

**METHODOLOGICAL PRINCIPLES OF STUDYING INDIVIDUAL-AUTHORIAL
CONCEPTION**

Linguistic-cognitive aspects of literary texts are a pressing issue of today which can be traced in multiple publications [1]. Current approaches to language conceptualization in literary texts involve identification of key cultural (spiritual) concepts that are either nationally specific or universal, whereas mechanisms of creating individual-authorial conception in a writer's idiosyncrasy remain understudied. Most research focuses on verbalizations of concepts that belong to a given language and culture. However, it is still unclear how idiosyncrasies integrate cultural constants and what influences similarities in their choice in literary discourse belonging to one epoch. Moreover, the study of associative networks that transform cultural (spiritual) concepts in leading idiosyncrasies of a given epoch can provide clarification with regard to their empowering forces that foster development of literary discourse and fictional texts. Despite evincing a heightened interest of text linguists in linguistic-cognitive aspects, explorations of individual-authorial conception tend to be partial, namely, mainly concentrated on the inventory rather than modifications of cultural constants in literary discourse. My hypothesis is: individual-authorial conceptions in contemporary idiosyncrasies of writers modify similar cultural (spiritual) concepts and empower literary discourse of the epoch by interwoven associative networks that transform conceptual sphere of literary texts.

My aim is to define mechanisms of integrating individual-authorial conception in the idiosyncrasy of James Joyce. Associative modeling of verbalized cultural concepts across Joyce's idiosyncrasy is the leading method of research.

The suggested construct of Joycean individual-authorial conception is inherent in Joyce's epiphanic model that modifies the conventional narrative model whose hierarchy of narrative categories it destroys. James Joyce is a core idiosyncrasy in world literature whose implementation of an epiphanic model is systemic and can be linguistically traced across his idiosyncrasy. Joyce's individual-authorial conception seconds his three-ring macrostructure. It can be studied within a matrix

of TOGETHERNESS that has a three-level organization. At Level 1 that corresponds to the first macrostructural ring with condensed narrative categories Joyce selects cultural (spiritual) concepts that are fundamental to his individual-authorial conception. For the purpose of associative modeling, the defined concepts are arranged in dichotomies of ACTION/ NON-ACTION and UNITY/ NON-UNITY. Each constituent of the matrix has its dominant verbalizations in Joyce's idiosyncrasy. "Movement" conceptualizes ACTION, "rest" conceptualizes NON-ACTION, "unity, union" conceptualize UNITY, and "loneliness" conceptualizes NON-UNITY. All verbalized entries are checked by Roget's dictionary of synonyms in order to define a dominant around which given cultural concepts are arranged. From the present research, a constituent that has fewer verbalizations has implicit meaning that needs to be interpreted on the following levels.

At Level 2, which corresponds to the second macrostructural ring where meanings of the cultural (spiritual) concepts defined at Level 1 undergo transformation, individual-

authorial conception is construed by associative networks that are specific to a writer's idiosyncrasy. In Joyce's texts, this is a space of matrix of TOGETHERNESS in which modified cultural (spiritual) concepts operate. For example, this level is characterized by such features as serial uses of an indefinite pronoun "something" or repetitions of an adverb "together", as well as by authorial punctuation whose marks are three stops and colons. For example, the second level has a series of "something", which substitutes a concept that is individual-authorial but lacks language conceptualization. When the development of a modified concept is over, Joyce never uses this pronoun.

At Level 3, which corresponds to the third macrostructural ring "epiphanic focus", individual-authorial conception can be traced through the entries to each constituent of the matrix. The reader (researcher) enters an interpretative channel in which the direction of TOGETHERNESS is inferred and the harmony of all four constituents is achieved in the course of interpretation. Modified concepts may be given by Joyce or, as a matter of fact, by joining their language conceptualizations the researcher formulates inferences that interpret individual-authorial conception.

It is worth noting that Joyce's epiphanic model is a self-reflecting one. Each of his later works develops new modifications of cultural (spiritual) concepts which are known from his prior texts. For example, the cultural (spiritual) concept of the GREAT FALL that is verbalized by "sin" across Joycean idiosyncrasy, is modified from *Dubliners* to *Finnegans Wake* in multiple associative networks. In *Finnegans Wake* Joyce uses his own conceptualizations that function as his own given cultural (spiritual) concepts.

I define Joycean individual-authorial conception as AWAKENING of SOULS FREED from SIN. To Joyce, who used the notion of epiphanic revelation to create a moment of truth that awakens human beings from their spiritual emptiness (sleep), the Christian concept of SIN is crucial. On the one hand, humanity is united by the fall and in this, people share their fate of inherited sin. On the other hand, as soon as humankind frees from sin "here and now", it may make a change that will lead to a desirable state of spiritual freedom.

