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CONCEPTUAL SPHERE OF VIRGINIA WOOLF'S STYLE (BASED ON VIRGINIA WOOLF'S NOVEL "TO THE LIGHTHOUSE")

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Abstract. The paper is devoted to the conceptual sphere of the famous British writer Virginia Woolf's style, based on her novel "To the Lighthouse". Attention is focused on the world's picture of the British Victorian family. Differences between male and female points of view, their perspectives, behavior and obligations constitute the prototypes of the conceptual sphere. The authors examine the conceptual sphere of Virginia Woolf's style which, for the most part, consists of such concepts as Nature, Time, Space, Life, Family, Male and Female Relationships, Profession and Work, Death, Sympathy and Empathy, Creativity, Freedom and Independence, Resurrection and Eternity. They are meaningfully related, joined and dependent on each other as they show the universal development of life, the creation of the essence of a person's nature and the estimation of the individual's soul. The idea of eternity, joy of being and perception of truth exist in a woman's consciousness. The male images of the novel make attractive to the general public the idea of materialistic preference. On the contrary, the female images are inclined much to the idealistic world. The concept of "Life" is closely connected with the concept of "Nature", the physical force of the earth and the concept of "Time" as the continued existence of human beings and events. The concept of "Creativity" could be identified as one of the main concepts in the novel. In the novel "To the Lighthouse" creativity is closely connected with the painting, being manifested in the combination of characteristics and features that form an individual's distinctive character of a woman. Virginia Woolf interfered with the arrangement of understanding and harmonization of relations between a man and a woman. The contrast of their social roles, shown in the prototypes of the Victorian family of Mr. and Mrs. Ramsays, is displayed in the concepts "Family", "Profession" and "Sympathy".

It is postulated the idea that Virginia Woolf's feminine psychology across Victorian England doesn't depend on the usually acknowledged social stereotypes about the incapability of a woman to become a writer, a painter or a poet, namely to create something new and be opposed to generally accepted norms and standards.

Key words: prototype, conceptual sphere, cognitive linguistics, concept, frame, linguistic culturology, communicative behavior, style.

КОНЦЕПТУАЛЬНА СФЕРА СТИЛЮ ВІРДЖИНІ ВУЛЬФ (НА МАТЕРІАЛІ РОМАНУ ВІРДЖИНІ ВУЛЬФ «ДО МАЯКА»)

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Анотація. Статтю присвячено концептуальній сфері стилю відомої британської письменниці Вірджинії Вульф. Увагу зосереджено на концептуальній картині світу британської вікторіанської сім'ї. Відмінності між чоловічим і жіночим способом мислення, їх поведінкою та життям утворюють прототипи концептуальної сфери. Автори досліджують концептуальну сферу стилю Вірджинії Вульф, яка здебільшого містить такі концепти, як Природа, Час, Простір, Життя, Сім'я, Чоловічі й Жіночі Відносини, Професія, Смерть, Симпатія та Емпатія, Творчість, Свобода й Незалежність, Воскресіння та Вічність. Згадані концепти споріднені, поєднані та залежні одне від одного, що показує загальний розвиток життя та сутність людської природи. У свідомості жінки живе ідея про вічність, радість буття й пізнання істини. Природа чоловічої свідомості, навпаки, орієнтована на пріоритет матеріального світу. Концепт «Життя» тісно співвідноситься з концептом «Природа», матеріальною силою землі та з філософським концептом «Час». Час ототожнюється як універсальний розвиток процесу життя на землі, формування сутності особистості та визначення людської душі, де немає чітких меж між минулим і теперішнім. Концепт «Творчість», що визначається в романі «До Маяка» як основний, тісно пов'язаний із живописом і є проявом індивідуальності та незалежності головної героїні роману Лілі Бріско. Творчість у житті Лілі є прихистком від песимізму й печалі, свої переживання вона трансформує в можливість написання картин. Діяльність Лілі Бріско націлена на створення духовних і матеріальних цінностей та пройнята елементами нового змісту, вдосконалення й розвитку. Вірджинія Вульф стурбована проблемами взаєморозуміння й гармонії стосунків між жінкою і чоловіком. Ця природна сутність відображена на прикладі вікторіанської сім'ї Ремзі в концептах роману Сім'я, Професія та Симпатія.

