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THE PECULIARITIES OF CONCEPT SPHERE “CULTURE” IN PROSE WORKS OF CLARICE LISPECTOR

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The article gives the observation of the structure of the concept sphere “culture” in the prose works of a Brazilian writer Clarice Lispector. The authors provide the description of the concept sphere itself, clarify the main functions of the phenomenon of concept sphere in realizing the national mentality, the thoughts of carriers of the language and in the endless process of formation of the picture of the world of a particular nation. The article also highlights the characteristic features of the constituents of the aforementioned concept sphere – the concept systems and concepts. The assumptions were made concerning the ways and specific features of the concepts verbalization and how the choice of certain concepts influences the content side of the Clarice Lispector’s works; special attention was paid to the idiosyncratic features typical for Clarice Lispector’s works. The topicality of the article is based on the fact of absence of any linguistic works devoted to the literary heritage of Clarice Lispector in Ukrainian philology and literature studies, so it gives a floor for research whether there are some common features in 3 cultures, to which Clarice Lispector belongs – Jewish, Ukrainian and Brazilian; and are these cultures somehow reflected and intertwined (or not) in the scope of her work.

Key words: concept, concepts sphere, culture, structure

Introduction. The topicality of the concepts sphere study of Clarice Lispector works is defined by several factors. The conceptology is one of the youngest study fields nowadays, because due to concepts research the scientists acquire the possibility to learn the mechanisms of language development, to study the peculiarities of language means choice for verbalizing certain information. Due to the research of the writer’s concept spheres the linguists gain the possibility to learn, which topics and signs were of a great significance for the culture development of a certain period, and particularly – in the language realization of the culture.

Clarice Lispector is deemed as one of the most gifted writers of her time. Her works described the inner world of a person, their loneliness and detachment, thus approximating to the works of contemporary existentialists – Jean-Paul Sartre, Albert Camus, who were hugely admired by the writer. The study of the works of Clarice Lispector is of a special interest because despite the fact that she is of Ukrainian origin, there are no works in Ukrainian linguistics devoted to the study of her heritage. The study of concept sphere of the author’s works will give the opportunity to learn, how three cultures – Jewish, Brazilian and Ukrainian, to which Clarice Lispector belongs, are intertwined in the literary heritage.

Tasks: The tasks we set are the following: to study the structure of the concept sphere “culture” in the works of Clarice Lispector, to define the constituents of the concept sphere – the concept systems and concepts, and their characteristic features, to justify how the choice of the concepts influences the content of the Clarice Lispector’s works.

Modern approaches to the definition of the concept sphere “culture”.

Nowadays there is no solid and unique definition of the term “culture” (there are more than 500 definitions in modern dictionaries). Such situation is stipulated by the complexity of this concept, a variety of areas of its usage, and a great number of things and phenomena it contains and describes. The definition which we take as a basis of our work sounds as follows: “1) culture is the result of human activity during its historical development; 2) Culture is a measure of humanity of man; 3) Culture is a historically defined level of society's creative powers and faculties of man, expressed in material and spiritual values created by mankind;” [4, p. 394]. Thus, we see that the notion of “culture” covers not only the material creations during historical development, but also describes the scope of internal development and characteristics of human nature. That’s why the assumption can be made that the concept sphere “culture” has comprehensive nature, covering a range of concept systems that characterize financial status, and those that describe the psychological and spiritual sphere.

Concept sphere “culture” has a sufficiently ordered structure, and concept systems that constitute it are subject to systematic connection similarities, differences and hierarchies that we can confirm by repeating the following linguistic experiment: the relationship between the concepts of Heaven and tea can be retrieved by creating a chain: Heaven-ground, ground-water, water-drink-tea drink [3, p.100]. The question concerning the specificity within the existing system conceptual relations is also the one yet to be studied.

The concept sphere of culture includes a variety of conceptual layers depicting the cultural tradition of the nation. The national language consciousness creates the deepest layers of the picture of the world, and the model of world is created by different language means in different languages. The models of specific national cultures are also created via the same pattern. So the language serves the national specific way of modeling the vision and expression of the culture [1, p.53].

