

FaR 2021**International Forum “Freedom and responsibility in pivotal times”****INDIVIDUAL STYLE OF TEXTS OF A SIBERIAN JOURNALIST
TAMARA SABLINA**

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Abstract

The article is devoted to the analysis of the individual style of the Siberian journalist Tamara Sablina who worked in ‘The Omskaya Pravda’ regional newspaper in 1960s-1990s. The use of the cognitive-dominant approach to the analysis of the journalist’s texts allows recognizing contrast as a distinctive dominant feature of T. Sablina’s writing style. The journalist builds her picture of the world with the help of oppositional metaphorical models such as ‘a she-wolf’, ‘the underworld’, ‘the drought’, ‘a bribe taker’ or ‘a coward’ connected with the ‘someone else’s’ text category and ‘native home’, ‘a strong animal’, ‘an optimistic person’, ‘a beauty’, ‘a hero’ and ‘a fighter’ relevant to the ‘one’s own’ text category. The contrast is also created by the use of intertextual signs performing opposing functions such as exaltation (quotations from classical literature, biblical and mythological stories) and decline (proverbs and sayings). There are examples of stylistic contrast (the use of literary phrases and colloquial expressions in one text) and syntactic contrast (oppositional constructions). With the meaningful usage of contrast, Tamara Sablina reveals the contradictions of human life, creates a recognizable type of a hero and antihero and personifies target spheres of life.

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Keywords: Individual style, regional journalism, expressive means, cognitive-dominant approach, contrast, Tamara Sablina



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1. Introduction

Modern journalism is characterized by growing trends for globalization and, at the same time, journalist's individualized expression. Recently, researchers have shown an increased interest in the problems of individual style in journalistic writing. There are studies devoted to the individual style of some well-known journalists, mainly working (or have worked) in the all-Russian media. However, the individual style of Siberian journalists including those who have worked in the Omsk Region are limited.

There is a large body of literature that focuses on the concept of individual style of a writer. The concept of individual style is centered around the personality of the writer and has been studied in different aspects by linguists and literary critics, which makes the research problem deep, versatile and practically inexhaustible (Bolotnova, 2015). The parameters of the individual style are diverse including the selection of real-life materials, problem statement, selection of genres, composition techniques, the emotional tone of the work, the ideological content, ways of creating images, selection and compatibility of language elements (Pishchalnikova, 1992).

Analyzing the individual style of a journalist, our attention is also drawn to the interaction of journalist's personal beliefs and attitudes with the editorial point of view (Kormilitsyna & Sirotinina, 2014). In addition, not all journalistic genres involve the freedom of expression of the writer's 'self'. According to Kormilitsyna and Sirotinina (2014, 2015), the individual style is revealed mainly in analytical articles and columns when the writer's purposeful choice of expressive means speaks about personal attitude to the events. Ivanova et al. (2010) state that the studies of the journalistic individual style in the mass media discourse discuss the concept of individuality in the opposition to conventionality. However, Nabieva (2009) mentions that most of journalistic works lack the features of individual style at all. The researcher explains that any journalist is a linguistic person, but few of them can be considered as having their own individual style.

2. Problem Statement

The present study is devoted to the Siberian journalist Tamara Sablina who worked in the regional newspaper 'The Omskaya Pravda' for almost thirty years. Her problem-based articles were widely discussed by authorities and ordinary people. According to Khomyakov (2002), the Omsk literary critic, T. Sablina is 'a definite asset' to the Siberian people. People like Sablina (1966) cannot be intimidated or bribed. She ran the risks at her journalistic work as, in her articles, she unmasked local speculators and corrupt politicians. Honesty and adherence to principles are her main traits, and her stories are clear and fascinating (Khomyakov, 2002). The study focuses on the distinguished features of the individual style of Tamara Sablina, a journalist with her own strong position, having a special way of reporting the news and a specific writing style.

3. Research Questions

The present study discusses the following research questions:

3.1. What are the systemic and individual ways of usage of linguistic elements in the text?

3.2. What is the dominating expressive means used in the text?

3.3. What role does the dominating feature play in the text?

4. Purpose of the Study

Our study is aimed to examine the dominant feature of the individual style of the journalist Tamara Sablina.

