

**FUNCTIONAL AND STYLISTIC STATUS OF FOREIGN INCLUSIONS IN THE RUSSIAN  
LITERATURE OF XIX - XXI CENTURIES**

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**Abstract.** The present article is devoted to the study of problems of foreign inclusion functioning in the language of Russian literature. Being clear markers of a foreign culture, foreign inclusions of different origin are used by the writers as a unique artistic device. The article examines different approaches to the definition of "foreign inclusion", the analysis of the possible ways to classify inclusions in terms of their structural and functional characteristic aspects. Basing on the Russian literature of the XIX - beginning of XXI century, the author made a complex linguistic and literary analysis of the foreign inclusion functioning in the Russian texts from the point of view of their pragmatic and stylistic load. The author clarifies the role of linguistic and extralinguistic factors in the use of foreign inclusions as a means of transmission of the author's intentions.

**Key words:** Language, literature, borrowing, foreign inclusion, stylistic

## 1. INTRODUCTION

Activation and functioning of foreign language vocabulary in the Russian language for many centuries has been one of the most acute problems not only in linguistics and literary studies, but also in other spheres of public life of the country (Ageyeva, Vassilyeva & Galeyeva, 2015) (Krysin, 2000). It does not leave indifferent anyone interested in the history of the state, its present and its future.

"We do not pronounce a total anathema upon all foreign words from the Russian language < ... > wrote V. I. Dal in 1880, but what is the use of inserting in each line: моральный, оригинальный, натура, артист, грот, пресс, гирлянда, пьедестал and hundreds of other alike, when, without the slightest exaggeration we can say the same in Russian?" (Dal, 1880-1882).

One hundred years later, an outstanding Russian linguist L. P. Krysin will note in one of his essays: "What a misfortune! Why such an abundance of foreign words in our media – in newspapers, in radio and television? <...> The public is really concerned about the abundance of americanisms in our language, and some believe that it threatens the identity of the Russian language (Krysin, 2000).

One of the most important conditions for the appearance foreign elements in the language is the presence of symmetrical or asymmetrical bilingualism or activation (intention widening) in a second language. Thus, in the history of the Russian language the periods of Francophonie (the end of XVIII – XIX centuries) and Anglomania (XIX century) were observed. In these periods there has been the maximum activation of foreign inclusion in the Russian text has. The ideological purism of the Soviet period, characterized the use of foreign words as "koting to the West", has limited their penetration in the Russian language for almost a century. As a result, the era of the late XX - early XXI centuries was marked by a new surge of foreign elements - words, phrases, whole sentences in English, French, Spanish and other languages on the pages of Russian literature and the periodicals. Thus, that determined the purpose of this study - to conduct a comprehensive comparative historical analysis of the foreign inclusion functioning in Russian literature from the standpoint of their functional and stylistic status.

## 2. METHODS

The methods used in the present paper include linguistic description methods (examination, description, classification, comparison), as well as lexical-semantic and comparative methods and the method of synchronic description of language which are considered to be traditional for lexical-historical research. Statistical method of quantitative and percentage description was used when studying some aspects of the problem.

## 3. RESULTS

The term "foreign inclusion" was introduced by A. A. Leontiev, who considered it as "coexistence" of two texts: "...text in any language can be thought of as the result of the "expanded" model of the language, generating the text according to certain rules. Conversely, it is possible to build a model that will be the result of the "folding" of the text according to certain rules. However, <...> some parts (segments) of the text do not fit into our model. It is very frequent in any language foreign inclusions in any text" (Leontyev, 1996). Classification developed by Leontiev is based on the combination of four "independent levels" (lexemic, morphemic, phonemic and soundclass levels) includes 16 types of foreign inclusions.

The concept of "foreign inclusion" was significantly elaborated by L. P. Krysin, who identified it, along with borrowings and exoticisms, in a separate type of foreign words, characterized by its own structural and functional specific features. The inclusions are divided into two groups (Krysin, 1968):

1. Elements of an international character and able to be used in texts of "any cultural language", the so-called "interlanguage verbal phraseological fund." Their distinguishing feature is the lack of stylistic markedness, i.e. they can be used both in literature and in informal speech.

2. Elements of an occasional character and which cannot be called set or international. Their use is often associated with artistic and stylistic objectives, individual usage of the author, or is limited.

Y. T. Listrova-Pravda suggested her own classification of foreign inclusions, which give an idea of the types of foreign inclusions and their place in Russian literary language, the specifics of selection, stylistic features of inclusions on the

basis of national and cultural specificity of the text content (Listrova-Pravda, 1986).

One of the classifications is built on the difference of the ratios of the systems of the source language and receptor language in the context of inclusions on the basis of which there are four groups of foreign inclusions:

1. Full foreign inclusion – a fragment in a foreign language, included in the text without any changes.
2. Partial foreign inclusion – a word, phrase, sentence or even a fragment of foreign text, which are partially (phonetically or morphologically) assimilated or included in a syntactic relations with parts of the Russian speech.
3. Contaminated or Russian-foreign language inclusion, which is a Russian word, phrase or sentence used according to the laws of another language (or in violation of the law of the Russian language).
4. Zero inclusion, which is a normal Russian translated text or a fragment of such text in the original Russian speech.

