

**ЛИНГВОПРАГМАТИЧЕСКИЕ ХАРАКТЕРИСТИКИ
СУБСТАНДАРТА В РОМАНЕ
ДЕНИСА ГУЦКО «РУССКОГОВОРЯЩИЙ»**

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Автор статьи анализирует словарные единицы субстандарта, функционирующие в романе Дениса Гуцко «Русскоговорящий» с позиций лингвопрагматики. В статье дается характеристика понятия и составляющих языкового субстандарта, особен-

ностей функционирования субстандартизмов в художественном тексте. Автор описывает и анализирует основные функции субстандартизмов в романе Д. Гуцко «Русскоговорящий».

Ключевые слова: субстандарт; сленг; жаргон; лингвопрагматика; дискурс; художественный дискурс.

Currently, artistic discourse is studied from various positions, both linguistic and non-linguistic. There are certain traditions or schools of discourse analysis that have their own understanding of this phenomenon. Our position in defining discourse is based on the opinion of T. Van Dijk [1], who understands discourse as a complex communicative event that takes into account extralinguistic factors, such as, for example, the author's intentions, worldviews, etc. We understand discourse as linguistic, and speech activity, taking into account extralinguistic characteristics, as well as its result - text (oral or written).

Taking into account the multifaceted nature of the term discourse, S.N. Plotnikova in her work "Discursive Space: Towards the Problem of Defining Concepts" suggests understanding discursive space as a complex system with parameters determined by the possibilities of combining discourses «среду сосуществования определенных дискурсов, объединенных по какому-либо признаку. При этом дискурсивное пространство понимается не какместилище, в котором «помещены» дискурсы, в котором они «расположены»; оно понимается как сложная система, параметры которой заданы возможностью объединения дискурсов» [2, с. 156].

In our work, we understand the discursive space as a complex logical system of discourses of artistic texts. However, it is worth remembering that a literary text is the creation of an author who is a discursive personality. Consequently, the discursive space of artistic discourse consists of many artistic discourses of different authors and is directly dependent on them. Speaking about artistic discourse, it should be noted that in the system of institutional discourses it occupies a special place and is extremely important, since it unites a number of pragmatic functions. One of the most important among them can be considered the function of influencing the reader.

The concept of discourse is currently considered by scientists from a broad or narrow point of view. In a broad sense, discourse is considered in relation to text and speech. We consider the concept of discourse from a narrow point of view. The issue of identifying artistic discourse as an object of research is not controversial. In modern literary and linguistic studies, issues of individual characteristics of artistic discourse are studied, for example, the models and principles of its construction.

At the same time, artistic discourse itself is analyzed as a process of interaction between the author and the reader with the purpose of interpreting and comprehending reality. Artistic discourse is understood by some researchers as a separate artistic text, taking into account its belonging to the social and cultural environment, as well as the discursive personality of the author. There are studies that study national artistic discourses.

By artistic discourse we understand a communicative-cognitive event that has an impact on the sociocultural environment.

Artistic discourse is considered as a result of social interaction, primarily as a process of communication between the author and the reader, with the aim of interpreting and comprehending reality.

Some researchers talk about the essential difference between artistic discourse and others, noting that artistic discourse implies a special relationship between the author and the reader, where the author's ideas about the world and the surrounding reality enter into interaction with the aesthetic and personal knowledge and ideas about the world of the reader. In this way, a special artistic space is created, where fiction and reality are intertwined, a special reality is created, perceived by the reader as existing.

In offering a description of substandard lexical units in the novel, it is necessary to characterize the discursive personality of the author. The beginning of this century was marked by the appearance of a huge number of works of art telling about post-Soviet reality. The novel "Russian-Speaking" is precisely a representative of this group.

The author's use of substandard vocabulary seems logical and necessary, since the realities of those years and the realistic description of that reality cannot be imagined without such linguistic means.

Denis Gutsko's novel "Russophone" is one of the striking examples illustrating the events and social problems of turning points. The consequences of the collapse of the Soviet Union, the aggravation of interethnic conflicts, the loss of meanings and the search for new ones, the desire to understand and accept reality. It should be noted that works of art of the early XXI century not only have a certain suggestive effect on the reader, but also express the author's views on existing social challenges.

Speaking about the discursive space of fiction of the early XXI century, it is worth noting that this period is marked by the appearance of a large number of fiction works written in various literary genres. The most valuable from the point of view of the era are works describing the realities of that time, works narrating about the acute social problems of that period. In such fiction, authors seek answers to questions about resolving social contradictions, searching for new meanings, and understanding the changed

world. The novels of Z. Prilepin, D. Gutsko are a reflection of the era of social breakdown, revision of values and search for new meanings.