5. Research Methods

The use of the cognitive-dominant approach to the analysis of the journalist's individual style allows us to recognize the distinctive features of the writing style of a journalist. This approach is based on the systemic use of linguistic expressive means which serve to express certain conceptual models of a writer. The systemic approach is used to describe the system of the journalist's expressive means and conceptual models in the text. The research materials are the journalistic works by Tamara Sablina, published in the newspaper 'The Omskaya Pravda' in the period of 1966-1990.

6. Findings

With all the diversity of approaches to the study of the individual style, systematicity is an inherent characteristic which is recognized by most of the researchers. According to Vinogradov (1963), the individual style is a structurally unified and internally connected system of linguistic means and forms of verbal expression. Systematicity is related to the system of the writer's meanings distinguishing one writer from another and speaks about the writer's attitudes to certain realities of life and, therefore, they form the writer's picture of the world (Ivanova et al., 2010). Also, systematicity refers to linguistic features. The individual style is revealed through systemic and individual ways of usage of linguistic elements which become the aesthetically significant elements of a literary text (Pishchalnikova, 1992). According to Konkova (2007), systematicity is necessary for conceptualization of the individual style in the mass media. He states that the writer has their own individual style if the expressive means, carefully chosen by the writer, reveal their own personality and form a stylistic conceptualizing system.

According to Pishchalnikova (1992), the cognitive-dominant approach investigates the dominating usage of the linguistic expressive means. She states: "Although, there are no unique ways of representing personal meanings, their predominant use is easily detected" (p. 28). Ivanova et al. (2010) point out that the individual style is characterized not only by the peculiarities of the selected expressive means, but also by the frequency of their usage, which requires the use of the cognitive-dominant approach.

The dominant feature of the individual style in our study is the focusing component of the written work which determines and transforms its individual components (Jacobson, 1976). The dominant feature is a certain prevailing idea presented in the form of codes and subcodes (Bolotnova, 2003), which form the 'inner core' of the work and its conceptual models, representing the journalist's picture of the world. The dominant feature determines the compositional, stylistic and pragmatic organization of the text (Kuryachaya, 2010). This feature manifests itself at various levels of the organization of the text and is

characterized by repetition of certain meanings, expressive means and compositional techniques, correlating them to a certain writer's attitude.

There is a considerable amount of modern literature providing the description of a wide range of dominants of the individual style. The dominants can be categorized as text categories, compositional and structural techniques, and cognitive models (Erushova, 2010; Kireeva, 2016; Kuryachaya, 2010; Olomskaya et al., 2018; Popkova, 2007). It is important to note that the dominant organizes the text meaningfully and linguistically.

The dominant feature of the individual style of the journalist Tamara Sablina is a contrast. It is traditionally understood as a clearly expressed opposition of the linguistic means of the texts written by Tamara Sablina. She creates special texts based on binary oppositions. The main opposition, like in the mythopoetic model of the world (Meletinsky, 1985; Toporov, 1995), is the opposition of 'one's own' and 'someone else's'. This opposition includes a system of oppositions 'good' and 'evil', 'warm' and 'cold', 'happiness' and 'unhappiness', etc.

The 'someone else's' text category includes the following objects: 1) aggressive natural forces, elemental forces; 2) administrative management; 3) human immorality.

In T. Sablina's texts, the image of the absolute evil, inherent in the outside world, is created with the help of a detailed metaphor which is a most frequently used expressive means of the journalist. The most typical metaphorical model is 'The evil is a natural force'. For example, the drought is metaphorically expressed as a she-wolf: '*Trehletnjaja materaja zasuha, kazhetsja, samim d'javolom naslannaja na rajon, ne odolela ni odnogo otdel'no vzjatogo cheloveka, ni mnozhestvo...*' (*The three-year full-grown drought is seemed to be sent to the area by the devil himself, did not win a single individual ...*) (Sablina, 1990, February 28, p. 3). The unsuccessful economic reform is compared with a drought: '*Jekonomicheskaja reforma, obzhigajushhaja so vseh storon pohleshhe samoj svirepoj zasuhi*' (*The economic reform that burns from all sides is worse than a most ferocious drought*) (Sablina, February 28, 1990, p. 3). The human aggression is similar to the fire: '*Konflikt v sel'hoz tehnikume – lish' chast' dymnogo kostra. Drugaja po sej den' chadit v derevne Kalachevo*' (*The conflict in the agricultural technical school is only a part of the smoky fire. The other part has fumed in the village of Kalachevo to this day*) (Sablina, March 16, 1990, p. 7). Immorality is conveyed by the image of absolute darkness or the underworld: '*I v takuju temen' chelovecheskoj neporjadochnosti zaveli, chto drozh' beret*' (*And we have been brought into such darkness of human dishonesty that one can't but shiver*); *...po trope beznravstvennosti rukovodstvo zashlo slishkom daleko. Nastol'ko daleko, chto i kollektiv, otlichno razlichaja chernoje i beloe, vdrug stal ochevidno putat' odno s drugim, v chem nas bolee vsego ubedilo to sobranie, sostojavsheesja 24 janvarja*' (*The leadership has gone too far along the path of immorality. So far away that the team, perfectly distinguishing between black and white, suddenly start to confuse one with the other, of which we were most convinced in that meeting held on January 24*) (Sablina, March 16, 1990, p. 7). '*Kakoj-to parad greshnikov i ih blizhajshih rodstvennikov – inache i ne skazhesh!*' (*Some kind of parade of sinners and their immediate family, you can't say otherwise!*) (Sablina, March 15, 1990, p. 4). Such metaphors (a she-wolf, the devil, drought, fire, the underworld) are obviously characteristics of folklore and literary tradition when portraying the absolute evil. Our attention is drawn to a large number of colloquial folklore elements that are also used in the embodiment of the named metaphorical models, which give T. Sablina's texts a fabulous-epic character:

