

РОМАНСЬКІ МОВИ

UDC 81.133.1:82312.6

DOI <https://doi.org/10.32838/2663-6069/2020.3-1/38>**Molokova O. F.**

Kyiv National Linguistic University

TEXTUAL MESOCONCEPT *JOURNEY* IN THE STRUCTURE OF TEXTUAL MEGA-CONCEPT *MEMORY* (IN P. MODIANO'S AUTOFICTION)

The article studies the textual concept JOURNEY in the conceptual space of P. Modiano's contemporary autofiction, which is characterized by prominent psychological introspection. The autofiction genre is a postmodern form of defining the narrator's problems, his identity, life and inner content. P. Modiano's autofiction is a certain narrative structure that reconfigures reality into a fictional world in a particular way.

The literary space of the writer's works is a coherent and organized system of conceptual meanings, embodied in textual concept MEMORY, which acquires the status of a constant conceptual entity at the intertextual level. The author explores the unfolding of textual concept JOURNEY and to substantiate the position it occupies in the structure of the textual megaconcept MEMORY. The method of semantic-cognitive analysis of textual concept study with the use of interpretive, contextual-situational, conceptual analyzes is crucial for the work. The research material is textual fragments containing functionally meaningful utterances, the semantics of which determine their ability to acquire conceptual load in the identification of textual concept JOURNEY.

Particular attention of the article's author is extended on the identifying of the textual concept JOURNEY within the framework of the study of the semantics of literary texts and methods of its verbalization. The thought is postulated that any P. Modiano's novel is a space of the unfolding of textual concept JOURNEY. As a result it has demonstrated that textual concept JOURNEY is a key conceptual component (mesoconcept) in a hierarchical structure, represented as a textual concept network with a reduced degree of generalization (macroconcepts, cataconcepts), among which MEMORY occupies the central position of the textual megaconcept as the central element of the whole conceptual information of the language corpus. Mesoconcept JOURNEY unfolds in macroconcepts and cataconcepts with corresponding components and has its own ways of semantic expression.

Key words: autofiction, conceptual space, textual concept, concept hierarchy, megaconcept, concept constituents, mesoconcept.

Stating the problem. The development of cognitive poetics (L. Belechova, M. Freeman, O. Kaganovska, A. Prykhodko, P. Stockwell, O. Vorobyova) outlines new trends in the study of literary text, which include the study of linguistic consciousness and the individual world image of the author, their cognitive idiocracy, which allows the modeling of the conceptual space of their imagery. We interpret P. Modiano's literary legacy as a valuable material for contemporary cognitive poetics in general and particularly for exploring the conceptual space of the writer's novels and the specifics of an individual's perception of the world in the second half of the twentieth century. The relevance of the paper is determined,

on the one hand, by the general orientation of modern linguopoetics, and, on the other hand, by the complexity and controversy of the postmodern paradigm in general, and the autofiction genre, within which the writer works, in particular. The difficulties in studying autofiction can be explained, first of all, by the fact that the scholars (V. Colonna, S. Doubrovsky, M. Laouyen, J. Lecarme) do not have a clear stance on the definition of autofiction as a separate genre. Since the focus of our research is autofiction of P. Modiano, whose degree of literary fictitiousness and autobiographical information are significantly different, we interpret autofiction as a hybrid genre, in which the fictitious depiction

of autobiography is achieved through a harmonious combination of fiction and real facts.

The paper studies semantic and structural properties of the textual concept (hereinafter – TC) JOURNEY in the literary space of P. Modiano’s autofiction, which constitutes a coherent and organized system of conceptual meanings and gives access to the individual author’s picture of the world in its conceptual dimension. At the deep level, P. Modiano’s novels contain implicit meanings with a high degree of abstraction and generalization, the system of which constitutes a conceptual space [4, p. 70] – a complex cognitive structure of the author’s consciousness [3, p. 16]. We consider that this conceptual space is defined in such a way that at the conceptual level a whole network of ordered and complex interacting TC (mesoconcepts, macroconcepts, cataconcepts) with their corresponding components, with the highest position in this hierarchy taken by a top concept [2, p. 59], in our case – by a text megaconcept MEMORY.

