

e-ISSN 3060-5059

DOI: 10.67227



IJTIMOYIY-GUMANITAR SOHADA ILMIY-INNOVATSION TADQIQOTLAR

ILMIY METODIK JURNAL

Scientific and Innovative Research in
Social and Humanitarian Studies

Vol. 3 • Issue 7

2026



Founded in 2024



publishscience.uz



publish_science_journal@mail.ru



PEER REVIEWED • OPEN ACCESS

GLOBALLASHUVNING VIRGINIA WOOLF MUALLIFLIK IDIOLEKTI VA BADIY KONSEPTOSFERASIGA TA'SIRI

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Annotatsiya.

Mazkur maqolada globallashuv jarayonlarining Virginia Woolf badiiy idiolekti va konseptosferasiga ta'siri *Mrs. Dalloway* va *To the Lighthouse* romanlari misolida tahlil qilinadi. Tadqiqotda yozuvchi uslubining oqimiy ong texnikasi, parchalangan sintaksis, metaforik zichlik va ritmik nasr orqali shakllanishi aniqlanadi. Shuningdek, "vaqt", "o'zlik", "xotira" va "makon" konseptlarining global madaniy almashinuv, urush tajribasi, shahar hayoti va modernistik tafakkur bilan bog'liq holda kengayishi ko'rsatib beriladi. Natijalar Woolf ijodida shaxsiy idrok va global modernlik o'zaro uyg'unlashganini ko'rsatadi. Maqola kognitiv adabiyotshunoslik, stilistika va modernizm tadqiqotlari uchun muhim nazariy xulosalar beradi.

Kalit so'zlar: modernistik diskurs, oqimiy ong, badiiy tafakkur, madaniy gibridlik, temporal idrok, narrativ ong.

ВЛИЯНИЕ ГЛОБАЛИЗАЦИИ НА АВТОРСКИЙ ИДИОЛЕКТ И ХУДОЖЕСТВЕННУЮ КОНЦЕПТОСФЕРУ ВИРДЖИНИИ ВУЛФ

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Аннотация.

В статье рассматривается влияние процессов глобализации на художественный идиолект и концептосферу Вирджинии Вулф на материале романов *Mrs. Dalloway* и *To the Lighthouse*. Выявлено, что индивидуальный стиль писательницы формируется через технику потока сознания, фрагментарный синтаксис, метафорическую насыщенность и ритмическую прозу. Установлено, что концепты "время", "самость", "память" и "пространство" расширяются под воздействием глобального культурного обмена, опыта войны, городской современности и модернистского мышления. Результаты показывают, что в прозе Вулф личное восприятие мира тесно связано с глобальными историко-культурными процессами. Исследование имеет значение для когнитивного литературоведения, стилистики и изучения модернизма.

Ключевые слова: модернистский дискурс, поток сознания, художественное мышление, культурная гибридность, темпоральное восприятие, нарративное сознание.

THE INFLUENCE OF GLOBALIZATION ON VIRGINIA WOOLF'S AUTHORIAL IDIOLECT AND LITERARY CONCEPTOSPHERE

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Abstract.

This article examines the influence of globalization on Virginia Woolf's authorial idiolect and literary conceptosphere in *Mrs. Dalloway* and *To the Lighthouse*. The study identifies Woolf's individual style through stream-of-consciousness narration, fragmented syntax, metaphorical density, and rhythmic prose. It also demonstrates how the concepts of "time," "self," "memory," and "place" expand under the influence of global cultural exchange, war experience, urban modernity, and modernist thought. The findings show that Woolf's fiction combines subjective perception with broader historical and cultural processes. The article argues that globalization in Woolf's works functions not only as a social backdrop but also as a cognitive and stylistic force that shapes narrative form and conceptual meaning.

Keywords: modernist discourse, stream of consciousness, literary cognition, cultural hybridity, temporal perception, narrative consciousness.

Introduction. Globalization, understood as increasing cultural, technological, and economic interconnectedness, played a significant role in shaping literary production throughout the twentieth century. Modernist writers such as Virginia Woolf responded to these global transformations by experimenting with narrative form and addressing themes that transcended national and cultural boundaries. As a key figure of literary modernism, Woolf is known for her innovative prose, psychological depth, and exploration of human consciousness. Her novels *Mrs. Dalloway* and *To the Lighthouse* provide a productive basis for examining how globalization influenced her linguistic and conceptual worldview. This article explores the impact of globalization on Woolf's idiolect—her distinctive linguistic style—and her conceptosphere, focusing on central concepts such as “time,” “self,” and “memory” in order to reveal how global cultural exchanges and historical shifts shaped her literary expression.