Coverage of the ethnic content of the concept requires the involvement of a wide range of additional methods (not only the lingvo-cognitive analysis itself) – indicators of meaning, semantic connotations, associations, axiological and other parameters, the complex usage of which allow the linguists to come closer to the deciphering the meaning of the concept. The art or poetry just creates conditions for identification of a wide spectrum of nuances, co-meanings, transformed and reinterpreted, and then complexified by the same associations and estimations. The writer (poet), if they are the one to enunciate the mentality of the nation, reports - consciously or unconsciously – not only his or her understanding of the meaning of the concept, but ethnopsychological, psycholinguistic bases of the national understanding of conceptual notions. In this sense, an approach to literary texts provides the profound and complex description of the concept, its hidden, subconscious or unconscious archetypal foundations. To see in generalized categories something that belongs to you, something native, nationally stipulated, historically based, formed within the flow of time, to understand the spirit of national intentions and hopes with the modern process of national revival being taken into account means to channel the description of the conceptual basics of spirituality in the stream of national culture, national language [2, p. 32–33].

The material chosen for cognitive analysis is a selection of works by Clarice Lispector – the collection of stories “Family ties” and the novel “The Hour of the Star”.

During the study of works of different authors and their peculiarities modern study pays huge attention to the author’s idiostyle. The definition emphasizes the hierarchical nature of the ratio between the idiostyle and idiolect. Idiostyle is an individual system of relations, set by a language personality, towards different methods of auto-representation by means of idiolect [6, p.38-40]. In selecting the means to express their intent the author is guided by subjective preference categories and it is the reason of the individual idiostyle formation, which distinguishes the works of this author from the works of other authors. The features of idiolect and idiostyle are expressed by author via the usage of stylistically marked means and uncodified vocabulary, in word-building, in the development of desirable overtones of meaning and formation of new concepts on the level of the text. Therefore, during the analysis of concept of “culture” in prose works Clarice Lispector we pay special attention to the choice of lexis, syntactic structures, phrases, etc., because thus we can define concepts that are often found in the text, highlight nuclear meanings of concepts, and study the methods, used in their representation (verbalization) in the text.

As it was mentioned earlier, the concept sphere “culture” is complex and can include a range concept systems. And the variety of concept systems that form the concept sphere of prose works of Clarice Lispector is not an exception.

Specific features of the concept sphere in the prose of Clarice Lispector.

The mystery surrounded the life of Clarice Lispector; society has not come to a definite conclusion concerning all of its aspects, from her birth to her religion and sexuality [9, p.3]. Clarice Lispector has not tried to dispel myths about her live – all the secrets she kept to herself. But the details that readers still are able to comprehend show how strong and innovative her work was. In the book “Family Ties” Clarice connects elements of different stories in order not only to create a great story, but also to remind people of who they are and what their place in the world is.

During the study of the concept sphere “culture” in the belle-lettres prose of Clarice Lispector we’ve tried to build its hierarchical model: the main structure is the concept sphere, and its constituents are concept systems and concepts.

One of the concept systems that constantly appear on the pages of Clarice Lispector’s stories is the concept system “Woman”. The author always tried in her texts to determine what kind of place is occupied by the woman in life, and in the lives of others, whether she should be a wife, or a Woman, or mother, mistress or more. Therefore, in this concept system we distinguish the following components i.e. concepts: “girl”, “mother”, “wife”, “prostitute”, “mistress”. The majority of times we see the verbalization of the concept system “Woman” in stories “The hour of the star” and “The daydreams of a Drunk Woman”. The image of a woman goes through the process of consistent evolution from naive girl to a woman with a bitter life experience, and this is reflected in the text on the level of the choice of adjectives that describe the appearance of women, the vocabulary that describes her character. Let’s have a look at the following examples:

*“...Leaving God aside I have just discovered that reality made little sense to **the girl**. She felt much more at ease with the unreality of everyday life. She lived in slo-o-ow motion, a hare le-e-eaping through the a-a-air over hi-i-ll and da-a-ale...*

*There wasn't a trace of human misery in **the girl** . . . she carried within her an aura of innocence.*" [7, p.36].

*"...In the bathroom, **the mother** remembered this, and let fall her thoughtful hands, full of curlers. She considered the cruel necessity of loving..."* [7, p. 63].

*"... I know that there are **girls, who sell their bodies** – their only real possession. They sell themselves in exchange for a good dinner, but not usual mortadella sandwich. They don't know they are superficial and no one cares for their existence..."* [7, p.17].