Stating the task. The article is aimed to prove that: any P. Modiano’s text is the area of TC JOURNEY unfolding; to identify TC JOURNEY in the framework of literary texts semantics and means of its verbalization; to present the structure of TC JOURNEY; to substantiate its position within the hierarchy of TC MEMORY.

Analysis of the research and publications on the issue under consideration. The development of conceptual studios (A. Prykhodko, Y. Stepanov, S. Vorkachev, O. Vorobyova, A. Wierzbicka) promotes focus on textual concept learning (V. Andrievskaya, O. Kaganovska, A. Karateeva) characterized by an interdisciplinary approach. Choosing P. Modiano’s

autofiction as an area of study of the hierarchy of TC is due to its oxymoronus nature and to the interest of scientists (B. Blanckeman, C. Burgelin, T. Cherkashina, V. Colonna, A. Crignon, M. Darrieusecq, C. Delaume, M.-L. Delorme, Y. Pavlenko). P. Modiano’s texts are a narrator’s memory of real life, where journey is inseparable from memory, history, identification problems. The concept JOURNEY is defined as a general cultural concept due to its presence in the cultures and literatures of many peoples for a long time. Despite a significant number of works on this topic (A. Karateeva, Lu Dzuan, O. Prokhorova, Y. Raldugina, O. Shevchenko) there is no research on linguistic conceptualization of the JOURNEY in P. Modiano’s autofiction. The meaning of the TC JOURNEY lies in its dual nature: movement in space and time. It runs through the entire individual author’s picture of the world and gains a wide range of semantic interpretations and associations.

The main body. Any of P. Modiano’s text is an area of TC JOURNEY unfolding, which correlates with the notion of displacement as a change of location in space and time and is verbalized by lexical units according to the levels of realization and purpose of the journey. The environment of an autofiction narrator creates a sense of imprisonment, has a depressing effect, and encourages him to set off on a journey. The latter will signify the release from the memory captivity and the return of inner peace, while in the conceptual space it represents the mesoconcept JOURNEY, which finds expansion in macroconcepts and cataconcepts with corresponding components possessing the central element – the textual megaconcept MEMORY (table 1).

Table 1

The unfolding of mesoconcept JOURNEY within textual megaconcept MEMORY

<i>Hierarchy of textual concepts</i>	<i>Textual concepts in P. Modiano’s autofiction</i>				
Megaconcept	MEMORY				
Mesoconcept	JOURNEY				
Mesoconcept components	REAL JOURNEY		VIRTUAL JOURNEY		
Macroconcept	ESCAPE	SEARCH	DREAM	DAYDREAM	RECOLLECTIONS
Macroconcept component	IMPRISONMENT				
Cataconcept	FREEDOM; HOPE	FORGETTING; UNDERSTANDING ONESELF; INSTABILITY OF EXISTENCE	BEING CONSTANTLY HAUNTED BY THE PAST		LIGHT
Cataconcept component		finding life guidance			

The table illustrates the dual nature of TC JOURNEY, which is implied in the components REAL JOURNEY and VIRTUAL JOURNEY, since a Modiano's text is a route of physical and virtual displacements of the main characters, depending on circumstances and time. By physical journey, we mean spatial movement over a long distance, sometimes with the use of vehicles. Virtual or static travel is made by the protagonist in the form of temporal relocation.