The concept of *idiolect* refers to an individual author's unique use of language, formed by personal experience, cultural environment, and artistic intention [1, p. 235]. In Woolf's writing, idiolect is evident in her stream-of-consciousness technique, fragmented syntax, rhythmic prose, and dense metaphorical patterns. These stylistic features reflect not only aesthetic innovation but also Woolf's engagement with the fragmented reality of modern life. As noted by Hussey [4, p. 648], her linguistic experimentation mirrors the psychological and cultural dislocation brought about by global events such as World War I and the emergence of urban cosmopolitanism.

Closely connected to idiolect is the notion of *conceptosphere*, which denotes a system of interrelated concepts shaping an author's worldview and thematic structure [11, p. 40]. In Woolf's works, concepts such as “time” and “self” function dynamically, combining personal perception with broader socio-cultural meanings. The treatment of time, for example, often contrasts subjective inner duration with standardized global temporality, while the concept of self reflects modernist and feminist discourses that transcend local contexts [3, p. 34]. Recent linguocultural research on explicit and implicit forms of communicative meaning also shows that meaning is shaped not only by grammatical markers but also by pragmatic context, presupposition, and culturally conditioned interpretation [15, pp. 1419–1420]. This study demonstrates that Woolf's conceptosphere was significantly influenced by globalization, resulting in hybrid and universal meanings shaped by historical change, philosophical thought, and technological development.

Materials and Methods

The primary sources for this study are Virginia Woolf's novels *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927). These texts were selected for their rich stylistic innovation and their engagement with themes of time, identity, and societal change, all of which reflect the effects of globalization. Secondary sources include critical studies of Woolf's modernist techniques and historical accounts of early twentieth-century globalization, such as the expansion of telecommunication and colonial exchange.

The study adopts a qualitative approach based on two main analytical methods:

Stylistic Analysis: This method examines Woolf's idiolect through her use of stream-of-consciousness narration, metaphor, and sentence structure. Key passages from both novels are analyzed to identify linguistic patterns influenced by global cultural exposure, such as references to foreign cultures and modern technologies.

Conceptual Mapping: This method identifies and categorizes recurring concepts (e.g., “time” and “self”) in Woolf's works, tracing their evolution in response to global influences. The analysis draws on cognitive linguistics to map how these concepts reflect both universal and culturally specific meanings.

Data were collected by annotating textual excerpts and cross-referencing them with the historical contexts of globalization, such as the global reach of the British Empire and the spread of modernist ideas. The analysis was conducted iteratively to ensure comprehensive coverage of Woolf's idiolect and conceptosphere.

Results

Virginia Woolf's idiolect in *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) reflects a sophisticated integration of global cultural influences shaped by the early twentieth century's interconnected world. Her linguistic style, characterized by stream-of-consciousness narration, metaphorical richness, and rhythmic sentence structures, absorbs elements of globalization through references to colonial cultures, modern technologies, and universal experiences. In *Mrs. Dalloway*, Woolf's use of fragmented syntax and vivid imagery captures the bustling, globalized urban environment of London, a city at the heart of the British Empire. For instance, Clarissa Dalloway's reflections on her surroundings reveal an awareness of global cultural exchanges:

“She had a sense of India, of bazaars, of coolies at the station, of the great mountains” [13, p. 32].

This passage demonstrates how Woolf's vocabulary incorporates exoticized imagery from the British Empire's colonial reach, enriching her idiolect with cross-cultural references. The mention of “bazaars” and “coolies” evokes the sensory overload of global trade and colonial encounters, embedding a globalized perspective within Clarissa's personal musings. Furthermore, Woolf's syntax, marked by short, impressionistic clauses, mimics the rapid pace of modern life influenced by global technological advancements such as telegraphs and railways, which compressed time and space.

In *To the Lighthouse*, Woolf's idiolect similarly reflects globalization through its engagement with universal artistic and philosophical ideas. Lily Briscoe's reflections on painting illustrate this:

“She saw the colour burning on a framework of steel; the light of a butterfly's wing lying upon the arches of a cathedral” [14, p. 48].

This metaphor-laden description, with its fusion of color, light, and architectural imagery, echoes the visual experimentation of global modernist painters such as Claude Monet and Pablo Picasso. Woolf's idiolect here becomes a canvas for cross-cultural artistic dialogue, demonstrating how globalization enriched her linguistic palette with universal aesthetic concepts.

Conceptosphere and Global Transformation

Woolf's conceptosphere, encompassing key concepts such as "time," "self," and "memory," undergoes significant transformation under the influence of globalization, as evidenced in both novels. These concepts evolve from personal and localized meanings to include universal and hybrid dimensions, reflecting the cultural and intellectual currents of the early twentieth century.

The concept of "time" in *Mrs. Dalloway* is a prime example of this transformation. Woolf juxtaposes individual perceptions of time with globalized temporal structures, as seen in the novel's frequent references to Big Ben. A specific instance occurs during Peter Walsh's walk through London:

"Shredding and slicing, dividing and subdividing, the clocks of Harley Street nibbled at the June day" [13, p. 102].