The second classification is based on the degree of connectedness of foreign language inclusions with national and cultural originality of the message content in translated and original texts. This especially deals with texts representing a variable and a standard speech situation, which determine the speakers' use of a foreign language or foreign inclusions. The combination of many criteria, among which are 1) the place of language contact (native / foreign country); 2) the speakers' characteristics (nationality, social status, sex, nationality), the degree of proficiency in their native and foreign language; 3) purpose of communication (speech quality); 4) mental and physical condition of speakers' (Birzhakova, Vojnova & Kutina, 1997), makes it possible to use by a bilingual both one and another language as means of communication and use of foreign inclusions in the native language.

#### 4. DISCUSSION

We believe that when analysing foreign inclusions in the fiction (and often publicistic writing) their functional load should be considered at the first place and the repertoire of these functions is extremely broad and not limited to traditional stylistic load of a foreign word, expression, and

even microtext as a sign a foreign culture, meant, as stated by L. V. Chernets, to be noticed by a reader, critic, literature scholar in this exact sense (Chernets, 2004).

Let's try to illustrate this statement.

1. Inclusions caused by the lacunarity of the concept, background knowledge, inability to find a complete Russian equivalent, shall have a purely nominative function. Foreign elements serve for accuracy and name clarity:

Мужчины отменно недовольны моею fatuité indolente, которая здесь еще новость. Они бесятся тем более, что я чрезвычайно учтив и благопристоен, и они никак не понимают, в чем именно состоит мое нахальство — хотя и чувствуют, что я нахал. А.С. Pushkin. A novel in letters (*Russian National Corpus*).

Marked with inclusion of fatuité indolente (literally careless effrontery) model of behavior in society, has just gained popularity in the capital and has not yet reached the province, certainly does not have a Russian name, therefore it is without translation.

The modern linguistic situation is comparable to the age of Gallomania and Francophonie, marked Russia in the late XVIII – early XIX centuries, with the fact that English and American culture is dominant in today's world, therefore linguistic priorities naturally shift towards the English language, i.e., in this function, in contrast to the classical literature, at the moment the English inclusions are more frequent:

Работа была free lance – Татарский переведил это выражение как «свободный копейщик», имея в виду прежде всего свою оплату. V. Pelevin, Generation P (*Russian National Corpus*).

2. Demonstrative function (or a function of language competence) is the deliberate spacing from "third parties" when another language is used by the author as a secret code, known only to "insiders" and on the other hand is the criterion of a certain selectivity of the author, addressing his work not to a high readership, but only some part of it designed to adequately assess a statement, or even the work as a whole. It is a kind of literary game, something like a quest, which the author introduces to the reader. Foreign inclusions that perform this function are found throughout the nineteenth century: various epigraphs, conductive

allusions, and often direct quoting of the literary works of Western authors (e.g. the epigraphs to the chapters of the novel "Eugene Onegin" by A. S. Pushkin:

O Rus! Hor.,

Elle était fille, elle était amoureuse. Malfilâtre,

La morale est dans la nature des choses. Necker,

La sotto i giorni niliosi e brevi, nasce una gente a cui l'morir non dole. Petr (*Russian National Corpus*).

Again, you cannot ignore that demonstrative liberty, which Pushkin permits in relation to world cultural heritage: for example, the epigraph to the second chapter of the novel "Eugene Onegin" sounds as:

O Rus! Hor.

O Русь!

– i.e., the author provides a false translation, which is part of the literary game, which only the privileged few, in the apt expression of Ju. M. Lotman, "involved in some closed to the profane corporation" can assess (Lotman, 1999, p. 202).

In the literature of the Soviet period, one can meet transliterated inclusions, from a pragmatic point of view acting exclusively as a characteristic of the language behavior of representatives of the "old world", French formulas of politeness:

– Бонжур! – пропел Ипполит Матвеевич самому себе, спуская ноги с постели.

Он сморщил лицо и раздельно сказал:

– Ничего не будет, маман. За воду вы уже вносили? I.Ilf, E.Petrov, *The Twelve Chairs* (*Russian National Corpus*).

Modern literature is also familiar with such a game:

С жестокой насмешкой подростка Юрочка передразнил:

– Простите! Он не понял! Qui s'excuse, s'accuse, достопочтенный сэръ! H.L. Oldie, *The Wisecracker* (*Russian National Corpus*).

Qui s'excuse, s'accuse – french saying (literally "who justifies, blames himself"), rising to the Latin expression Qui se excusat, se accusat, authored by the medieval theologian Jerome. Put into the mouth of a teenager, it brings to life some intentional layers: first, to evaluate the breadth of erudition of a gifted teenager Yurochka, easily using such expressions in his speech; second, it clearly outlines the range of readers able to rate this erudition.