The novel "Russophone" describes the time at the junction of eras, the period of the breakdown of the system, the collapse of the Soviet Union. Terrible social instability, lack of enforcement of laws, pogroms and ethnic conflicts. The hero of the novel is Dmitry, or Mitya Vakula, who grew up in Georgia, in Tbilisi, speaking Russian, but with a Georgian accent, which creates a number of problems for him in the army.

Denis Gutsko sees himself in the hero of the novel, having gone through the same tests and received the same experiences. He himself grew up in Tbilisi, graduated from school and served in the army. The problem of understanding the causes of interethnic conflicts runs through the entire novel. The author attempts to understand when rejection of someone else crosses the red line and turns into hatred, which spills out in the form of pogroms and crimes. D. Gutsko, using the example of his heroes, shows the reader the process of degradation of the human personality, when people lose compassion, kindness, respect, and turn into a crowd ready for reprisals.

Here is a quote from the Armenian pogroms in the Azerbaijani town of Sheki:

"The beast of pogroms rushed around Sheki for ten days. Then I became exhausted and began to go out hunting less often. Every other night, once a week. Finally, he calmed down - there was no one to smash. It turned out that there is special knowledge on how to properly escape from the beast." [3].

It is difficult to imagine describing such events using stylistically neutral vocabulary. The substandard in the text of the novel creates the realism of events; such linguistic material is simply necessary.

The description of tragic and terrible facts of nationalist pogroms is impossible without vocabulary that has a particularly low expressiveness. The substandard units used create a special realism of the events described in the novel, immerse the reader in the thick of what is happening, and allow him to feel more acutely all the experiences that the hero is filled with. To create a realistic image and picture of events, appropriate language material is required.

The personality of the author, associated with the era of the turn of the century, is reflected in the work he created. The artistic discourse of a novel is determined not only and not so much by the personality of the author, but by the extraordinary interaction with the reader, the creation of a special emotional connection with the addressee, which, in turn, affects his worldview and value system.

The storyline of the novel forces the reader to empathize and sympathize with the hero, to become part of that world standing on the thin edge of catastrophic changes.

As is known, pragmatics determines the specifics of the discursive space of a work of art. The main goal is to involve the reader in the paradigm of events and accept the author's worldview. The discursive space of a novel, from the point of view of linguopragmatics, is determined by the vocabulary used in it.

As already noted, to create the realism of events, the author uses units of the linguistic substandard, which is part of the hero's picture of the world.

We consider the substandard based on the concept of V.B. Bykov, specified by V.P. Korovushkin in his works on the theory of substandard [4]. "Substandard is a historically established, relatively stable, complex, systemically organized autonomous existential macroform of the national language or its national variant" [4].

V.M. Mokienko, within the framework of sociolect, considers such linguistic phenomena as group and corporate jargons of social groups (especially youth), professional languages and secret languages or the argot of the criminal world [5].

Denis Gutsko's novel "Russophone" actively uses elements of the substandard, which makes up the group jargons of social groups, as well as linguistic units from military and criminal jargons.

Many researchers note the gradual penetration and spread of slang vocabulary in everyday reality. First, jargon spreads in oral speech, then imperceptibly penetrates the language of the media, seeps into journalism, and now we see its presence in the public speeches of famous politicians and writers [6].

Substandard language units in a literary text perform a number of functions, including:

- reflection of the values of modern society;
- representation of stereotypes, social and ethnic;
- representation of the value systems of certain social groups⁴
- polycode;
- cognitive function;
- cumulative function;
- reflection of the linguistic specificity of the characters.

Any linguistic phenomenon, including a substandard, is associated with the linguistic culture of an ethnic group. Negative linguistic and cultural concepts are reflected in the use of jargons and slang. The artistic space of the novel represents universal concepts: life/death, good/evil, war/peace, etc.

It should be noted that substandard language units reflect predominantly negative attitudes of society, as well as individual social groups.

Let us give examples of substandard vocabulary units from the novel "Russophone" by D. Gutsko: chick, black-assed, crap, chow down, bitch, etc.

It should be noted that in the novel there are a number of jargon words and phrases from army jargon.

In conclusion, we note that substandardisms used within the discursive space of a literary text perform a number of functions, express evaluativeness and emotionality.

They reflect the author's vision of Russia's recent past, its author's interpretation. Substandardisms help the reader create his own vision and understanding of the picture of the world, reflecting the contradictions in the worldview of a modern individual.

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SUBSTANDARD LINGUOPRAGMATIC CHARACTERISTICS IN THE NOVEL BY DENIS GUTSKO " RUSSOPHONE "

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The author of the article analyzes the vocabulary units of the substandard, functioning in the novel by Denis Gutsko "Russophone" from the standpoint of linguopragmatics. The article provides a description of the concept and components of the language substandard, the features of the functioning of substandardisms in a fiction text. The author describes and analyzes the main functions of substandardisms in the novel by D. Gutsko "Russophone".

Keywords: substandard; slang; jargon; linguopragmatics; discourse; artistic discourse.