For example, Joyce's opening text in *Dubliners* verbalizes DEATH, HOPE, and SIN as given cultural concepts. Joyce's individual-authorial conception is built through verbalizations of a chalice which in Celtic culture is the embodiment of HEART and LIFE. Neither of them is verbalized by Joyce as given concepts; they are inferred from "deadly work", "paralysis", "at the head of a corpse" [2, p. 7].

The word "chalice" appears in combination with the vision of "deadly work". The old priest lies dead in the coffin. The inferred meaning of the absence of breath is connected with "chalice" through cultural (spiritual) concepts LIFE and SOUL. Joyce does not use the word "breath"; instead, he resorts to an associative network: *There he lay, solemn and copious, vested as for the altar, his large hands loosely retaining a chalice. His face was very truculent, grey and massive, with black cavernous nostrils and circled by a scanty white fur* [2, p. 13]. The chalice is put in the priest's hands, which conceptualizes cultural (spiritual) concepts of REST, IMMOBILITY. Two candles at the sides of the coffin conceptualize SIN and SINFUL UNITY.

In Joyce's idiosyncrasy, individual-authorial AWAKENING of SOULS develops in many ways. It is never linear because he uses interrelated and highly interwoven associative networks that enter an interpretative channel beyond his texts taken in isolation. Joycean conception functions when it becomes operative in his overall idiosyncrasy. It needs the space

of literary discourse to transform cultural concepts.

To illustrate the mechanism of creating a three-level individual-authorial conception, I will analyze Joyce's text *A Painful Case* from *Dubliners* [2, pp.119-131]. This text explores meanings of SECLUDED LIFE ("lived in Chapelizod", "lived in an old smbre house", "lived in a little distance from his body", "lived his spiritual life without any communion with others", "his life <...> an adventureless tale" [2, pp. 119-121]). Mr. Duffy's LIFE OF ORDER consists of repeated ACTION by himself ("He had neither companions nor friends, church nor creed" [2, p. 121]), which is absent from events and is equal to NON-ACTION. The implicit constituent is UNITY, which is addressed by the concept ACQUAINTANCE verbalized as "intimacy" and "meetings" [2, p. 122]. In combination with HIS LIFE OF ASCETIC ORDER it conceptualizes what Joyce calls Mr.Duffy's new "civic life" [2, p. 121]. Although "an adventureless tale" turns into "adventure" for both persons that enter a relationship ("Neither he nor she had had any such adventure before" [2, p. 122]), the man's habitual pattern remains the same. He meets a woman by isolating her from other people. In their relationship they are TOGETHER ALONE ("Her companionship was like a warm soil about an exotic" [2, p. 123]). It was UNITY of SHARED LONELINESS, in which "life and happiness" of each was disunited from "life and happiness" of both on behalf of the man who believes in "the soul's incurable loneliness" [2, p. 124]. He gets frightened on the potential outcomes of the bond and interrupts UNITY by leavring the woman: "One human being had seemed to love him and he had denied her life and happiness" [2, p. 130]. By rejecting a single person in his life, the man becomes "outcast from life's feast" [2, p. 131]. The woman was awakened by the relationship which gave her hope. Instead of being alone by herself, she enjoyed being alone together with the man whose "soul's companion" [2, p. 128] she became.. However, this increased the man's fear of losing his privilege of LIFE OF ORDER. He knew no meaning in a deep attachment. The woman's awakened soul could make him change.

The interpretive channel conceptualizes UNITY which remains unrealized because there was no unity in the man's being ALONE TOGETHER with the woman. Joyce awakens a human heart that dreams of a happy bond. HAPPINESS ALONE TOGETHER knows no constraints of a distance in intimacy. Thus, the cultural constants HAPPINESS, LIFE, SOUL, UNION, and LOVE acquire a new meaning through Joycean conception of AWAKENING SPIRITUAL UNION. To Joyce, AWAKENING is equal to TOGETHERNESS OF SOULS. This text conceptualizes a move towards AWAKENING that will be developed in Joyce's later works.

In conclusion, Joycean individual-authorial conception is a three-level concept which modifies given cultural (spiritual) concepts in search of AWAKENING of SOUL that harmonizes TOGETHERNESS. This construct with an interpretive channel of the harmony of UNITY that fills souls is found throughout Joyce's idiosstyle.

Literature

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2. Joyce J. *Dubliners*. L.: Penguin, 1996. – 256 p.