PHYSICAL JOURNEY correlates with the notion of escape, which is invariably present in the autofiction canvas. Only in the novels "Une jeunesse", "Voyage de noces" does the narrator make a real displacement to England and Milan, using a ship, a plane, and a car for this purpose. In the rest of the works, PHYSICAL JOURNEY takes place in Paris, where the departure point is the city center, and the points of arrival are the suburbs, remote quarters. For the characters moving from one street, district, or river bank to another means making an ESCAPE from memories, the past and feelings associated with them, for the city center makes one feel incarcerated within its space: *Ma vie n'avait été qu'une fuite*. <...> *Pourquoi* <...> *ai-je quitté le centre de Paris et rejoint ces régions périphériques ? Je me sentais bien dans ces quartiers, j'y respirais. Ils étaient un refuge, loin de l'agitation du centre* <...>. *Il suffisait de traverser une place* <...>. *J'éprouvais une volupté* <...> *à la lisière de la ville, avec toutes ces lignes de fuite* (P. M. : VN, p. 96). In this example, we see a clear contrast between the center of Paris and its peripheral districts, while the past verb tense Imparfait shows the repetitiveness of the actions and the permanence of the situation. Lexical units *lisière* n.f. (the edge of the city) "partie extrême d'un terrain, d'une région" [6, p. 1098], and *ligne* n.f. (line (here – of escape) "trait réel ou imaginaire qui sépare deux choses" [6, p. 1092] generate an impression of a clearly delineated, closed space with an overwhelming atmosphere of anxiety prevailing there *agitation* n.f. "état d'une personne en proie à des émotions et à des impulsions diverses, et qui ne peut rester en repos" [6, p. 36], and implicate TC IMPRISONMENT. Remote districts are a haven for the narrator, where he will gain the possibility to breathe (*respirer* v.intr. "exercer la fonction de la respiration; avoir un moment de calme, éprouver une sensation de soulagement" [6, p. 1660]. The symbolic load of these semantic units is conveyed by cataconcept FREEDOM. Leaving the city center means breaking free of IMPRISONMENT – escape from it. The conceptual information of the passage provides an output to the macroconcept ESCAPE which

is verbalized by the lexical unit *fuite* n.f. (escape) *mouvement d'une personne qui fuit*" [6, p. 832]. The unfolding of the distinguished TC occurs as follows: IMPRISONMENT → ESCAPE = FREEDOM. Thus, the narrator's ESCAPE, caused by mental imprisonment, is his only rescue and the sense of his life: *Ma vie n'avait été qu'une fuite* (P. M. : VN, p. 96). It is associated with positive emotions and remains in memory as a good recollection.

The narrator's awareness of the possible escape is connected with the cataconcept HOPE. The image of the railway station symbolizes the transition between the two worlds. This is one of the imaginary boundaries for characters. Both operating railway stations and abandoned railways, where the characters find themselves occasionally, are invariably present in the novels. Attending such places always changes the view of life. The train, a mandatory part of the railway station, indicates that every single minute there is an opportunity to board it and leave. Contrary to the traditional idea that a train takes travelers to a specific destination, P. Modiano's narrator is taken to the unknown: *Je suis le seul passager de ce train et je me demande vers quel destin il m'entraîne* (P. M. : QP, p. 101). The focus is not on the destination, but on the very fact of moving – escape from the stuffy space of reality into the unknown world. The final verb *entraîner* v.tr. (bring along) "conduire, mener avec soi" [6, p. 669] defines the train as an accomplice of escape and indicates the passivity of the narrator. Given the symbolic meaning of this vehicle as a collective and social life, the beginning of the phrase (I am the only passenger in this train) testifies to the narrator's loneliness. Traveler's overload – *Une malle-armoire* <...> *un grand sac de voyage en cuir marron* <...> *deux mallettes en crocodile* <...> *quatre valises beige clair* <...> *Un carton à chapeaux* <...> (P. M. : QP, p. 100), as a symbol of a troubled soul, complicates and slows down the journey to a new life that will illuminate dark fragments of MEMORY and will answer all the questions which worry the narrator.

The reason and purpose of the journey are implied in the microconcept SEARCH (*quête* n.f. "action d'aller à la recherche" [6, p. 1563] that unfolds in different directions – finding traces of an old quarter, street or building in "Quartier perdu", "Boulevards de ceinture", one of the characters, e.g. a father in "Dora Bruder", "Rue des boutiques obscures", "Voyage de noces", "Accident nocturne", oneself, self-identification in "La ronde de nuit", "Rues des boutiques obscures". The verbal signals of this TC are as follows: verbs *retrouver*, *découvrir*, *quêter*,

chercher (to find, to reveal, to seek, to search), verbal nouns *quête* n.f., *recherche* n.f., *découverte* n.f. (a search, a tracing, a finding), etc.

