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LANGUAGE MARKERS OF THE INSTITUTIONAL DISCOURSES IN THE MODERN NARRATIVE (ON THE MATERIAL OF THE FICTION BY S. NOSOV)

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Abstract. The article deals with the lexical and grammar analysis of the modern discursive fictional texts. The discursive fictional narratives by S. Nosov are open to a variety of spheres (discourses), which are to be included into the narration in order to get the author's intention. It is stated that the modern fictional text analysis is a subject to the multidisciplinary study and in many ways shows its importance for different educational and cultural purposes.

Keywords: modern fiction text, institutional discourse, historical discourse, social discourse, cultural discourse, author's intention, lexical and grammar analysis.

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Original article

ЯЗЫКОВЫЕ МАРКЕРЫ ИНСТИТУЦИОНАЛЬНЫХ ДИСКУРСОВ В СОВРЕМЕННОМ ХУДОЖЕСТВЕННОМ ТЕКСТЕ (НА МАТЕРИАЛЕ ПРОИЗВЕДЕНИЙ С. НОСОВА)

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Аннотация. Поводом для дискурсивизации художественного текста в произведениях С. Носова является обращение к различным сферам знания. Особое значение для творчества автора имеют исторический и социокультурный институциональные дискурсы. В статье анализируются лексические и грамматические маркеры институциональных дискурсов. Лингвистический анализ дискурсивного повествования открывает перспективу анализа текста в аспекте замысла автора. Усложнение интерпретации текста связано с необходимостью обращения к различным сферам знаний.

Ключевые слова: современный художественный текст, институциональный дискурс, исторический дискурс, социокультурный дискурс, интенция автора, лексико-грамматический анализ.

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Introduction

The study of the modern fictional text, started by V.V. Vinogradov [Vinogradov 1980], has nowadays become a multidisciplinary area. Particular interest of science to linguistic aspect, text, communication and the speaker's personality puts the fictional text in the focus of attention of the humanities. Multidisciplinary approach in linguistics implies widening the scope of analyzed material, methods and techniques of analysis. Special emphasis should be placed on the potential of multidisciplinary approach for analyzing fictional texts of the late 20th and the beginning of the 21st centuries. A discourse-based approach for analyzing fictional texts is especially prospective as it opens the possibility of linguistic analysis of polymodal fictional narrative in the aspect of the author's intention.

N. D. Arutyunova defines discourse as “a coherent text in conjunction with extralinguistic – pragmatic, sociocultural, psychological and other factors, the text taken in the event aspect; speech viewed as an intentional social action, as a component that takes part in human interaction and mechanisms of their consciousness (cognitive processes)”. [Arutyunova 1990: 136] According to Arutyunova “social action” and “eventfulness” are realized in the fictional text within the framework of institutional discourses, presented in the same space with the narrative plot of the fictional text.

Main part

To define the concept of “the institutional discourse” we follow the ideas of V. I. Karasik who views institutional discourse as communication within the given framework of status-role relations, such as: political, legal, military, pedagogical, religious, mystical etc. [Karasik 2004: 299]. Text discursivisation is the result of the author's address to various spheres of “communication”. Thus, the text includes the entire verbalized mental space of a particular sphere of knowledge. [Asratyan 2015: 17] It is important to emphasize that the fictional text analysis does not presuppose the change of scientific paradigm formed in 20th century that proclaimed dominance of communicative approach and is centered on the speaker's personality. While recognizing the leading role of the author of the fictional narrative this approach gives the possibility to discuss and describe a text in terms of another science.

The goal of linguistic analysis as such is to reveal the markers of institutional discourses in fictional narrative. So, in the works by Sergey Nosov special attention should be paid to the analysis of the relevant institutional discourses: sociocultural and historical. The author's intention lies in the deliberate discursivisation of the narrative based on the significant historical phenomena and events. Thus, the characters of the play “Berendey” recollect the way they were selling paring knives:

1. *Rurik. <...> Remember how we went to Smolensk...And how we went to Rostov-Don? Remember **racketeering** at the central market? Don't you remember? You were about to be stabbed but everything worked out. It's all over now. (“Berendey”, 113)*

2. *Volodya. And what is your **tyaga** (the number of buyers within a set period of time), Rurik? Rurik. **Tyaga?**.. You really remember such words...*

*Volodya. We are **professionals** after all. And that leaves a memory, you know.*