'zlokozni (malice), poperechki vseh vidov' (crossings of all kinds) (Sablina, March 1, 1990, p. 6), 'zloschastie podsekaet jetot rajon' (misfortune puts this area in a difficult position) (Sablina, February 28, 1990, p. 8).

A person who has committed evil is described in several words that emphasize their deviation from moral standards: '...Cherdynceva, ustroivshaja v tehnikum za dve banki lateksa dvuh stroitelej' (Cherdyntseva who arranged the enrollment of two builders in a technical school for two cans of latex); 'Shevchenko, povadivshijsja bylo pered jekzamenami brat' so studentov vzjatki iskljuchitel'no kon'jakom' (Shevchenko who got into a habit of taking bribes from students before exams only in the form of cognac) (Sablina, March 15, 1990, p. 4).

Now, we move on to the 'one's own' text category. In T. Sablina's works, a particular attention is paid to the metaphorical description of 'one's own' topos. The 'one's own' text category is related mostly to the objects located in the native place or characters connected with the native place. In our opinion, metaphorical models representing the image of the native place are expressed extremely vividly. For example, the region is described like a living creature that participates in the battle, competition or a race: 'poedinok s Omskim rajonom' (a battle with the Omsk region); chut' ne otdavit' pjatki firmennomu 'molochniku' (almost step on the branded 'milkman' heels); (Sablina, August 29, 1989, p. 3). Also, the native place is compared with a strong stubborn creature that faces difficulties: '...on, nabychivshis', narashhivaet obemy proizvodstva moloka i mjasa' (Having been frowned, it increases the volume of milk and meat production); 'jetot rajon stoicheski odoleval ne tol'ko prirodnye napasti, no opjat' zhe nabychivshis', napasti upravlencheskie' (This region fought stoically not only against natural misfortunes, but also, having got sulky, against managerial misfortunes) (Sablina, February 28, 1990, p. 8). There is another comparison of the native place with an optimistic person: 'Ne znaval jetot rajon ni social'nogo malokrovija, ni intelektual'nogo zastoja, s kakim-to dazhe vesel'em i neizmennoj otvagoj reshaja... problemy' (This region has experienced neither social anemia nor intellectual stagnation, solving problems with some kind of fun and invariable courage) (Sablina, February 28, 1990, p. 8). The field is metaphorically presented as a home or a living creature: 'ibo komu zhe ne vedomo, kakie dushevnye muki ispytyvaet chelovek pri vide sgorajushhego polja? Vse ravno chto smotret' na rodnoj dom, plamenem objatyj' (For who does not know what mental anguish the person is experiencing at the sight of a burning field? It's like looking at your home, enveloped in flames); 'Polja lezhali v treshhinah, kak v rezanyh ranah' (The fields were in cracks, as if in cut wounds) (Sablina, February 28, 1990, p. 9). The new sports complex is described like a magic world: 'Zdes', kak v skazochnom kotle s zhivoj vodoj, budto obretaesh' molodost' i silu, tu detskuju neposredstvennost' v vosprijatii vsego proishodjashhego, kotoraja otlichaet istinno schastlivogo cheloveka' (Here, as if in a fairytale cauldron of living water, you gain youth and strength, and childlike spontaneity in the perception of everything that is happening, which distinguishes a truly happy person) (Sablina, February 25, 1989, p. 5). The school is depicted as a beauty: 'Ona podnjalas' nad selom, ottolknuvshis' ot obshhego odnoobrazija, prizemistosti, gljanula na mir ogromnymi glazami... Dlinnaja, strojnaja i legkaja, kak raketa... ee okna –bol'shie, chistye, svetlye, kak glaza rebenka' (It rose above the village, distinguishing from the common monotony, stockiness, looked at the world with large eyes ... Tall, slender and light like a rocket ... Its windows are big, clean and light, like the eyes of a child) (Sablina, September 1, 1966, p. 8).