The narrators' PHYSICAL JOURNEY is connected not only with SEARCH for the traces of the past, for the liberation from mental and physical imprisonment, but also with the feeling of harmony that is possible only in a state of forgetting. Memory suppresses them to such an extent that amnesia becomes the only salvation possible: *J'aurais donné tout au monde pour devenir amnésique* (P. M. : LF, p. 106). The use of the Conditionnel passé gives a touch of conditionality to this desire and is an indication of its unfeasibility due to the absence of certain conditions. The desire to feel peace leads to the discovery of the so-called *no man's land*, a neutral zone in the metropolis. In the novel "Les fleurs de ruine" the role of such a territory is played by a campus that provides the character with protection and personal integrity: *Cette zone neutre, à la lisière de Paris, assurait à ses residents l'immunité diplomatique. Quand nous franchissions la frontière <...> nous étions à l'abri de tout* (P. M. : FR, p. 55–56). In the novels "Livret de famille", "Un pedigree" such a territory is Switzerland: *On était à l'écart <...> de la souffrance du monde. Il n'y avait plus qu'à se laisser submerger par cette léthargie que je m'obstinais à appeler: La Suisse du coeur* (P. M. : LF, p. 145). In fact, "neutral territory" reflects the characteristic features of the forgotten person, which are associated with their own desire to be forgotten, i.e. with FORGETTING which is reproduced in the logical-thematic lines of fiction (fig. 1).

According to the scheme presented above, the conceptual presentation of TC FORGETTING suggests not only the possibility of being forgotten by others and by oneself, but also physical escape from the outside world to a neutral territory that presents an opportunity to gain a new life without memories, past and memory.

The protagonists' JOURNEY as a physical and mental displacement suggests searching for knowledge about one's own personality, which implicates the TC UNDERSTANDING ONESELF. It is worth noting that the narrators inherited an indefinable personality from the author. Through the narrators the author tries to understand and answer the question "Who was I actually?" TC UNDERSTANDING ONESELF is inextricably linked to the image of father. Understanding oneself means finding one's father and establishing family ties with him.

Characters easily change their names, hoping for a new life with a new name. However, over time, a need to UNDERSTANDING ONESELF arises. In order to accomplish this, they set off on a search of their fragmented personality. To give their personality a specific form, to make it complete, the character collects any information about his past that will guide him: *Je suis un chien qui fait semblant d'avoir un pedigree. Ma mère et mon père ne se rattachent à aucun milieu bien défini. Si ballottés, si incertains que je dois bien m'efforcer de trouver quelques empreintes et quelques balises dans ce sable mouvant <...>* (P. M. : P, p. 13). The given extract demonstrates that the narrator compares himself to a dog – traditionally a symbol of loyalty and devotion [5, p. 287]. The image of this animal is a textual representation of the author's need in safety, belonging and devotion to his family and home. At the same time, an indefinite article *un* indicates that it is about one of all dogs, one that pretends to have its own lineage (*un chien qui fait semblant d'avoir un pedigree*). The narrator's similarity to it lies in the fact that they both do not have a family as the basis of existence, which defines them as homeless. Life is doomed to search for family, roots, the past for the sake of understanding oneself. Adjectives *incertain*, *ballotté* (unreliable, shaky) indicate the shaky nature of the existence

