the similarity to reality is observed at the level of understanding, of connections between images). Facture as a category of esthetics was originally considered as a characteristic of projective texts. Any verbal text refers to texts that are predominantly conceptual. However, verbal texts in the process of reading "grow in meanings" in the consciousness of the recipients, i.e. generate "subject" images and connections between them. The fact that the "subject" images of the verbal text are more distant from the author's original plan cannot be the reason for refusing to analyze the originality of the facture of the work in its various aspects, including as one of the essential feature of writing style. The study of the musical nature of the verbal text, as well as its visual features (details, realism, volume, contrast system, speech figures) provides a clue about facture of the artistic world of the work, as well as due to how, in particular, the facture of a text or writing style of the author is formed.

Key words: facture, artistic text, projective, conceptual, specific image.

The reality is reflected in the artistic text (the text is understood widely – as the musical, visual, verbal works, etc.), in compliance with two principles of reflection as stated, in particular, by M.N. Pravdin: the principle of projectivity (the similarity to reality is shown at the level of a specific ("subject") image, for example, in realistic painting or in a photo) and the principle of conceptuality (the similarity to reality is observed at the level of

understanding, of connections between images) [7]. Projective and conceptual principles are inseparable, as specific images from the connections between them are inseparable.

Facture as a category of esthetics was originally considered as a characteristic of projective texts (for example, [1]). Facture in such projective texts as paintings is the way of overlaying paint, the nature of the line, the color combination, etc. It's a form that is perceived by the viewer and generates in his mind the visual image of the projective text. At the level of understanding, links between images, the content of such a text is usually variable. Any "distortion" of the projection, i.e. the absence of complete similarity with the depicted object, the originality of the perspective at which the object is represented in the picture, is the source of the formation of the "idea," i.e. the conceptual aspect of the content of the work. The facture of such a text, its pictorial form, cannot be called a language in the strict meaning of the word, since its units are devoid of semantics.

Any verbal text refers to texts that are predominantly conceptual. The elements of the projection in such texts may include sound recording, the location of the text in the form of a picture, etc. However, verbal texts in the process of reading "grow in meanings" in the consciousness of the recipients i.e. generate "subject" images and connections between them. Unlike the content of projective texts in the content of verbal texts, "subject" images are not a direct reflection of the facture of the perceived form of the text, but are generated by the units of experience of recipients associated with units of language. In that sense, we can talk about the secondary projectivity and conceptuality of conceptual by nature verbal texts [8: 24]. However, the fact that the "subject" images of the verbal text are more distant from the author's original plan cannot be the reason for refusing to analyze the originality of the facture of the work in its various aspects, including as one of the essential feature of writing style.

For example, one of the features of the writing style of the poetry of Sergey Yesenin is indications directly on the facture of the material (foam jets, fluffy branches, a soft wave, in soft greens of the field, etc.) and the names of

fabric and clothing (silk herbs, in a grass blanket, white fringe, in the yarn of sunny days time pulled out the thread, etc.) [2: 24]. In general, the facture of the artistic world is reinforced by any indication of the details of the image (as well as the exact time, for example, the time of day with minutes). In I.E. Repin's notes about Lev Tolstoy, the facture of the text is very expressive due to frequent descriptions of the appearance of the object, as well as due to the description of external expression of thoughts, feelings, states. By analogy with painting, the volume of the image is created in this way; it enhances the facture of the description of the artistic space of the work.

The principle of volume of the image can be found in plots where the so-called "three worlds" perception is presented (for example, in the novel "Master and Margarita") or where the narrative is represented by several storylines or in works where there are more than two main characters. The volume of the image or artistic space also increases the use of the so-called interactive space: real events, real heroes of reality or guessed prototypes and events, documentary presentation, a reference to other works etc. In painting, this technique is called "spatial realism", where the most important category is the volume category, which is formed due to the facture of smears located in different planes: "an illusion is formed that we have a real space with depth" [5].

Another phenomenon we study is expressiveness, since expressiveness and energy are an integral expression of form, matter, facture. In the verbal text, the artistic space is made by expressiveness of contrasting images, ideas, phenomena, by an unexpected beginning or ending, by a sharp turn of the plot. Synthagmatic tension is caused, for example, by metaphorical expressions, oxymorons, neologisms.

There are also so-called non-traditional means that generate contrast and expression. They go back to the musical nature of the verbal text and constitute the actual matter of the artistic world of the text. These include: rhythm, intonation constructions, accents, repeats (rhymes, repetitions of expressions and words), alliteration, as well as the size of the text (especially small, "touchable").

Thus, the study of the musical nature of the verbal text, as well as its visual features (details, realism, volume, contrast system, speech figures) provides a clue about the nature of the artistic world of the work, as well as due to how the nature of a text or writing style of the author is formed.

REFERENCES

1. Galitskaya S. To the problem of monody's nature. *Bulletin of Music Science*. 2015. № 4 (10). P. 81-84.
2. Myroshnychenko M. Paradigmatic analysis of the lexis of the poems of Sergei Klychkov: *diss. philol. sciences*: 10.02.02/ KhNPU, 2014. 201 p.
3. Pravdin M. The problem of abstract and concrete in thinking and language. Moscow: Inspiration. 1991. 230 p.
4. Stepanchenko I. The poetic language of Sergei Yesenin: Analysis of lexis. Kharkov: KhGPI. 1991. 189 p.
5. Stolts M. Factura as a means of solving compositional problems in painting by Dmitry Kustanovich: website. URL: <https://dkust.com/about/article/faktura.html> (date 25.08.2020).