*"... Through torturous paths she had achieved a **woman's** destiny, with the surprise of conforming to it almost as if she had invented that destiny herself. The man, for whom she was a **wife**, was a real man, the children she mothered were real children..."* [7, p.26]. As we can see, the author uses not only one concept; the heroes of her prose are multi-dimensional. A woman in Clarice Lispector's works can be described with not only her inner world being taken into account, but also social and age categories.

Another concept that occupies important place in the concept system "Woman" is the concept "I". The heroines describe their inner world and also their perception of the outer, external world. We can't but mention that C. Lispector tries not to use the pronoun "I", but nevertheless it is present. E.g.: *"I gather the time past, the present and the future, the time that pounds in the ticktock of the clocks. . . . I know what I'm doing here: I count the instants that drop and are thick with blood. . . . I, who live sidewise. . . . I'm to the left of whoever comes in. And in **me** the world trembles . . ."* [7, p. 56].

In the concept "I" we can distinguish the dominant senses, that are verbalized – "people" and "loneliness". Concerning the first, we can see, that people who surround the heroes of the stories, are somehow distanced from them: *"the barren **people** in that restaurant. Not a real **man** among **them**. How sad it really all seemed"* [7, p.32]. People are only the background, which is used for adding nuances to heroines' character.

One of the most frequently used concepts in C. Lispector' stories is the concept of "Solitude". It often verbalized via usage of adjectives that denote loneliness, alienation. For example, in the story "The Daydreams of a Drunk Woman" a female heroine, being drunk, suddenly realizes that her life is miserable. This feeling of discomfort and loneliness is so pervasive that we can almost feel it while reading the following lines: *"...everything in the restaurant seemed so **remote**, the one thing **distant** from the other, as if the one might never be able to converse with the other. **Each existing for itself**, and God existing there for everyone"* [7, p.33].

The text focuses on the heroine and how she hates to be a housewife, and thus she separates herself from all others.

The congestion of expressive means and stylistic figures is quite untypical for the idiostyle of Clarice Lispector. It is difficult to make accurate conclusions, because the original works are written in Portuguese, but also while reading English translations we can observe that they usually possess simple sentence structure, but sentences differ in length, providing a narrative rhythm and fluency.

Also an important place in the depiction of cultural concept sphere of works C.Lispector is occupied by the concept system "nature" in which we distinguish two dominant concepts – animals and nature itself as a place of action. Actually this sense

of place is one of the strongest sides of the prose of the author. Realistic descriptions of environments that surround her heroes are very strong; they do not only create beautiful, albeit disturbing images, but they are also associated with the mood of the characters. For example, in the story "Love" the garden is described as follows:

"On the trees, the fruits were black and sweet as honey. On the ground there lay dry fruit stones full of circumvolutions like small rotted cerebrums. The bench was stained with purple sap. With gentle persistence the waters murmured. On the tree trunk the luxurious feelers of parasites fastened themselves. The rawness of the world was peaceful. The murder was deep. And death was not what one had imagined" [7, p.29].

This weird description displays feelings of Anne (heroine). She saw the blind, and realized her loneliness, emptiness of his life. Although compassion is generally considered as a positive feature, it makes the heroine feel very anxious. After so many years of taking care of her family, she understands that there is nothing left for her; she feels awkward, and the description of the garden, which includes such expressions as *"rotted cerebrums ... luxurious feelers of parasites..rawness of the world ... the murder was deep"* emphasizes the internal turmoil of the heroine.

The concept "animals" is also very important in the concept sphere "culture" in works of Clarice Lispector. Unlike psychological conflicts of human existence in which people are stuck and feel like prisoners, the author shows animal creatures that are free from psychological conflicts. We come across the situations with animals pictures in the stories from the book "Family ties". Animals do not need to take care of themselves; because they live irrationally and without awareness of their existence. Thus, chicken, dog and buffalo are not able to impose their own judgments about their existence. They are free from psychological conflicts. For example, we can read the following lines in the story "Chicken" *"The **chicken** became the queen of the household. Everybody, except her, knew it."*[7, p.50]. Sometimes the animalistic images are used for reflection of certain emotions of the heroes: *"The luxurious **legs of a spider** were fastened to the tree trunk. The crudity of the world was restful. And death was not what we thought"* [7, p. 29].