Постулюється ідея, що світобачення Вірджинії Вульф, як жінки-письменниці за часів вікторіанської Англії, не залежить від загальноновизнаних суспільних стереотипів про неспроможність жінок писати художні твори, малювати картини чи займатися наукою, тобто творити нове розуміння світу у своїй свідомості.

Ключові слова: прототип, концептуальна сфера, когнітивна лінгвістика, концепт, фрейм, лінгвокультурологія, комунікативна поведінка, стиль.

Introduction. Traditionally, language consciousness may be defined as the existence of concepts, expressed in individuals' speech peculiarities while operating by the linguistic communicative units. Keeping in touch with the outer world presupposes many associations in the individual's mind; that is why it is possible to trace the peculiarities of male and female views of the development of linguistic world images and the growth of language consciousness itself. Some scholars advance a theory of how language

and discourse reflect the male and female peculiarities, in particular, some specific features of their verbal behavior [1, p. 25–27; 2, p. 91–93; 3, p. 49–52].

The famous British writer Virginia Woolf greatly aimed to create such a form of literary work that could transmit the inner world of her characters and as a result, she created the technique of writing, known as 'the stream of consciousness' [4, p. 52]. The specific feature of this technique is that her novels

are not restricted only by the consciousness of one character, but are possible to transfer the reader's attention from character to character. The author used many inner monologues to present the attitude of each character to the world, to the definite outward events, and very often to the same event and, usually, these attitudes are distinguished in the same way as in the real life. The symbolization of multiple consciousnesses, inclined to the general center is considered to be a great contribution to the development of the world's literature, successfully elaborated by V. Woolf [4, p. 45–47; 5, p. 27; 6, p. 115–119].

Previous research. Modern linguistic scholars focus their attention on the idea of whether men and women use the language for communicative needs in the same or in a different way (P. Brown and S. Levinson (1987), P. Chilton and C. Schaffner (1997), R. Keller (1994), C. Kramsch (1998), A. Miall (1993), E.H. Rosch (1973), A. Wierzbicka (2003, 1997, 1985), etc.) [2, p. 125–127; 7, p. 211–213; 8, p. 95; 9, p. 68; 10, p. 35–37; 11, p. 331; 12, p. 147–149; 13, p. 29–31; 14, p. 24–27]. The linguists proclaim the idea that many psychological effects are reached predominantly with the help of images, symbols and metaphors. Accordingly, the inner world of characters has been revealed on the streams of personal impressions, feelings and thoughts [15, p. 67–69]. V. Woolf's novels to a great extent reflect their personal vital experience and her characters remind of the practicable people that surrounded the author in real life [16, p. 145–147].

It is worth mentioning that in the process of perceiving the world people create some concepts in their consciousness. In many researches concept is treated as a discrete unit of the collective consciousness that reflects objects and things of the real and ideal worlds and is preserved in the national memory of the native speakers in the form of verbal substance [16, p. 199–201]. Virginia Woolf's texts constitute some definite space, the so-called 'semantic world of the text'; while describing the structure of such a discourse it is necessary to take into account the existence of the semantic space segmentation in the semantic fields. The analysis of such semantic space is similar to the process of selection of two or more opposed poles (the process aimed at the identification of synonymous and antonymous relations in

the text [17, p. 312]. Such a division of V. Woolf's discourse into the opposition is very perceptible as it evaluates the world as a whole [17, p. 315].