In general, any native place is described very poetically by T. Sablina, with the use of high stylistic means such as *'letnjaja blagodat'* (summer grace), *'torzhestvo zelenejushhej zhizni'* (the triumph of green life), *'oboronenoje ot zlyh napastej'* (protected from evil misfortunes), *'vol'naja rasprjamlenost' molodyh pobegov i vshodov'* (free straightening of young shoots and seedlings). All these high-flown words describe a greenhouse (Sablina, February 28, 1990, p. 7). There are a lot of poetic descriptions of everyday things: *'otmyt' do serebrjanogo bleska vse okna'* (wash all windows to a silver shine); *'virtuoznye lestnichnye marshi'* (virtuoso flights of stairs); *'ognennyj' rjad svetil'nikov na vtorom jetazhe'* (fiery row of lamps on the second floor) (Sablina, September 1, 1966, p. 8).

It is noteworthy that even such poorly poetic concepts as the feed for livestock, are also metaphorized: *'Silos predstavljaj soboj ne legkuju ovoshhnuju zakusku, a polnocennyj obed s vysokim sodержaniem belka'* (Silage was not a light vegetable snack, but a full meal high in protein). Describing the cattle cake, the journalist said: *'S takim 'dopingom' produktivnost' kak na jeskalatore – tol'kov verh, neuklonno, zrimoi bez sodroganij'* (With such a 'doping' the productivity is, like on the escalator, steadily going up, visibly and without fluctuation) (Sablina, February 28, 1990, p. 3).

T. Sablina's 'own' character in the text is often described as a fairytale hero: *'Moguchij, stepennyj, vysokij paren'* (A mighty, stout, tall guy) (Sablina, February 28, 1990, p. 3); *'Vozmozhno!', chtoby Mikula Seljaninovich ili inoj legendarnyj bogatyr' emu pod stat' smirenno vyjugnul pered melkim prikaznym ljudom?'* (Is it possible that Mikula Selyaninovich or some other legendary hero humbly bends his neck in front of little people?); *'Tut chto ne tak – derzhis', izba, chtob ne zakuvyrkat'sja!'* (There is something wrong, hut, hold on so as not to tumbling around!) (Sablina, February 25, 1989, p. 5); *'Popadaet prjamo v ruki dvuh djuzhih molodcov'* (Got right into the hands of two hefty fellows) (Sablina, September 6, 1966, p. 6).

When creating female images, T. Sablina uses exaggerated characteristics of energy and fortitude: *'Zhenshhiny chut' chto ne tak, kogo ugodno 'na boronu postavjat', vkluchaja direktora'* (If something is going wrong, women will put anyone on the harrow, including the director) ('And the Impossible Is Possible!', 'The Omskaya Pravda', February 28, 1990). *'Kidala v zal slova kak raskalennye goloveshki'* (Threw words into the hall like red-hot embers) (Sablina, March 15, 1990, p. 4).

T. Sablina's 'own' character is an experienced professional, an expert in their field, an inventor: *'V otraslevom zhurnale 'Veterinarija' ego odnazhdy nazvali sredi luchshih veterinarov oblasti'* (In the 'Veterinary' journal he was once named among the best veterinarians in the region) (Sablina, March 16, 1990). Writing about cooks, she mentions: *'Sluchajnye, nekvalificirovannye ljudi zdes' nedopustimy'* (Casual, unskilled people are unacceptable here) (Sablina, April 6, 1983, p. 4). Writing about a person fulfilling his mission, she says: *'Ponimal, chto byt' emu agronomom teper' vsju zhizn'* (He understood that he was to be an agronomist all life) (Sablina, November 25, 1989). *'Sotvoril Vasilij Buzhan resheto'* (Vasily Buzhan made a sieve) ('The Sieve of an Agronomist', 'The Omskaya Pravda', April 4, 1983). Such a hero completes difficult tasks, overcomes difficulties and achieves incredible results: *'V ljuboju moroz, v ljuboju buran stroiteli... ne pokidali svoego rabochego mesta'* (In any frost, in any storm, the builders ... did not leave their workplace) (Sablina, September 1, 1966, p. 8); *'rabotat' za dvoih'* (work for two) (Sablina, April 6, 1983, p. 4). *'Direktor sovhoza... vse poryvaetsja pokazat', kak on vyzhimaet mizincem dvuh pudovuju girju'* (The director of the state farm is trying to show how he lifts a two-pound weight with his little finger)