Naturally, the author could not ignore in her works the manifestations of Brazilian culture. Therefore, we have distinguished a specific concept system "Brazilian culture", which includes means that actually verbalize features that are peculiar for the phenomenon "Brazilian culture" only.

*"The sun, trapped in the blinds, shimmered on the wall **like the strings of a guitar**"* [7, p.28]; *They sell themselves in exchange for a good dinner, but not usual **mortadella sandwich**"* [8, p.17].

Some elements of stories C.Lispector not only reproduce her idea and help the readers to understand the inner world of the characters better, but also create an atmosphere of mysticism, mystery, which is very characteristic of the works of Brazilian writer. She delves into the concepts of social roles and labels, showing how hard is it to get rid of them. When the hero still manages to go beyond the imposed roles, despite the concerns and obstacles, the fact of transition from one concept to another, from one role to another, provokes the sense of catharsis in reader's mind [5, p.150].

Conclusions. So we can make the following conclusions: the culture, depicted via the means of concept sphere in the prose works of Clarice Lispector, mostly corresponds the definition, in which “Culture is the measurement of humanity in mankind”, because the concept systems of Clarice Lispector’s stories depict in the majority of cases the inner world of a person, its characteristics and manifestations. The following concept systems can be distinguished in the concept sphere “culture”: “Woman”, “Nature” and “Brazilian culture”. The last two concept systems play the secondary role, adding more shades to depiction of heroine’s inner world, underlining the inner turmoil and psychologism. While the concept system “Woman” plays the primary role, possess more complex structure, which depend to a certain extent on social stratification.

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Н. В. Глінка, В. М. Гавриленко. Особливості концептосфери «культура» в прозових творах Кларісе Ліспектор.

В статті досліджуються способи відображення поняття «культура» в творах бразильської письменниці Кларісе Ліспектор. Надається опис власне явища концептосфери, її місця в когнітивній діяльності індивіда і нації в цілому. Зроблено наголос на тому, що концептосфера може бути не єдиною для всіх носіїв лінгвокультури, а є необхідність виділяти концептосфери окремих соціальних груп, а також концептосфери творів окремих письменників. В статті також подані підходи до визначення явища концептосфери, характерних особливостей концептів та концептосистем, які її конституують, а також як саме корелюють поняття «концептосфера» і «концептуальна картина світу». В статті описуються методи і особливості вербалізації концептів, а також висунуті припущення як саме вибір конкретних концептів впливає на змістове наповнення прозових творів Кларісе Ліспектор. Окрема увага приділяється особливостям ідіостилію Кларісе Ліспектор, як ще одному засобу ідентифікації складових концептосфери «Культура» в її творах. За рахунок лінгвокогнітивного аналізу концептосфери «культура» в роботах Кларісе Ліспектор є можливість дослідити основні теми, відбиті на сторінках прозових творів Кларісе Ліспектор, за допомогою яких мовних засобів і стилістичних фігур які саме риси культури відбиваються в творах авторки, в якій площині розглядається явище культури – чи в сфері матеріальних здобутків, чи в сфері проявів внутрішнього світу Людини, а також яким чином в творчому доробку бразильської письменниці відбився (або ні) перетин трьох культур – української, англійської та бразильської.

Ключові слова: концепт, концептосистема, концептосистема, культура

Н. В. Глінка, В. М. Гавриленко. Особенности концептосферы «культура» в прозе Кларисе Лиспектор.

В статье рассматриваются подходы к определению концептосферы «культура», каким образом коррелируют понятия «концептосфера» и «концептуальная картина мира», особенности данного когнитивного феномена в процессе формирования национального мировоззрения, исследуются особенности функционирования концептосферы в процессе мыслительной деятельности. Делается упор на утверждение, что феномен концептосферы не является единым для лингвокультуры всей нации, но есть основания выделять концептосферы социальных групп или концептосферы работ отдельных писателей. Основное внимание в статье уделяется исследованию структуры концептосферы «Культура» в произведениях бразильской писательницы Кларисе Лиспектор, какие концептосистемы и концепты входят в её состав, их характеристики, и каким образом выбор конкретных концептов обуславливает отображение феномена культуры в дискурсе прозовых произведений Кларисе Лиспектор.

Ключевые слова: концепт, концептосфера, концептосистема, культура.