D. Fokkema and E. Ibsch in their research of V. Woolf's creative works account for the semantic components of the writer's discourse. They pointed out that each image, whether male or female, constitutes the semantic field, which in 'the stream of consciousness of the characters can be formed around one or more concepts. The scholars also figured out that the separate semantic field coincided with the gender factor, whose linguistic peculiarities can be manifested on the discursive level [18, p. 119–121].

Frames, cognitive models, mental spaces, etc. are treated as the main models of representation knowledge. Conceptual spheres as encoded socio-cultural data, resulting from the totality of invariant categories, could be understood as 'the main semantic 'appliances' of culture [19, p. 123; 20, p. 45].

The most important concepts of the speaker's perception of the physical world are spatial and temporal categories of the physical world. It is worth mentioning that the speaker, the subject of cognition and the interpreter of the world, are treated as the key concepts of any culture and tightly connected with the concept of 'individuality'. These concepts are sometimes contrasted as static and dynamic, given and created, 'fact' and 'artifact', etc. [5, p. 218–220]. In other words, 'individuality' could be identified as the complicated personality of physical, spiritual and social life that is undoubtedly connected with public groups, vital spaces and modes of activity [6, p. 99–102].

The **purpose** of the **paper** is to define and analyze the conceptual sphere of V. Woolf's creativity, which balances out within the writer's intention and the reader's orientation, the comparison of concepts and frames in the British variant of Present-day English.

Presentation of the main material. In V. Woolf's novels, the plot is revealed through the inner life of the main characters. Except for the clearly expressed desire to present the consciousness, Virginia Woolf was interested greatly in other aspects of representation the real life in literature. Instances of these aspects are as follows: temporal and spatial categories,

succession of historical events, differences between external and internal time, female attitude to life, etc. Being interested in the inner life of her characters, Woolf tried to represent not only their social relations but also to depict profoundly the features of loneliness and nature. Autobiographical motives constitute the basis of images and concepts.

The main character of the novel "To the Lighthouse", Mr. Ramsay, is projected as the figurative embodiment of Virginia Woolf's father and Mrs. Ramsay, consequently, her mother, constitute the system of oppositions that could be united into one concept "The Family or Familial Relations". In the novel, this concept is revealed through the analysis of thematic frames. The first frame "The Window" while representing the communicative situation, the dialogue between a husband and a wife – Mr. and Mrs. Ramsays, confirms their contradiction concerning the world differently. The frame "The Window" plays an important role in the structure of the discourse, as it distinguished the difference between patriarchal and matriarchal traditions, the so-called cultural mode of life in Victorian England.

According to L. Doyle, the window is the place that links the space outdoors and indoors; accordingly, the house and the sea are treated in Victorian gender ideology as spheres of a man and a woman [4, p. 51–53].

Prototypical categories of the masculine world are connected with rational and ambitious peculiarities while, on the contrary, the female ones are full of sympathy, comprehension and empathy. In the meditation of Mrs. Ramsay, we see an estimation of her husband from her point of view and how she clarified his features of character – judgement, justice, devotion, skills, etc. For instance: *Don't rush to judgment without examining the evidence* [21, p. 25]. *I saw no justice in the court's decision* [21, p. 38]. *He was impressed by her skill at writing* [21, p. 41]. *The project will require the devotion of a great deal of time and money* [21, p. 55]. It is possible to figure out the notions that are very important for Mr. Ramsay to achieve success in the sciences. These features of character, according to him, are necessary to reach success. In his society Mr. Ramsay, as the representative of the male gender, determined his role of being a leader, adviser and organizer; e.g.: *He organized people to work for social justice* [21, p. 63]. Mrs. Ramsay

respected her husband's mind, the accuracy of his thoughts, his abilities and his talent very much. The things that are to his liking constitute reading, writing and teaching.

All the above-mentioned notions, joined into one general concept "Profession" – are very important engagements in the life of a man. Mr. Ramsay couldn't imagine his life without his libraries, his lectures and his books, e.g.: *He has an impressive library of books on Western philosophy* [21, p. 67]. *He's planning to give a series of lectures on modern art* [21, p. 73].

