



THE SEMANTIC AND STYLISTIC FEATURES OF USING FRENCH EXPRESSIONS IN LITERARY TEXTS

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ABSTRACT

The present article presents the contexts from Russian literary works with French words and speech formulas are analyzed. Such French borrowings fulfill stylistic, semantic and pragmatic functions and add special melody, beauty and sound to the text.

KEY WORDS: setting, thesaurus, Russian literary works, extralinguistic factors, French borrowings, speech formulas.

A literary text is a rich material for investigating language units and their stylistic, pragmatic functions. G.G. Molchanova notes that while analyzing literary text one should pay attention to the following:

a) use of language units in literary context and the whole idea of the text;

b) The analysis of the system of language units (words, expressions, idioms, proverbs);

c) The accordance of language units with the situation of communication and exact pragmatic functions;

d) Revealing cognitive functional settings and integrity of the whole text [3, p. 67].

It should be noted that conceptualization of stylistic phenomena in literary text is formed due to concrete cognitive settings. The cognitive principle of distribution of informative data is based on realization of the known information and new information which is considered to be a perceptive method or way of getting information. The system of known information includes general knowledge which create thesaurus of a person. The new information is considered as unknown data in comparison with the known information, widen and deepen person's thesaurus [2, p. 78].

The realias and concepts of national culture which are reflected in cultural models of metaphor, metonymy, comparison, etc., thus reflect national-cultural specifics of definite society [1, p. 20].

Let's discuss literary texts in which French words and expressions are used. We should certainly reveal their stylistic-pragmatic role in context.

From the Russian literary texts we get information that children from noble families usually addressed to their parents in French. The idea is proved by the extract from L. Tolstoy's novel "War and Peace":

Mon pere, Andre? – сказала неграциозная, неловкая княжна с такой невыразимой прелестью печали и самозабвения, что отец не выдержал ее взгляда и, всхлипнув, отвернулся [6, p. 26]. From the translation we understand that daughter addresses to her father using French words "mon pere" – my father.

In Russian aristocratic society of the XVIII-XIXth centuries friends also used French speech replicas when they communicated between each other:

Ma bonne amie, - сказала маленькая княгиня утром 19 марта после завтрака, и губка ее с усиками поднялась по старой привычке [6, p. 27]. The underlined expression means "my dear friend" (girl).

Really in Russian literary texts we can often come across with French speech formulas:

Медведя-то, говорит, как не бояться? Да как увидишь его, и страх прошел, как бы только не ушел! Ну, так-то и я. Demain, mon cher! [6, p. 18]. The underlined expression means «Good bye, dear!».

According to communicative aim the most popular speech formulas and set phrases of communication act are divided into the following groups:

Speech formulas of greeting and saying good bye;

Speech formulas of getting introduced;

Speech formulas of congratulations and wishes;

Speech formulas of request;

Speech formulas of expressing feelings and opinion;

Speech formulas of gratitude;

Speech formulas of invitations;

Speech formulas of agreement / disagreement;

Speech formulas of hesitation;

Speech formulas of apology;

Speech formulas of comforting;

Speech formulas of condolence;



Speech formulas of suggestions and advice;
Speech formulas of compliments;
Speech formulas of approval / refusal;
Speech formulas of permission / prohibition [7, p. 12-13].

In the following extract speech formula of farewell is used:

- *Это ужасно! Ужасно! – говорила она. – Но чего бы мне ни стоило, я исполню свой долг. Я приеду ночевать. Его нельзя так оставить. Каждая минута дорога. Я не понимаю, чего мешкают княжны. Может, бог поможет мне найти средство его приготовить... Adieu, mon prince, que le bon dieu vous soutienne...* [5, p. 52]. The farewell ends with the French sentence which means “Good bye, God save you!”.

In Russian literary texts French expressions fulfill the role of euphemisms for concealing the rude or very strong, extraordinary content. For example, in the following sentence there is the scene of confessing love which takes place with the help of the French expression “Je vous aime” (I love you):

- *Но в чем же я виноват? – спрашивал он. – В том, что ты женился, не любя ее, в том, что ты обманул и себя и ее, - и ему живо представилась та минута после ужина у князя Василия, когда он сказал эти не выходящие из него слова: «Je vous aime» Все от этого?»* [6, p. 22].

Sometimes in literary text phrases of great writers are used:

*Но в ту минуту, как он считал себя успокоенным такого рода рассуждениями, вдруг представлялась она и в те минуты, когда он сильнее всего выказывал ей свою неискреннюю любовь, и он чувствовал прилив крови к сердцу, и должен был опять вставать, двигаться, и ломать, и рвать попадающиеся ему под руки вещи: «Зачем я сказал ей: Je vous aime?» - все повторял он сам себе. И, повторив десятый раз этот вопрос, ему пришло в голову Мольерово *mais que diable allait-il faire dans cette galere?*, и он засмеялся сам над собою* [6, p. 23]. The sentence is taken from Moliere’s work and means “Why I have got mixed up the job?”.

The stylistic function of French borrowings in Russian fiction text is actualized in hidden transfer of the rude and non-standard lexics. For example the meaning “get off, dry up” is conveyed in the following extract in French:

Потом он вспомнил ясность и грубость мыслей и вульгарность выражений, свойственных ей, несмотря на ее воспитание в высшем аристократическом кругу. «Я не какая-нибудь дура... поди сам попробуй... allez vous promener», - говорила она [6, p. 22].

In this extract the meaning “highly distinguished, dear” is expressed in French with the help of irony:

- *Ну, как же, батюшка, mon tres honorable, Альфонс Карлыч, - говорил Шиншин, посмеиваясь и соединяя (в чем и состояла особенность его речи) самые простые народные русские выражения с изысканными французскими фразами. – Vous comptez vous faire des*

rentes sur l’etat, - с роты доходец получить хотите? [5, p. 54]

In the same way in literary texts political thoughts and ideas are expressed in French:

L’Angleterre a vecu, - *проговорил он, нахмуриваясь и указывая на кого-то пальцем* [5, p. 49]. The underlined expression deals with England.

The literary texts with French expressions should be translated very carefully. For doing literary translation a specialist should possess a deep knowledge of different stylistic devices, expressive and emotive means and ways of transferring all feelings, colours, images that are depicted in the original text. Mostly, literary translation is done by writers or poets because only they can do it with preserving literary content. When literary translation is done by a common translator, the text will lose its emotional colour, expressiveness and beauty of language means. The text will be “dry”. On this reason not every translator deals with literary texts. However, some translators of literary texts can exaggerate the plot of the text and use too many stylistic and expressive means of the target language. So, emotional and imaginary content of the literary translation also has its bounds which shouldn’t be overstepped [4, p. 176].

So, we can conclude that the use of French expressions in Russian literary texts can be explained by several reasons:

- 1) Stylistic function (the use of stylistic device of euphemism, metaphor, comparison, etc.);
- 2) Pragmatic function (prevention, hint, approval, negation, denial, etc.);
- 3) Linguocultural aspect (culture, traditions, customs, speech formulas and models of behavior of the exact epoch).

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