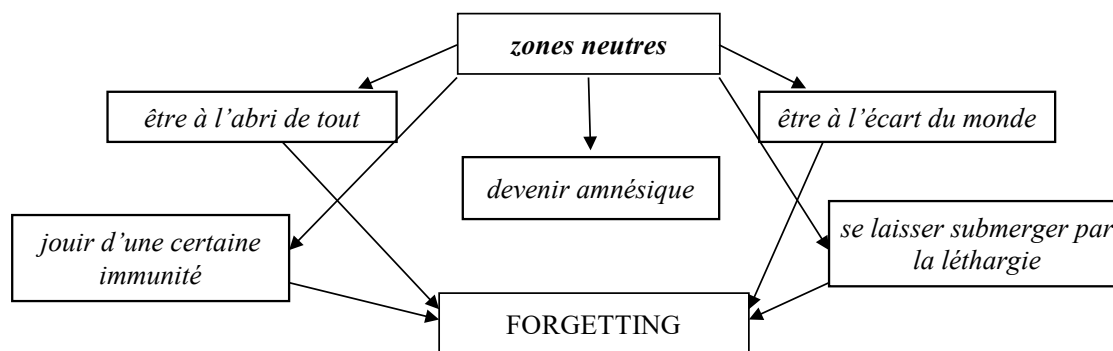


Fig. 1. Logical-thematic lines of the unfolding of cataconcept FORGETTING

of parents – families. The imaginative representation of such a life is verbalized by the metaphorical phrase *sable mouvant* (quicksand), where the first lexeme *sable* n.m. (sand) means the flow of time [5, p. 2002], and the phrase symbolizes instability of any life situation. Comparing the process of understanding oneself with the natural phenomenon of quicksand, we notice the same ideas of the risk of being absorbed by sands – the past, and of the need to make every effort to find certain traces and landmarks. Cataconcept INSTABILITY OF EXISTENCE is realized through the associative type of frame model INSTABILITY OF EXISTENCE → is → QUICKSAND.

Conceptual information of the analyzed fragment implies the cataconcepts INSTABILITY OF EXISTENCE and FINDING LIFE GUIDANCE which influence UNDERSTANDING ONESELF. The correlation of verbal means of the above-mentioned TC can be logically presented as follows:

to understand oneself = to understand parents,
parents = guidance in quicksand.

So, to understand oneself = to find guidance in quicksand.

The given analysis is conceptualized and presented in figure 2.

According to the presented scheme, the component of the cataconcept FINDING LIFE GUIDANCE unfolds in conjunction with the cataconcepts UNDERSTANDING ONESELF and INSTABILITY OF EXISTENCE. It could be explained in such a way: each personality is connected with their family and the past, and knowing oneself is impossible without taking this fact into account. The narrator's past is equated with instability of life during the occupation period in the broad sense and INSTABILITY OF EXISTENCE of his parents in the narrow one. All this complicates the process of understanding oneself and reduces to finding traces in the past which will become life guidance. Since it is impossible to find traces in the quicksand a priori, this leads to the fact that UNDERSTANDING ONESELF is ultimately impossible for narrators and they are doomed to be people without history and roots.

It should be noted that the main character's intention to take the physical journey is rarely realized. Moving to another area remains only in his plans and thoughts. Thus, Italy becomes unreachable in the novels "Rue des boutiques obscures", "Un cirque passe", "Dimanches d'août", and Brazil – in the novel "Voyage de nocces". The narrators are content with VIRTUAL JOURNEY, which means the imaginary movement through time in the form of memories, ideas or dreams. The component of mesoconcept VIRTUAL JOURNEY is verbalized by the following lexical units: verbs of movement – *suivre, passer, rouler, revenir* (to follow, to pass, to drive, to arrive); verbs of mental perception – *rêver, imaginer, penser* (to dream, to imagine, to think); verbs of visual perception – *revoir, se voir, contempler, distinguer* (to see again, to see each other, to contemplate, to see clearly) and verbal nouns – *rêve* n.m., *souvenir* n.m. (dream, memory), etc.

This type of journey denotes a static character of the events. The conceptual feature of immovability is presented by such semantic units as: *être assis, rester immobile, contempler, engourdissement* (to sit, to stay still, to contemplate, numbness). Based on the study of illustrative material, we defined macroconcepts DREAM, DAYDREAM, MEMORIES and cataconcepts BEING CONSTANTLY HAUNTED BY THE PAST, LIGHT, which are thematically and meaningfully interconnected with the component of the mesoconcept VIRTUAL JOURNEY.

