

**LINGUODIDACTIC ASPECTS OF ANALYZING MODERN PROSE: FROM LITERARY DISCOURSE TO A DYNAMIC WORLDVIEW**

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Abstract

This paper addresses the challenge of integrating contemporary literary texts into the practice of teaching Russian as a foreign language. The author analyzes how subjective nomination and artistic heterotopias form an understanding of changing Russian reality in the minds of foreign students.

Keywords: Worldview; glocalization; artistic discourse; heterotopia; subjective nomination.

Introduction

Teaching Russian as a foreign language to international students involves introducing them to authentic cultural texts. In recent years, contemporary prose has been of particular interest because it contains structured presuppositions – that is, an ethnocultural code embedded in the plot's model of reality. This code allows us to trace the dynamics of the «conceptosphere», the national version of the world picture, against the backdrop of the multidirectional processes of globalization and localization [1; 4; 5; 7]. Glocalization introduces its own adjustments to all spheres of our lives, which is invariably reflected in literary discourse [1; 5; 7]. Against this backdrop, a number of questions arise that interest both native bearers of Russian national consciousness and non-native speakers: how radical are the changes to the Russian national code and value system? Are core concepts being preserved? How is the influence of globalization manifesting itself? Is a unification of cultures occurring, or does national identity remain an important component of culture? Furthermore, the mechanisms through which these processes and all related changes are transmitted are also of interest.

The proposed model for decoding and reconstructing the modern national worldview was tested in classrooms with various national groups. The text itself aroused great interest, as the analysis revealed a significant number of points of intersection with the national characteristics of Uzbek students (as a reflection of globalization). At the same time, however, the analysis noted the preservation of core concepts that represent «Russianness» as a phenomenon [1; 2; 4; 7].

When analyzing the text in B1+ level classrooms, we use interactive, communication-oriented methods that involve a significant amount of independent work, especially during the pre-reading and post-reading stages (in the form of written reflection), followed by discussion. This primarily involves preparing reports with presentations that visualize the structured presuppositions - that is, information about the author's biography as a product of modern global civilization, and reports on events in Russia and the world at the time the text was created. All of this is integrated into the text itself and generates an interpretive model of reality. In this regard, the text is studied within the context of its discursive field [5; 6; 8].

Let us turn to a practical application. We will examine the use of this methodology on modern short prose, specifically L. Petrushevskaya's story «The Girl Olya» [3, here and henceforth]. At the pre-reading stage, we examine the features of the presupposition, discuss reports on the state of modern national conceptospheres, and explore features of the literary process and their reflection in linguistic dynamics. The during-reading stage involves an initial reading with an emphasis on key textual positions – that is, those most meaningful from the perspective of conceptual information, as well as those that serve as markers of the author's evaluation. These include the title, the character organization of the text (the names of the characters and their changes), the category of heterotopia (the conceptually significant space of the action), metaphors, the stylistics of individual units, discourse markers, precedent phenomena, etc. We record all this information, together with the students, in a table structured as a «self/other» opposition to visually represent the dynamics of the worldview. We note spatial words, characters' names (sometimes in syntagmatic units, i.e., with a small amount of context to understand the devices and connotations), different variants of which may appear in different columns of the table, as well as the concepts they represent. For example, the very title of the story and the subsequent syntagma «our girl Olya» become an ambivalent marker of both irony and sympathy – the author's affection. Against the backdrop of the story's events – the crisis circumstances in which she finds herself due to naivety and childishness – the text reconstructs the deformation of the traditional concept of «family», including parent-child and gender relations.