3. Foreign inclusions are often used as euphemisms. Substitution of Russian "vulgar" expressions of its foreign-language equivalent softens, refines both the speech of the author and the speech of his characters:

...остаюсь в лестной компании лакеев, собиравших со стола. Испугавшись такого неожиданного превращения из уважаемого гостя в мелкую тварь, которую можно оставить без церемонии, entouré de canailles, я бросила все и убежала. N.A. Durova. Year of life in St. Petersburg, or disadvantages of the third visit (*Russian National Corpus*).

In Russian language the word каналья came with the meaning of 'a low, despicable person' (Mikhelson, 2006). With the french inclusion N. A. Durova tries to soften her own judgment, her own sharpness: canaille, not much different semantically from the Russian сброд, sounds less rude thanks to its outer shell.

4. Foreign inclusions are used in the text with the purpose of updating the individual characteristics of the fiction characters, creating their language portraits:

– Вам все желательно шутить, – ответил Павел Петрович. – Я не отрицаю странности нашего поединка, но я считаю долгом предупредить вас, что я намерен драться серьезно. A bon entendeur, salut!

– О, я не сомневаюсь в том, что мы решились истреблять друг друга; но почему же не посмеяться и не соединить utile dulci. Так-то: вы мне по-французски, а я вам по-латыни. I.S. Turgenev, *Fathers and Sons* (*Russian National Corpus*).

Very often inclusions are also a means of assessment of the hero: using inclusion as a stylistic device, the author can show sympathy, taunting, criticism and even hostility for the hero:

– Паспорт давай, черт нерусский. Паспорт, андерстэнд? – И снова солдату. – С него не паспорт, а справку из дурдома брать. В. Akunin, Altyn-Tolobas (*Russian National Corpus*).

5. Inclusions serve as an indispensable means of creating local chronotope of the work:

– По-латыни, пожалуйста, – все с тем же спокойствием попросил я, чем вверг Пьера в окончательное смущение. Ибо, кроме строжайше запрещенной божбы и поминания нечистого, он умудрился выговорить все это на «ланг д’уи» с диким нормандским произношением. А. Valentinov. Auvergne cleric (*Russian National Corpus*).

Ланг д’уи (ланг д’ойль, langue d’oil) is the general name for the roman dialects of Northern France, used in contrast to "ланг д’ок" - Occitan dialects of Southern France. The inclusions, introduced in the text on the second page of the novel, with a sufficient degree of clarity characterize the epoch in which the story unfolds: distribution of the concept clearly dates back to the early XI century, during the reign of Louis VI the Fat.

Often, these inclusions are accompanied by a translation:

- Русские туристы, что вы делаете, перестаньте! – сипит шеф-повар, хватаясь за холодильник чтобы не упасть. Он отменяет ваш выбор и готовит “Gigot d’agneau aux pommes de terre”. Это ножка ягнёнка, фаршированная чесноком. Simple and expressive. Slava Se. About Provence (*Russian National Corpus*).

4. Foreign language inclusion, full or partial, can serve as a means of expressing the position of the author – for example, in the title of works of S. Minaev "Духless " or " The Телки" the very presence of foreign elements, whether the suffix -less or the definite article the, allows to estimate the position of the author generally opposed to the American model of consumer society, actively spreading in Russia.

5. Inclusions in the original are used in the literature over the past years as a reflection of the market policy in the preservation of the brand, including some irony, e.g.: Жена падка была на циклопические шильдики. Однажды купила солнечные очки с надписью «Dior». Огромная дужка целиком состояла из букв. Очковый

дизайнер решил, что много бренда не бывает. - Смешные эти китайцы, - сказала лучшая подруга жены. - Считают что настоящий «Dior» тот, который виден за километр. Очки стоили как новый телевизор. Мы купили их в фирменном магазине, чуть не из рук самого Диора. Чтобы как-то утешить жену, подобрали к очкам здоровенный джип. Slava Se. Eve (*Russian National Corpus*).

## 5. SUMMARY

Thus, foreign-language elements can appear in a literary text, depending on the communicative intentions of the author, with a variety of functions, from dry nomination of the reality to an assessment of verbal behavior and, as a consequence, the identity of the characters, from creating the color or the worldview peculiar to a particular era, to picturing the brand on the international arena.

## 6. CONCLUSIONS

So, if you go back to the beginning of this article and wonder how this situation threatens the future of the Russian language? - it is useful to recall that the Gallomania of the nineteenth century a threatened the language as a basis of national identity much stronger: after all, the elite of the nation, the most educated, the most advanced part of the society " her Russian was yet very bad" as Pushkin wrote about Tatiana and this is no exaggeration. And yet, names of the noble concepts of etiquette are out of use and became historicisms: плезир, политес, рандеву, реверанс, and for almost half a century nobody says "палья" instead of "солома" or "экскузация" instead of "отговорка". And French inclusions in the texts of classical Russian literature – not only multi-page letters in "War and peace" of Tolstoy, and a few lines of the epigraph to the novel "Eugene Onegin" by Pushkin still require translation... In all probability, in the end the same fate awaits many modern inclusions, which failed to find their unique niche in the lexical system of the Russian language.

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