This passage illustrates how Woolf's concept of time is shaped by the global standardization of timekeeping, a product of industrial and imperial coordination. The verbs "shredding" and "slicing" convey a mechanical fragmentation, aligning with the globalized rhythm of modernity. Yet Woolf contrasts this with Peter's subjective experience, highlighting the tension between universal time and personal consciousness. This duality enriches her conceptosphere, making "time" a hybrid concept that bridges local and global perspectives.

The concept of "self" also undergoes a globalized transformation, particularly in *To the Lighthouse*. Lily Briscoe's artistic struggle to define her identity as a painter reflects both personal introspection and globalized notions of individualism. A key passage illustrates this:

"To be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself" [14, p. 51].

This introspective moment, articulated through Woolf's lyrical prose, engages with global modernist debates on self-expression, influenced by artistic movements such as Cubism, which fragmented traditional notions of identity. Lily's "self" is both uniquely personal and universally resonant, shaped by global intellectual currents that prioritized individual creativity over collective norms. This hybridity in Woolf's conceptosphere underscores globalization's role in expanding her conceptual framework.

The concept of "memory" in *Mrs. Dalloway* further demonstrates global influences, particularly through the lens of collective trauma. Septimus Warren Smith's shell shock, a consequence of World War I, integrates global historical memory into Woolf's conceptosphere:

"He had grown stranger. He would not speak, would not play. Beauty was everywhere, but he could not see it" [13, p. 88].

Septimus's fragmented memories and sensory disconnection reflect the globalized experience of war trauma shared across nations. Woolf's portrayal of memory as both personal and collective, influenced by global events, enriches her conceptosphere with universal themes of loss and disconnection. The contrast between Septimus's trauma and Clarissa's nostalgic recollections further highlights the interplay of individual and globalized memory, a dynamic shaped by the era's cultural interconnectedness.

Finally, Woolf's conceptosphere incorporates globalized notions of "place" in *Mrs. Dalloway*, where London is depicted as a microcosm of the world. Clarissa's walk through the city reveals its globalized character:

"Bond Street fascinated her; Bond Street early in the morning in the season; its flags flying; its shops; no splash; no glitter" [13, p. 11].

This description, with its emphasis on the cosmopolitan vibrancy of London, reflects the city's role as a global hub, influenced by imperial trade and cultural exchange. The concept of "place" thus becomes a hybrid construct, blending local specificity with global interconnectedness and further illustrating the impact of globalization on Woolf's conceptual framework.

Discussion

The findings of this study demonstrate that globalization significantly influenced Virginia Woolf's idiolect and conceptosphere in *Mrs. Dalloway* and *To the Lighthouse*. Woolf's idiolect, marked by stream-of-consciousness narration, fluid syntax, and rich imagery, incorporates global elements such as standardized temporality, colonial references, and modern technologies while preserving a distinctly personal and gendered narrative voice. This balance between global integration and individual expression reflects a key feature of modernist innovation [6, p. 18].

Woolf's conceptosphere reveals a similar dynamic interaction between the local and the global. Core concepts such as *time*, *self*, and *memory* acquire universal meanings shaped by global philosophical and artistic discourses, yet remain grounded in subjective experience. The motif of Big Ben in *Mrs. Dalloway* exemplifies the coexistence of globalized time structures and individual consciousness, while Lily Briscoe's artistic selfhood in *To the Lighthouse* reflects global ideas of individualism filtered through gendered introspection. This supports cognitive linguistic views of the conceptosphere as a dynamic, culturally conditioned system [5, p. 31].

International scholarship further confirms Woolf's relevance in the context of globalization. Russian studies emphasize her idiolect as a reflection of psychological depth and globalized modernity, particularly through temporal and spatial fluidity [12, p. 45; 8, p. 112]. Uzbek research, situated within comparative and cultural studies, highlights parallels between Woolf's treatment of identity and local literary traditions, underscoring her role as a bridge between Western modernism and Central Asian perspectives [9, p. 78; 7, p. 202]. English scholarship, notably Goldman [3, p. 34], situates Woolf's idiolect and conceptosphere within feminist and modernist responses to global cultural transformations.

Conclusion

The expanded analysis of Woolf's idiolect and conceptosphere, supported by scholarly contributions from Russia,

Uzbekistan, and England, underscores her role as a modernist writer who navigated the tensions between individual expression and global interconnectedness. Her idiolect, enriched by global imagery and rhythms, and her conceptosphere, expanded through universal and hybrid concepts, reflect the dynamic interplay between local and global forces in her work. The diverse scholarly perspectives from these different regions highlight Woolf's global relevance and offer valuable insights into the study of literature in an increasingly interconnected world.

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