(‘So That the Soul and the Body Was Young’, ‘The Omskaya Pravda’, February 25, 1989, p. 9). *‘Matviec tak povel delo, chto v uchhoze sumeli uzhe cherez god poluchit' ne 35 teljat ot 100 korov, kak prezhe, a 95. I nadoili po 4818 kg moloka, dobaviv 1134 kilogramma k proshlomu godu’* (Matviyets ran the business in such a way that in a year they managed to receive not 35 calves from 100 cows, as before, but 95 calves. And they produced 4818 kg of milk, which was 1134 kilograms more compared with the previous year) (Sablina, March 16, 1990, p. 8).

So, T. Sablina builds the picture of the world using special stylistic devices including the contrast. We notice metaphorical models such as ‘a she-wolf’, ‘the underworld’, ‘the drought’ and the images of characters like ‘a bribe taker’ or ‘a coward’ that are closely connected with the ‘someone else’s’ text category. It is in opposition to the ‘one’s own’ text category which is represented with the help of metaphorical models such as ‘native home’, ‘a strong animal’, ‘an optimistic person’, ‘a beauty’ and images of characters like ‘a hero’ and ‘a fighter’.

The contrast as a way of organizing the text is also revealed in the intertextual level. In our opinion, there are two groups of intertextual signs used in T. Sablina’s works. They perform opposing functions which are exaltation and decline.

Firstly, the intertextual signs with the function of exaltation include quotations from classical literature: *‘I nevozmozhnoe – vozmozhno’* (And the impossible is possible); *‘S otradoj, mnogim neznakomoj’* (With joy, unfamiliar to many); *‘Zdes' vse real'no, grubo, zrimo, kak postup' Komandora i ego zheleznaia hvatka’* (Here everything is real, rough, visible, like the steps of the Commander and his iron grasp) (Sablina, February 28, 1990, p. 3); *‘Vyshlo to, ot chego pytalsja predosterech' sel'skih upravoveshhe v proshlom veke russkij publicist N. G. Chernyshevskij: “Nel'zja vydressirovat' cheloveka tak, chtoby on byl jenergichnym na nive I bezotvetnym v prikaznoj izbe”* (It happened what the Russian publicist N.G. Chernyshevsky was trying to warn about the rural council in the last century: “You cannot train a person so that he is energetic in work and keeps silent in the command hut.”); *‘Mikula Seljaninovich ili inoj legendarnyj bogatyr’* (Mikula Selyaninovich or another legendary hero) (Sablina, November 25, 1989, p. 5). Secondly, these intertextual signs refer to biblical and mythological stories: *‘Treh letnjaja vstrjaska posle prihoda Bezuglova otdelila zerna ot plevel’* (A three-year business recovery after the arrival of Bezuglov separated the grains from the chaff) (Sablina, February 28, 1990, p. 3); *‘Trud na pole – Sizifov trud’* (The work in the field is a Sisyphean labor) (Sablina, February 28, 1990, p. 3); *‘Est' derevo ob chetyre dela: teplo daet, krik utishaet, bol'nyh isceljaet, chistotu sobljudaet. Tak uvazhitel'no v davnje vremena otzyvalis' o bereze’* (There is a tree doing four things: it gives warmth, it calms down, it heals the sick, it cleans. In the old times, they spoke about the birch with such respect) (Sablina, August 29, 1989, p. 3). These intertextual signs, referring to ‘big’ genres and highly artistic literary works, contribute to intensification of ‘one’s own’ image.

