

## Linguistic Features Of The Novel "New Moscow Philosophy" By V.

Pyetsuh

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In modern Russian literature, the so-called conceptualism, one of the many currents of the Western avant-garde of the 70s, received a special meaning: instructive, ideologically rich literature is easily translated into the language of antiartistic schemes - concepts[1]. Concept debunks the "ideal", showing through laughter its authenticity. Conceptualism sometimes gravitates towards negative forms of expression: apparent "oblique linguistics", "zumi", and sometimes even to silence, to liberation from signification. Criticism claims that "stylistic and compositional unconventionality" is habitually associated with the "underground", the "new wave". This prose is a phenomenon of language [2], a kind of fusion of academic, scientific and artificially primitive language. In its perception of literature exclusively as a linguistic phenomenon of "another prose" is clearly close to the well-known point of view of V.Nabokov, in the prose of which the main thing is filigree language. However, "in contrast to Nabokov's writing, the 'other prose' is not arrogant: it is in a fundamentally different position towards the reader - not above, but near"[3]. Hence the originality of the author's speech, which is sometimes confused with oral, household and colloquial, with its characteristic features - illogicality, jumps from one subject to another, jargon, etc.

All this is more or less characteristic of Vyacheslav Pyetsuh's prose as a representative of "another prose".

Pyetsuhin his novel "New Moscow Philosophy"[4] not only combines cultural sophistication with vulgarity, with defiant rudeness ("Belotsvetov came to the aid of an idiot, as they say, at the most culminating moment..."; "Every fool knows that you're trying to put Pumpyanskaya's room under the pantry"; "For I'm almost an old man, I've been through fire, water and the fight against cosmopolitanism..." and so on. p.), but also breaks the dead, puffed layers of vocabulary with blows of irony: "... it was Fonderviakin who somehow let our old lady under the hypothermia"; "Around the time when Belotsvetikov and Chinarikov agreed to the idea of universal kinship, the twelfth apartment little by little began to wake up. The water in the bathtub and the toilet started to stutter, the dishes started to warm up in the kitchen ...".

Pyetsuhat every step neglects the literary norm. In the absence of a narrator, he uses conversational turns of speech, which recreate the situation at the time of conversation: "Rybkin darkened and for a relatively long time stared at the wall strangely poured eyes ..."; "In the corridor sensitively smelled of scorched.

A special role in Pyetsuhplay repetitions, creating the impression of persistent concentration, which owns the author to the oblivion of form, to the neglect of stylistic norms: "The first thing that comes to mind: since literature is what it wants to cut and twist existence, based solely on the whim of artistic talent. That, therefore, artistic talent is, in particular, the ability to cut and twist existence as desired". Repeats of the key phrases "artistic talent" and "chops and reinterprets existence", although they led to stylistic violations, indicate the author's extreme interest in the subject of speech and quite correspond to the ideas of modern prose writers about life as a text.

The author is fascinated by the play of words, the reader is fascinated by the magic of the text: "But I also give you my word of honor: show me one saint. Show me one noble deed - I will pass into your blessed faith. But you won't show me anything, because there's nothing to show me."

Throughout the story, the heroes are appropriate, but often inappropriate, repeat their favorite phrases, such as, for example, Anna OlegovnaKapitonova: "... here is my Dmitry is quite a young man, and all with the old and the old woman. Or Fonderviakin: "I can smell it like rheumatism in the weather". Apparently, using recurring phrases in the speech of the characters, the author seeks to show the "stamped", the limitations of the inner world of their characters.

Three languages: protocol-chancellery and conversational-household, combined with scientific (or rather, science-like) form the oral, with wrong turns of speech, attached to both official business and ordinary, everyday situation, speech of both characters and the author. The author speaks confusedly and passionately, on the one hand, hiding behind clericalisms such as "on all indicators", "pre-school institution", "expansion of the metrage", "liberated living space", etc., on the other - falling into ridiculous provisions of ridiculous conversational speech: "The only result that has developed in addition to the will of its participants is that all became clear: even if Alexandra SergeyevnaPumpyanskaya perfectly healthy, by morning she must die.

The abundance of epithets is striking: they accumulate in large quantities, squeeze ("Something in me has turned upside down! Hari with watermarks is no longer able to see, spinal-cord conversations on various pressing topics like "where did the narrow underwear rope? " no longer able to listen, beaten, torn, deceived to watch no longer able, in general, insults from life no longer intend to tolerate"), displaces nouns ( " But since attempts of this kind are burdened by the fact that life spoken of all the same is

partly literature, only unjustified, the result is neither this nor God's candle or the devil of the poker, namely something bloodless, so to speak, uninhabited").

In Pyetsuh's prose there is a convergence of the author's and the character's position, which shows an attempt to rely on oneself, on one's own experience. All this translates into a special narrative with the characteristics of an extra-literary narrator.

Reference:

1. M. Epstein. Art of avant-garde and religious consciousness // New world. - – 1983, p.233.
2. V.Potapov. At the exit from the underground // New World. - – 1989-№10, p.251
3. V.Potapov. This essay. - p.259
4. V.Pyetsuh. New Moscow Philosophy. // New World. - – 1989, №1