Macroconcept DREAM is objectified through a lexeme *rêve* n.m. (a dream) "représentation d'images ou d'événements pendant le sommeil" [6, p. 1675], that conveys mostly negative emotional meaning. The analysis of the material allows us to claim that firstly, the dreams of P. Modiano's characters are the result of a nocturnal form of mental activity; secondly, the scenes form the narrator's dreams center around the images of their father, the places which they used to attend and also around the process of the narrator's displacement. Symbolic images of such dreams conceal a state of uncertainty in life, a sense of loneliness, a desire to disconnect from the outside world, to run away in order to be save oneself. Conceptual significance and symbolic

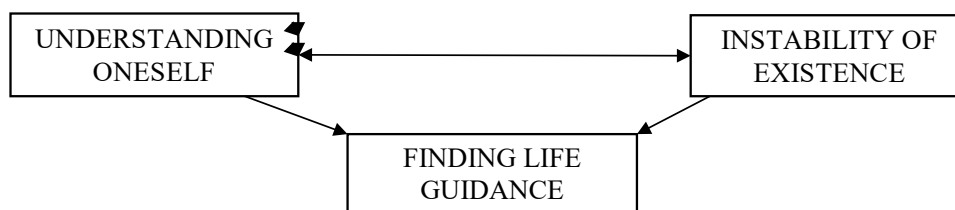


Fig. 2. The scheme of the unfolding of TC FINDING LIFE GUIDANCE

character of semantic units *son père, l'atelier, ce viaduc, ce trajet* (his father, a studio, this viaduct, this way) together with lexical units *toujours* adv. (always) “dans la totalité du temps” [6, p. 1936], *souvent* adv. (often) “plusieurs fois, à plusieurs reprises dans un espace de temps limité” [6, p. 1808] implicate the cataconcept BEING CONSTANTLY HAUNTED BY THE PAST.

The past is manifested not only in the form of dreams, but it also haunts in the form of a daydream, i.e. a product of daytime mental activity that is similar to a vision. All it takes to prompt an imaginary displacement – a narrator’s VIRTUAL JOURNEY – is some specific conditions. However, there is an organic cohesion between them, since the interpretation of daydreams is closely linked to the interpretation of dreams. Besides, the macroconcept DAYDREAM is verbalized by the same lexeme, but with a slightly different meaning: *rêve* n.m. (a daydream) – “construction de l’imagination à l’état de veille, pensée qui cherche à échapper aux contraintes du réel” [6, p. 1675]. Let us demonstrate the unfolding of the above mentioned macroconcept using the following example: *Tout à l’heure, <...> j’ai eu la sensation d’être dans un rêve <...>. Je me suis pincé le bras. J’ai secoué la tête. J’ai écarquillé les yeux. Mais je n’ai pas pu me réveiller. Je restais immobile sur cette place, en contemplant l’eau des fontaines <...>. J’ai voulu <...> dissiper ce sentiment d’irréalité. Mais cela augmenterait encore mon malaise <...>* (P. M. : VN, p. 97–98). The first part of the fragment contains the phrase *la sensation d’être dans un rêve* (I felt like I was in a dream), which is the conceptual meaning of TC DAYDREAM. The fact that this feeling appears when the narrator returns to the hotel intensifies the adverbial expression *tout à l’heure*, and the suddenness of its appearance is emphasized by the verb *j’ai eu*, used in *Passé composé*. Feeling like in a daydream paralyzes the character. His immovability is expressed by a lexeme *immobile* adj. (fixed) “qui ne se déplace pas” [6, p. 960] and by predicates that indicate the absence of movement *rester* v.intr. (to stay) “continuer d’être dans un lieu” [6, p. 1664], *contempler* v.tr. (to contemplate) “considérer attentivement” [6, p. 400]. The given fragment shows that DAYDREAM generates the feeling of inconvenience on a physical level and the understanding of unreality – on the mental one, which, therefore, has a negative impact on the narrator.