The intertextual signs with the function of decline include all sorts of proverbs and sayings. For example, *‘Posle peretasovki v sozdannuju shhel' ne tol'ko chto Navolodskaja so svoim diplomom, a i mysh' s usami ne prolezla by’* (Not only Navolodskaya with her diploma paper, but a mouse with its whiskers would not have crawled into the created gap after the reshuffling) (Sablina, March 15, 1990, p. 7); *‘Vot uz, chto nazyvaetsja, oserdjas' na bloh, da shubu v pech!’* (That's really, as they say, when you are angry with fleas, throw your fur coat into the oven!) (Sablina, January 9, 1989, p. 2); *‘A tol'ko emu jeto – kak ukus*

komarinyj (But to him, it is like a mosquito bite); V uchhoznoj bane kak byla grjaz' po koleno, tak i ostalas' (There was knee-deep dirt in the educational institution bath, and it never changed...); '...povorchat derevenskie i rot zakrojut' (The villagers would grumble and then shut up); 'po nakatannoj dorozhke' (along the beaten track); 'Kak vidno, est' na svete ljudi, kotorye chut' tol'ko konjunktornyj vete rpoduet, terjajut shljapu v meste s golovoj' (As you can see, there are people in the world who, as soon as the new wind blows, lose their hat with the head) (Sablina, March 16, 1990, p. 10). The 'small' genres of the Russian folklore are used by the journalist in order to discredit the 'someone else's' character or a place in general.

The individual style of T. Sablina is characterized by the stylistic contrast. In one work, there are both literary phrases and colloquial expressions: *'Obratil moj vzor na dvorovoe prostranstvo – dva dereva (mama s papoj) sil nabirajutsja' (I had a look at the yard – the two trees (mum and dad) are gaining strength) (Sablina, March 2, 1990, p. 12); 's zernom 'upravilis', a vot s kartoshkoj obmishurilis'' (We managed the grain but fooled the potatoes), 'zasekli mashinu' (spotted the car), 'metody vsedozvolennosti i besceremonnosti' (methods of permissiveness and impudence), 'tropa beznravstvennosti' (the path of immorality) (Sablina, March 16, 1990, p. 9). Syntactic constructions are also oppositional. On the one hand, there are literary constructions; on the other hand, there is an abundance of parceling. For example, *'Skvoz' metallicheskuju vjaz' zagravitel'noj setki navysochennyh oknah b'et solnce, ostavlaja otmetiny na ploshhadkah, volejbol'nyh shhitah, sudejskih stolikah, na limonno-zheltyh stenah. Zdes' – 'centr tjazhesti' prazdnika' (The sun hits through the metal gauze of the protective net on the tall windows, leaving marks on the ground, volleyball boards, referee's tables, on the lemon-yellow walls. Here is 'the center of gravity' of the holiday) (Sablina, February 25, 1989, p. 11); 'Tak kak po nakatannoj dorozhke, raz nikto ne ostanavlivaet, legche idti. I poshli. I v takuju temen' chelovecheskoj neporjadochnosti zaveli, chto drozh' beret' (Since no one stops along the beaten track, it is easier to walk. So, let's go. And they have been brought in such darkness of human dishonesty that it sends shivers down the spine) (Sablina, March 16, 1990, p. 9).**

7. Conclusion

Thus, in her journalistic works, Tamara Sablina reveals the contradictions of human life. Her individual style of writing is characterized by the stylistic dominant which is the contrast. The journalist builds her picture of the world by using the contrast in the texts. The entire stylistics of the texts, including metaphorical models and intertextual signs, is based on the contrast. The oppositional nature of the picture of the world makes it similar with a mythopoetic model. It gives T. Sablina's texts a global dimension. Apparently, her journalistic works can be compared with so called 'village' prose. Speaking about local problems, Tamara Sablina discusses everlasting universal issues.

Of course, the works of Tamara Sablina, published in different periods (1960s-1990s), have their specificity, depending on the time of writing and require another research with reference to the Soviet period and the era of perestroika and post-perestroika. Obviously, different historical periods influenced the content and stylistics of the works. Moreover, the format of 'The Omskaya Pravda' newspaper imposed certain restrictions on journalistic creativity, especially in relation to the topics, values and emphasis. However, the texts reveal the individual style of the journalist in comparison with the conventional writing. Her individual style is manifested precisely in the choice of meanings and expressive means. Tamara

Sablina creates a fabulous epic atmosphere, a recognizable type of a hero and antihero, distinctive metaphors with the help of which the most 'non-personified' spheres are personified. She uses a unique range of intertextual signs that perform certain functions in her texts.

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