*Rurik. Good **tyaga**. Twenty five buyers per hour. As **in better times** in the south of Russia.*

*Volodya. **In better times the tyaga** made a hundred and twenty five. Under the inspiration. (“Berendey”, 126)*

The lexical markers of discourse of the post-Soviet times include slang lexemes that named characteristic features of trade organization of that period: *racketeering and tyaga*. The modal coloring of such words as “professionals” and “better times” realized in the discursive aspect should also be highlighted. Both the characters are philologists by their education who, however, in the difficult times for the whole country, as well as many other people, had to search for the opportunity to earn money and sold paring knives in the street from the stall. The constructions of expressive syntax [Akimova 1990]: parcellation “*Good **tyaga**. Twenty five buyers per hour. As **in better times** in the south of Russia*” and specific word order “***In better times the tyaga** made a hundred and twenty five*” – and specific punctuation (ellipsis and specific interrogative constructions) mark the modal diversity of the narration. The main meaning of the word “professionals” – people having a profession; as well as the discursive meaning “*someone who has a lot of experience or skill in a particular job or activity*” are realized simultaneously. The word combination “better times” in the subjective modality of the characters realizes its special meaning: **the best** times for a situation that was relevant for a particular period. In discursive aspect, however, the post-Soviet Perestroika period can hardly be called “the best times”.

In S. Nosov’s plays historical discourse (the events of the 20th century) is coherently marked by lexical means, among which particular attention should be paid to precedent names – names of brands of goods that became landmarks of the Soviet epoch: vodka “Stolichnaya” and cigarettes “Belomor”. Knowledge of Soviet brands and peculiarities of industry and trade of that period are necessary conditions for realizing the author’s intention in discursive aspect. Consequently, it is essential to note the specific features of precedent name structure which implies “the invariant of perception”: the nucleus and the periphery [Krasnykh 2002:80].

3. *Volodya. Here comes the policeman to arrest us.*

*Rurik. If we were smoking “**Belomor**”, and we are not smoking “**Belomor**”, we are drinking “**Stolichnaya**”.*

*Volodya. You can drink “**Stolichnaya**”.*

*Rurik: “**Belomor**” is not allowed.*

Volodya: Ecology, you say. (“Berendey”, 144)

4. *Anton Antonovich. <...> And I thought, maybe we should take a convenient opportunity of sending some souvenir (to Don Pedro). How do you think?*

<...>

*Anton Antonovich. Which one? It’s a problem. I’ve been looking closely at **matryoshkas**.*

*Grigory Vasilievich. You think he needs your **matryoshkas**?*

<...>

*Grygory Vasilievich. Send him a bottle of “**Stolichnaya**”.*

Anton Antonovich. Are you serious?

Grygory Vasilievich. *I am. Do you know how they appreciate our vodochka there?* (“Don Pedro”, 26)

To get the author’s intention it is necessary for the reader to pass from recognizing a precedent name to broad knowledge of history, sociology and the way life was organized in the Soviet period. Understanding the last passage in discursive aspect requires the knowledge of the image and perception of Russia and things that are traditionally Russian (matryoska and “vodochka”) abroad. The modal coloring of the word “**vodochka**” marked by the diminutive suffix, reveals the character’s peculiar attitude to the traditional Russian beverage at the level of the narrative plot, while in discursive aspect it suggests referring to particular features of the popular image of Russia as well as to the pride for the motherland.

In the novel “Firs Fortinbras” the reader again comes across the characters of the play “Berendey” selling paring knives in the street:

5. *Both Sashas, an artist and a sound engineer, didn’t go far yet. Both of them stopped in front of a street vendor selling kitchen tools that were evidently of handicraft manufacture. On a folding table root vegetables were laid out, the vendor was holding a potato in one hand, in his other hand there was a so-called decoration knife, something between a needle and a corkscrew, – he was demonstrating to the public how that thing worked by drilling out a spiral from a root as if it was made for frying in oil.* (“Firs Fortinbras”, 25)

The description of the scene from the narrator character’s perspective enables our referring to a whole range of ideas that are significant in the discursive aspect.

6. – **Works** well, turned round Sasha, the artist, – I could watch it over and over again.