Conceptual features of characters’ being, such as confusion in time (*confusion des saisons*), a feeling of life going past them (*la sensation que les journées s’écoulaient*), surrounding silence (*nous avons marché en silence*), not understanding of oneself in the course of life (*nous ne savions plus si le tapis roulant nous*

entraînait ou bien si nous étions immobiles tandis que le paysage, autour de nous, glissait), implicate cataconcept in the form of a conceptual oxymoron UNREAL REALITY. The similarity of a daydream to non-existent reality makes it possible to construct an associative frame DAYDREAM → is → UNREAL REALITY.

The imaginary movement of characters into the past that takes place at the level of the virtual journey is implied in the macroconcept. MEMORY forces them to return to childhood, youth and the events which took place there assume take significance for characters. According to A. Bergson’s theory of memory, recollection is the impression of a moment that, when repeated, leaves a trace in a person’s mind [1, p. 482]. Recollecting occurs when a connection between this “trace” and a new experience appears, which in P. Modiano’s narrative space is provided by photographs, smell, lighting, etc. The analysis of the material showed that while recollecting, the narrators make a virtual displacement, which is characterized by a slow pace or even its complete absence. In recollections, the verbs are used in *Présent de l’indicatif* tense, which points to the reality and importance of past events for the narrator (*nous suivons, passons, je revois, je distingue, j’attends*).

The verbal marker of the macroconcept RECOLLECTIONS is a lexeme *souvenir* n.m. “ce qui revient à l’esprit des expériences passées; images que garde et fournit la mémoire” [6, p. 1808]. The factual material allows us to note that the semantic units united by the common feature *une lumière d’été, la même lumière, une lumière estivale, des taches de soleil, une lumière pâle* verbalize TC LIGHT (*lumière* n.f “agent physique capable d’impressionner l’œil, de rendre les choses visibles” [6, p. 1114], which symbolizes spiritual energy, life, moving forward. The recollection of a particular episode is accompanied by lighting. The similarity of these phenomena makes it possible to construct an associative frame RECOLLECTIONS → is → LIGHT.

Conclusion. Thus, our research made it possible to trace the dynamics of the unfolding of the textual mesoconcept JOURNEY in P. Modiano’s autofiction, as well as to represent it in the structure of a textual megaconcept MEMORY (table 1). In the novelistic canvas MEMORY is inseparable from history, knowledge, identity problems. The organization of memory is characterized by a dynamic nonlinear system; however, the recollections are always aimed at showing the characters’ past with the help of journey.

In the paper we have identified the components of the mesoconcept JOURNEY: PHYSICAL JOURNEY

and VIRTUAL JOURNEY. PHYSICAL JOURNEY unfolds towards search and escape which involve the relevant macroconcepts SEARCH and ESCAPE with the component of macroconcept IMPRISONMENT, as well as thematically and meaningfully related cataconcepts FREEDOM, HOPE, FORGETTING, UNDERSTANDING ONESELF, INSTABILITY OF EXISTENCE and the component of cataconcept FINDING LIFE GUIDANCE. Within VIRTUAL JOURNEY the textual macroconcepts of DREAM, DAYDREAM, RECOLLECTIONS, cataconcepts

BEING CONSTANTLY HAUNTED BY THE PAST, LIGHT are implicitly objectified. Each TC has its own ways of semantic expression. The interrelation of the mentioned TC is induced by the factors of the narrators' movement in space or time and the connection with the past in the conceptual space of P. Modiano's autofiction. The complex of these TC comprises the hierarchical space of TC MEMORY. The construction of this hierarchy made it possible to identify and establish the features of their unfolding and structuring in P. Modiano's autofiction.