Thus, both the character nominations and the actual setting of the story immerse the reader in a reality that is a product of globalization. The author does not condemn the heroine but rather portrays her as a victim of circumstances. Against the backdrop of the American model of «free relationships» being encrusted into the Russian worldview, these circumstances deform the concept of responsibility and give rise to the infantilism of modern young people. The heroine's childlike name is an indicator of this. The same is confirmed by other character nominations: «Olya's boyfriend» and the «boyfriend of Olya's mother», who runs a small business and evaluates her relationship with her daughter and her care for her solely through the concept of money (reflecting Western consumer psychology). Thus, we observe the second generation of bearers of this new, globalized worldview. The once-sacred name of «mother» and its sacrificial concept are fundamentally transformed, a change cemented by the alienated, formal stylistics of the character nomination «the mother». This is further confirmed by the category of heterotopia: at the beginning of the text, instead of the traditional Russian concept of «home» (дом) as the family's living space, we find an «apartment» (квартира), reflecting the estranged relationship between mother and daughter.

Notably, the mother never calls her daughter by name throughout the entire narrative, whereas the girl, Olya, still calls her mother «mama», which serves as a marker of the author's attitude toward the heroine. It is also significant that at the beginning of the text, no one has a personal name except for our heroine. Furthermore, the text is filled with contemporary realia and colloquial, discursive language that is of interest for studying the modern worldview: «an ad on the net» (объява в инете), «the landlady of the apartment» (хозяйка квартиры) who rents a space to a pregnant girl, etc. However, over the course of the narrative, we observe a dynamic in both the character nominations and the author's attitude, as well as a change in the content of fundamental national concepts. Through the use of suffixes of subjective evaluation, metaphors, and stylistic resources, we see «mommies with their little ones» (мамочки с детишками) – complete strangers who help our heroine when she finds herself alone with a child in a

difficult situation - «little diapers» (подгузнички), «swaddling clothes» (пеленки), a «little blanket» (одеяльце), «milk» (молочко), and «young women» (молодушки). A few days later, she was brought literal bags of baby items and even an old stroller. Apparently, these young women put out a call, and a fountain of human sympathy erupted. And besides, it's customary for everyone to give away and accept baby items. In this way, the author illustrates the preservation and value of the concepts of «mother», «family», «home», «unity», «childhood», and «hospitality», which exemplify the phenomenon of «Russianness» (русскость) despite a changing world.

The tactic of detailing the concept of «childhood» is also important. Through the main character's eyes, we see the child she has given birth to: «a boy, tiny, with long black hairs». The girl was immediately given him to feed, the «child» (дитя) was placed on her breast, and the little one latched onto the nipple. «A dear, helpless, pitiful little human, the most important thing in life, as it turned out». No other character is described in such detail. Later, the baby acquires a personal name – Pavel (meaning «small» in Latin) - which is also a marker of the author's attitude and worldview. The boyfriends of both Olya and her mother remain unchanged – nameless and impersonal – and disappear from the text (a marker of the author's critical intent). Meanwhile, after enduring hardships (illness, etc.), the heroine's mother becomes «mama», tenderly watching her daughter feed the child. Within the traditional nominations of the «family» concept, the «apartment» also becomes a «home» – «mama came home».

Thus, the proposed methodology for the cognitive-discursive reconstruction of a model of reality in a modern literary text, tested on short prose with various audiences, has yielded the following results. It revealed similarities between the national worldviews presented in the text, taking into account the presupposition of globalization. This allowed non-native speakers to draw parallels with their own cultures and to gain a deeper understanding of the general patterns in the development of the modern global literary process. Furthermore, certain changes in the conceptual sphere of the Russian worldview were noted (affecting the concepts of family, home, gender relations, etc.), which was reflected in the use of linguistic and pragmatic resources (stylistics, heterotopia, character nomination, etc.). However, the dynamics of the ethnocultural code – reflected in the language through, among other things, precedent phenomena and discursive words that represent the specifics of the modern linguistic personality – do not lead to a loss of national identity. Instead, the characters evolve and return to the traditional values of family, home, unity, and so on. All of this is reflected in linguistic resources – especially vividly in the use of metaphor, as well as in the stylistics of character nominations and the category of heterotopia, which change throughout the text [5; 6; 8].

Consistent application of the proposed methodology for reconstructing presuppositions within a text's model of reality helps develop a range of competencies, a solid skill for analysis, and the mechanisms for understanding any literary text, including contemporary ones. It also enables non-native speakers to gain a deeper understanding of modern linguistic processes.

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