7. – *He’d better **given alms to the poor**, – said Nastya.*

8. *I imagined another picture. That Sasha, the sound engineer, having grown older, was still selling out numerous needles-corkscrews behind the same folding table to grateful spectators of the long-running series which was quite as long as **Mexican soap operas** we had so long been indulged with by our native television. I didn’t watch, **though**.* (“Firs Fortinbras”, 25)

The theme of work, profession and role for the actor as well as the role, that each of us plays or lives through, is the main theme of the novel “Firs Fortinbras”. Reference to the complex lexical meaning of the word “work” and its potential senses marks the discursive aspect of the narration: The attitude to the nuclear sense of the lexical meaning of the verb “to work” underwent changes in the historical period described. The female character’s suggestion not to buy up and collect knives but to give them out to the poor: “*He’d better **given alms to the poor***” – requires addressing to the discourse related to the attitude to the poor and the alms in different periods of Russian history. The passage is concluded by mentioning the precedent phenomenon “**Mexican soap operas**” which is a cultural code of the whole epoch of Russian show business and mass media. The character, however, shows his non-involvement in the phenomenon and the epoch: “*I didn’t watch, though*”. The character’s modality is marked by the parenthesis “though” indicating “sudden change in the train of thought” [GAD]. The emotional contrast with the previous context containing positive evaluation of the phenomenon: “*we had so long been indulged with by our native television*” is realized in the discursive aspect as the author’s standpoint.

Talking about precedence as a marker of institutional discourses it is impossible not to consider the names of S. Nosov’s works: the play “Berendey” with one of the main characters named Rurik and the novel “Firs Fortinbras”. Evidently, the names themselves could become

objects of description and research in discursive aspect. The precedent names mark the perspective of historical discourse: “from Rurik to our days”, “from Shakespeare to Chekhov and our days”. Time continuum of humanity and the characters’ position, represented as points in history vector, are presented in discursive aspect creating timelessness of narration and determining the issues touched upon by the author as eternal.

It is worth noting that the author’s position is also marked at the level of grammar by means of statements belonging to the generative register [Zolotova, Onipenko, Sidorova 2004].

9. *That very Frolov worked as a night watchman in some architecture organization. He thought. He thought a lot. Those, who think a lot, quite often work as night watchmen* (“Architectural excesses”, 18).

The theme of choosing one’s life path (presented in the plays as well as in the novel) does not imply any historical reference. In the story “Architectural excesses” written in 1983 the theme is realized within the Soviet discourse where benefits of practical work are opposed to intellectual activity. In the discourse, that is relevant for the reader, the perception of the statement in the generative register is, however, changed. At this point one should refer to the knowledge in psychology, sociology and related disciplines indicating critical attitude to the experience of older generation, overcoming stereotypes, freedom of choosing activity and education. The modality of the grammatical construction is supported by the lexical juxtaposition of “*think*” and “*work as a night watchman*”. Interpretation of the statement containing universal timeless knowledge [Zolotova, Onipenko, Sidorova 2004: 30] depends on solving a whole range of problems concerning people’s attitude to intellectual and nonintellectual activity in different historical periods and in different social contexts. “Understanding (interpretation) is a dynamic process; during the process of reading images do not stick to one another in chronological order; it is new images that in this or that way modify the existing ones. The adequate approach herein requires recognizing the idea of the dynamic structure of the text” [Paducheva 2011: 7]. Despite the discourse dynamics the author still provides the reader with some reference points in time to promote their comprehension of the text. While describing the episode where he accidentally broke the bust of Lenin the character of the novel “Firs Fortinbras” notes:

10. *To tell the truth, I had to pay for the bust – not much, it was not worth anything those days* (“Firs Fortinbras”, 161).

The egocentric language unit “*those days*” [Paducheva 1996] opens the narration of the novel to the whole historical perspective. Peculiar use of punctuation in the character’s commentary should also be pointed out.

Conclusion

Lexical and grammatical markers of institutional discourses in S. Nosov’s works can be characterized as complex units in the aspect of their modality as, on the one hand, they refer to the narrative plot, and mark timelessness of the narration, on the other. The author’s intention lies in activating the reader’s mind by using a wide range of discursive knowledge. Moreover, repetition of discursive fragments in the works of different genres creates “double” or even “multiple” discursivization of the texts and is perceived as the author’s stylistic device, which enables us to discuss the discursive field of all the writer’s works. Undoubtedly, reading and analyzing such texts of modern Russian literature can be of great pedagogical and social value.

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