References:

1. Бергсон А. Творческая эволюция. Материя и память. Минск, 1999. 1400 с.
 2. Кагановська О. М. Текстові концепти художньої прози (на матеріалі французької романістики ХХ ст.) : монографія. Київ : ВЦ КНЛУ, 2002. 292 с.
 3. Ніконова В. Г. Трагедійна картина світу в поезиці Шекспіра : монографія. Дніпропетровськ : Вид-во ДУЕП, 2007. 364 с.
 4. Савчук Р. І. Оповідний простір художньої прози Ф. Саган : дис. ... канд. філол. наук : 10.02.05. Київ, 2009. 295 с.
 5. Chevalier J., Gheerbrant A. Dictionnaire des Symboles / ed. R. Laffont. Paris : Jupiter, 2002. 1060 p.
 6. Le Robert quotidien : dictionnaire pratique de la langue française / sous la direction de J. Rey-Debove. Paris : Dictionnaire Le Robert, 1996. 2181 p.
- P. M. : LF Modiano P. Livret de famille. Paris : Gallimard, 1981. 216 p.
P. M. : VN Modiano P. Voyage de noces. Paris : Gallimard, 1990. 157 p.
P. M. : FR Modiano P. Fleurs de ruine. Paris : Gallimard, 1991. 160 p.
P. M. : QP Modiano P. Quartier perdu. Paris : Gallimard, 1992. 190 p.
P. M. : P Modiano P. Un pedigree. Paris : Gallimard, 2005. 126 p.

Молокова О. Ф. ТЕКСТОВИЙ МЕЗОКОНЦЕПТ ПОДОРОЖ У СТРУКТУРІ ТЕКСТОВОГО МЕГАКОНЦЕПТУ ПАМ'ЯТЬ (НА МАТЕРІАЛІ ПСЕВДОАВТОБІОГРАФІЧНОЇ ПРОЗИ П. МОДІАНО)

У статті проаналізовано розгортання текстового концепту ПОДОРОЖ у концептуальному просторі сучасної псевдоавтобіографічної прози П. Модіано, яка позначена яскраво вираженою психологічною інтроспекцією. Псевдоавтобіографічний жанр є постмодерною формою визначення проблематики оповідача, його ідентичності, життя й внутрішнього наповнення. Псевдоавтобіографія П. Модіано є певною наративною структурою, яка особливим чином реконфігурує реальність у вигаданий світ.

Художній простір творів письменника становить цілісну й організовану систему концептуальних смислів, що втілюється в текстовому концепті ПАМ'ЯТЬ, який набуває статусу константної концептуальної сутності на міжтекстовому рівні. Автор досліджує розгортання текстового концепту ПОДОРОЖ та обґрунтовує позицію, яку він займає у структурі текстового мегаконцепту ПАМ'ЯТЬ, на засадах методики семантико-когнітивного аналізу дослідження текстових концептів із застосуванням інтерпретативного, контекстуально-ситуативного, концептуального аналізів. Матеріалом дослідження слугують текстові фрагменти, що містять функціонально значущі висловлювання, семантика яких визначає їхню здатність набувати концептуального навантаження в ідентифікації текстового концепту ПОДОРОЖ.

Особлива увага авторки зосереджена на ідентифікуванні текстового концепту ПОДОРОЖ у межах дослідження семантики художніх текстів і засобів його вербалізації. Постулюється ідея про те, що будь-який роман П. Модіано є площиною розгортання текстового концепту ПОДОРОЖ. У результаті проведеного дослідження доведено, що текстовий концепт ПОДОРОЖ є ключовим концептуальним складником (мезоконцептом) в ієрархічній структурі, яка представлена у вигляді мережі текстових концептів за зниженим ступенем узагальненості (макроконцепти, катаконцепти), серед яких ПАМ'ЯТЬ займає центральну позицію текстового мегаконцепту як центрального елементу цілісної концептуальної інформації всього мовного корпусу. Мезоконцепт ПОДОРОЖ віднаходить розгортання в макро-, катаконцептах із відповідними складниками та має власні способи семантичного втілення.

Ключові слова: псевдоавтобіографія, концептуальний простір, текстовий концепт, концептуальна ієрархія, мегаконцепт, концептуальні складники, мезоконцепт.