



SOCIOLINGUISTIC FEATURES IN G. FLYNN'S DETECTIVE THRILLER «DARK PLACES»

СОЦІОЛІНГВІСТИЧНІ ОСОБЛИВОСТІ У ДЕТЕКТИВНОМУ РОМАНІ-ТРИЛЕРІ

Г. ФЛІНН «ТЕМНІ КУТКИ»

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Abstract. The publication is devoted to the analysis of the sociolinguistic features in Gillian Flynn's detective thriller «Dark Places». The topic of the work is to determine the main sociolinguistic peculiarities and its role in contemporary English prose. The relevance of the work is determined by its conformity with the general direction of modern linguistics. The purpose of the work is to distinguish the influence of society and its domains on the language of literary texts. The summary includes personal observations and conclusions obtained in the course of the work.

Key words: domains, literary text, language means, linguistics, society, sociolinguistics.

Introduction.

The purpose of the study is to demonstrate from selected abstracts of the work that the variability of language, which is characteristic within the linguistic community, depends on the social class and position of the speakers.

Main Body.

Examples of dialogue and monologue speech are related to work, family, or other social environments. Thus, there are some phenomena which are traced in the conversation between the members of the Day family from G. Flynn's novel that depend primarily on the **age** of the speakers:

"Mom, Ben's making a mess," Michelle called out.

"It's fine, sweetie, pancakes are almost ready. Ben, eggs?"

"Why does Ben get eggs?" Michelle whined.

"Ben, eggs?"

"Yeah"

"I want eggs," Debby said.

"You don't even like eggs," Libby snapped. She could always be depended on to side with her brother. "Ben needs eggs cause he's a boy. A man» [1, p. 24].

As for this criterion, the analyzed abstract can be explained by the fact that the mother uses diminutive forms when addressing her own daughter «*sweetie*», that specifically demonstrates the dominance of adults over the younger generation.

According to the classification of social situations at the sociolinguistic discourse, we assign to this example the **domain of the place** represented by the home and any kind of relationship related to it within family members.

Another phenomenon is **gender**. By this we mean the presence of a **relationship domain** where one of the sisters (Libby) has a markedly different attitude towards his brother. This is because she was always inclined to take Ben's side rather than her sisters, which is why phrases like "...he's a boy. A man" sound like to protect the older brother.



The conversation continues as follows:

“*Mom, Debby has her elbows on the table*” Michelle, in her bossy mode.

“*Mom, Libby didn’t wash her hands*” Michelle again.

“*Neither did you*” Debby.

“*Nobody did*” Libby laughing»

“*Dirty bugger,*” Ben said, and poked her in her side. It was some old joke with them, that phrase. Patty didn’t know how it had started. Libby tilted her head back and laughed harder, a stage laugh designed to please Ben.

“*Mother hugger*” Libby giggled wetly, some sort of response [1, p. 25].

The above excerpt also demonstrates some stylistic techniques that distinguish Michelle from the language of other family members, which differs due to its simplicity. As the girl is younger than her sisters, she tends to use repetitions that are immediately picked up by her youngest sister (as illustrated in the previous example) and repeated by Michelle herself in this fragment.

Another feature of the language is Ben's response as the only male representative in the family. He responds more seriously and even cruelly in contrast to all the girls (“*dirty bugger*”). His reply is accompanied by Libby's response, which is notable for its gentleness and kind attitude to the brother (“*mother hugger*”).

Overall, the analyzed dialogues do not contain complicated or specific vocabulary but use only simple grammatical structures. This emphasizes that all members of the family are most likely to belong to the low or middle social class, and the difference in the language of each of the interlocutors depends on their age, gender and their family relations.

The following example demonstrates the sociolinguistic phenomenon expressed by **slang** in Libby Day's conversation with Lyle Wirth:

«“*Well,*” Lyle finally interrupted with a grandiose rumble. “*You have here in front of you a key figure in the Day case, a so-called eyewitness, so why don’t we move on to real questions?*» [1, p. 42].

Lyle Wirth is the leader of The Kill Club, a club that is shrouded in true crime. Libby even says that “Lyle Wirth looked like a serial killer” [1, p. 15], so such an observation suggests that this character is proficient in slang.

Despite the fact that Lyle says obscene or offensive words (**profanity**) (“*Bullshit*”, “*screwed up*”, “*laziest police*”), he also actively uses professional vocabulary (**jargon**): “*case*”, “*eyewitness*”, “*prosecution*”.

The conversation continues with pressure from the police: “*Yeah, how do you explain the gunshots your mom died from?*” the guy hammered, leaning forward on his knees; “*Ben didn’t have any residue on his hands—*”. Here professional terms (“*gunshots*”, “*residue*”) are used more often. Language variety corresponds to the social class of work represented by **the place and topic** of communication.

Another example of language variability is **idiomatic expressions (idioms)**, which in some way directly or indirectly avoid the use of offensive phrases and replace them with more expressive ones. That’s why G. Flynn uses the slang expression “*to go nuts*” in the passage “*I think Lou Cates went nuts, killed your family, and then later, he found out she’d lied*” [1, p. 185], that literally means “to become insane”. Thus, the use of the idiom in this context demonstrates the



emotions and way of thinking of the character, as well as his belonging to a certain class of society.

The last but not the least example of the presence of sociolinguistic features in the analyzed novel is Runner's letter to Libby, where the father (presumably because of his illiteracy) makes spelling mistakes while writing the words:

«Well, Libby, we sure find ourselves in a strange place after all these years. At least I do. [...] All rite by me, Iv'e been here longer than I deserve any way. So I was exited to here from you. [...] I was very young when we had you, and I was'nt the greatest dad, altho I tried to provide for you and be close with you when I was able. [...] I need to let you know—and please do'nt lechure me I shoould have done this before.

[...]

I look forward to hering from you» [1, p. 259-260].

In order to emphasize the illiteracy of this character, the author intentionally makes mistakes in the sentences above, using **graphons**.

In addition to the example above, Gillian Flynn emphasizes the lack of education not only of the father but also of other family members, in particular, of the main character. Generally, the spoken language allows for the free use of words and constructions, but grammatically the sentence «*While I waited, I prepped my hair*» [1, p. 348] is constructed incorrectly.

Conclusion.

Summing up, Gillian Flynn's detective thriller «Dark Places» demonstrates the various sociolinguistic features that are present in the work due to the influence of society and different social factors on the language of the people. Among these features are the age, gender and professional occupation of the characters. In addition, the language of the literary text is influenced by profanity, colloquialisms, graphons, emotionally coloured words, and idioms.

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Анотація. Стаття присвячена аналізу соціолінгвістичних особливостей детективного трилера Гіліян Флінн «Темні кутки». Тема твору – визначення основних соціолінгвістичних особливостей та їхньої ролі в сучасній англійській прозі. Актуальність



роботи визначається її відповідністю загальному напрямку сучасної лінгвістики. Мета роботи – пояснити вплив суспільства, різних його сфер та верств на мову художніх творів, зокрема мову персонажів. Висновки містять особисті спостереження отримані в ході роботи.

Ключові слова: домени, лінгвістика, мовні засоби, соціальний клас, соціолінгвістика, суспільство, художній твір.

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