But there exists another side of the life in the family which is impersonated by the hostess of the house Mrs. Ramsay, the representative of the feminine gender. All the characters of the novel, who feel anxiety about the hostess, appreciate and comprehend her feelings. That is why another concept is chosen "Sympathy". The characteristics of the mentioned concepts are the following ones: *sympathy, simplicity of relations, rain of energy, spray of life, her strength her competence, capacity to protect*, e.g.: *There is a lot of sympathy for her family* [21, p. 79]. *She put a lot of energy into her eight children* [21, p. 82]. *The children trust in the competence of their mother* [21, p. 83]. *She has the capacity handle this job. She worked for the family in various capacities over the years* [21, p. 91–93].

In the process of the detailed analysis, the world picture of the British Victorian family with the moral domination of the husband has been drawn in all its details. The dialogue began with the cue of Mrs. Ramsay, e.g.: *Yes, of course, if it's fine tomorrow*, said Mrs. Ramsay [21, p. 110]. It is spoken much about the weather and Mrs. Ramsay sympathetically tried to encourage her children, promising them to go to the lighthouse if the weather was fine. But the next cue of Mr. Ramsay was quite categorical, e.g.: *But, it won't be fine* [21, p. 111]. He was a man of science and he knew that it didn't correspond to the reality as barometer data show that the weather was undoubtedly changing. *Mr. Ramsay was grinning sarcastically, casting ridicule upon his wife* [21, p. 113]. Their son James knew that his father favored presenting the facts, e.g.: *He was incapable of untruth and he never tampered with a fact* [8, p. 114].

Mr. Ramsay taught his children that life was difficult and the facts were not under appealing, – *facts uncompromising* [21, p. 115].

And again sounds Mrs. Ramsay's cue: *But it may be fine – I expect it will be fine* [21 p. 117]. Then she thought with sympathy that it would be good to take some things to the lighthouse, e.g.: *to give those poor fellows tobacco, old magazines ...; one must take them comforts one can* [21, p. 118–119]. Her hospitality is displayed in the fact that Mrs. Ramsay always invited her company to the Lighthouse, e.g., *She asked too many people to stay; she couldn't bear incivility to her guests; she had the whole of the other sex under her protection* [21, p. 123]. Her meditations were broken by an address of her husband to their son, e.g.: *No going to the Lighthouse tomorrow, James* [21, p. 126]. Mrs. Ramsay objects, e.g.: *Perhaps it will be fine tomorrow, she said* [21, p. 127]. Within the limits of the frame, a play of cues created the situation under which 'the stream of consciousness' of the characters was expanding.

The fanaticism of Mrs. Ramsay to the facts led her to some embarrassment as she characterized her husband's inclination to pursue the truth while ignoring the feelings of other people, e.g.: *... to pursue truth with such astonishing lack of consideration for other people's feelings was an outrage of human decency* [21, p. 151]. But later she confessed to having estimated his capacities as duly, e.g.: *she revered him* [21, p. 152].

This frame is completed by Mrs. Ramsay's cue when she agrees with her husband, e.g.: *It's going to be wet tomorrow. You won't be able to go* [21, p. 186]. In the consciousness Mrs. Ramsay evaluated her relationships with Mr. Ramsay; her thoughts in the best way reflected the essence of the Victorian ideal of the family, which is strictly criticized by V. Woolf, e.g.: *He could say things – she never could* [21, p. 187].

The reason for their argument was about the weather of the next day, and whether it would satisfy their expectations as the whole family planned to go to the Lighthouse. The gender implication is clearly expressed in this situation as well. The weather itself doesn't play here an important role, but the author intended to show the wishes and desires of a woman and her equal rights with a man.

Victorian families are such a type where the husband is the dominant one. The wife, treated as the traditional conservator was responsible for preserving things of cultural or environmental interest. There are many propositions connected

with such an idea. Mr. Ramsay criticized her feminine type of thinking, but at the same time, he needed support and sympathy from his wife, e.g.: *he depended on her* [21, p. 192]. Mrs. Ramsay defined their roles in the following way, e.g.: *he was the more important ... and what she gave the world was negligible* [21, p. 197].

Objects play an important role in creating frames and separating different frames from one another within the limits of the structure of the text. In the novel, there is one frame more, connected with the character of Lily Briscoe that was modeled through the picture being drawn by Lily. Leaving for the Lighthouse with the whole family, Lily Briscoe took her picture with herself. V. Woolf created this image to express her feminist' ideas that clarified and characterized Lily Briscoe's activities.

Round the picture, Lily Briscoe's 'stream of consciousness' began unwrapping her inner world and mental space. Just, the space of her consciousness clarified the limits of the frame. This frame is represented by two key concepts "Creativity" and "Independence". Based on the concept of "Creativity," there exists the proposition that Lily is drawing her picture, which is very important to her. She constantly thinks about the picture and visions about it, e.g.: *She had a clear vision of what she wanted to do* [21, p. 201]. The other proposition is that Lily Briscoe through her canvases expresses her perspectives on creation, e.g.: *But this is what I see; this is what I see ...* [21, p. 202]. The concept of "Creativity" is very important for V. Woolf as well as for Lily Briscoe; as only the creative work can enhance the role of individuality, though the idea of feminine creativity lost value in the social surrounding. This is supported by Mr. Ramsay's friend, Mr. Tansley, who asserts, e.g.: *Women can't paint, women can't write* [21, p. 205].

Lily is sure that she will not attain recognition, e.g.: *Her picture will never be seen, never be hung even* [21, p. 207]. The process of creativity constitutes self-assertiveness and self-esteem for Lily, her individual choice to express herself or create something new. She doesn't take it close to heart that creation is not a respectable occupation for women in society and her creativity is an escape from sorrow and problems. V. Woolf displayed that she took away the burden of the Universal sadness and recognized the woman's inception

of an activity. The writer also criticized the social tradition that women are responsible for men's emotions. In the novel Lily asserts, e.g.: *She could not sustain the enormous weight of sorrow* [21, p. 227]. A person can transform and overcome one's negative feelings into the art and creativity. The culmination of the frame is Lily's ready painting, e.g.: *I have had my vision ready* [21, p. 306].

The creative work for Lily symbolizes the independence of her spirit and it could be figured out into the separate concept of "Independence". The idea of independent female friendship is manifested through the relations of Lily Briscoe and Mrs. Ramsay. Mrs. Ramsay told about Lily (as far as Lily remembered), e.g.: *She was an independent little creature* [21, p. 29].

Conclusions. In the process of our research, we have examined the general characteristics of Virginia Woolf's conceptual sphere, based on her novel "To the Lighthouse". In the novel, it is displayed the social feminism dialectics of development, such as life, freedom of choice, creative work, independent life, equality, love, empathy and public affairs, i.e.

the aspects of the idealistic and materialistic world [22, p. 7]. The main female characters of the novel, Mrs. Ramsay and Lily Briscoe, symbolize two modes of cognition of the world in Victorian England. On the one hand, Mrs. Ramsay, a classical image of a patient housewife, who cared for her family very much, managed household affairs thoroughly and did her housework successfully. Sometimes she tried to disagree with her husband, Mr. Ramsay, a scientist and a great connoisseur of literature, art and philosophy. But despite some opposing arguments, Mrs. Ramsay respected, supported and appreciated her husband very much. On the other hand, Lily Briscoe, a young genuine painter, is full of enthusiasm for creating something authentic. Lily is keen on painting, likes nature, feels happiness and fear, and opposes conformity and formalism. Lily Briscoe's inner desires for freedom, independence and creativity may serve as corresponding visions or prototypes of Virginia Woolf herself.

Perspective research in this sphere might be related to the semantic peculiarities of female speech in the context of politeness theory.

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