



FOREIGN LANGUAGE INCLUSIONS IN MODERN LITERARY TEXT (on the example of English language)

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Abstract

This article deals with one of the urgent problems in modern linguistics, i.e. the functioning of foreign words in the space of a literary text. It is shown that foreign inclusions in a modern literary text possess a high functional status and often take part in the realization of various interpretative techniques.

Keywords: literary text, foreign inclusions, stylistic means, full inclusions

The use of foreign language inclusions in literary texts has a long tradition. In the language of fiction, foreign language elements are, as a rule, stylistically colored vocabulary, signs of a foreign culture. Foreign language inclusions in a language that differs from the original language each time confront the translator with a difficult choice: to keep the foreign language utterance in the translated text unchanged without additional explanations or add a note with translation and commentary, or offer a translation or transcription of a foreign language utterance. In this study, we will consider to what extent the actions of the translator are conditioned by the languages that come into contact in the translation (the source language, the target language and the language of the foreign language inclusions); in which case it is worth explaining the meaning of a foreign language inclusion for a new readership.

Following S. Vlakhov and S. Florin, we refer to foreign language inclusions as words and phrases in a foreign language for the original, given by the author in a foreign language spelling or transcribed "to give the text authenticity, to create color, atmosphere, or the impression of being well-read or learned, sometimes - a shade of comic or irony "

The strategy of the translator is equally influenced by how the author himself acts with foreign language inclusions, the pairs of languages between which the translation is carried out and the alphabet used by these languages. Much also depends on the policy and direction of the publishing house publishing the translation. Foreign language inclusions in the text of a work of art may be present in the form of a letter, statement, remark on a foreign language, a separate foreign language word, a well-known quotation, sayings or aphorism can be represented using transliteration; foreign language blotches may also be contained in frame components of the text - titles, chapter titles, epigraph, dedication, footnotes and notes

A special type of foreign language staining represents macaroni speech, i.e. meaningless speaking in imitation of foreign speech or indiscriminate mixing of multilingual words. In all of the above cases foreign language inclusions carry a special semantic load and perform various functions according to the author's intention.

The functions of foreign language inclusions are presented in more detail in the work of S.I. Manina. The author highlights: 1) the function of documenting. In this case, a toponym denoting a geographic



name on a map of another country, the name of hotels, streets and boulevards in a foreign language becomes a reality and creates a plausible background for the described events. 2) The function of creating local flavor, which is achieved thanks to the names of dishes and drinks of national cuisine in the language original. 3) Exotic function, i.e. creating an unusual environment, introducing details that ensure the bizarre character of the scene, hero, etc. by using exoticisms. 4) euphonization function or creating the aesthetic effect of the euphony of a narrative or speech character. 5) The function of euphemizing or mitigating the incorrect in this situation of expression by replacing it with a foreign language equivalent. 6) The function of establishing a connection between the author's creativity and the world literary tradition and world culture, realized with the help citing certain sources in the original language. 7) Function demonstration of the author's critical position. At the same time, the foreign language interspersing creates a "stylistic and semantic contrast" with the main text and conveys the author's critical attitude to the subject of the description. eight) The function of a comic effect, author's irony, sarcasm or other author's critical attitude to the described situation. 9) Function fascination or expressivity, i.e. "Bewitching" or involving reader into the artistic world of the work, carried out in that number with the help of graphic means, since the foreign language element in text represents a graphical system different from the main text.

In a modern literary text, one can find foreign language inclusions of various types, mainly of Anglo-American origin, which is the result of the action of certain extralinguistic and intralinguistic factors. At the same time, participants in communication deserve special attention, their communicative competence, which, as you know, consists of knowledge of the world, norms of behavior, language, compliance with the rules of communication Determination of the communicative-functional and structural status of foreign language inclusions in a modern literary text is one of the urgent problems of modern linguistics.

Full blotches are extremely common in literary texts (fragments of the text in English, included without changes in the Russian literary text). At the same time, as a rule, the authors of works provide footnotes with Russian translation. For example: At this moment, a quiet and mocking voice said somewhere nearby: - This game has no name. It will never be the same. У этой игры нет названия. Она никогда не будет той же (англ.)] -Елки-моталки, живой брителиш. Только котелка с зонтиком не хватает. В Бес-кудниках! What are you doing here, dear sir? Что вы здесь делаете, дорогой сэр? (англ)

Full blotches can vary in structure. Among them, the following categories stand out: simple and complex full inclusions. Simple full inclusions are simple two-part or one-part sentences, different in terms of the purpose of the statement: narrative, interrogative, incentive. Foreign language inclusions of this type can be in a preposition or in a postposition to the Russian text, implemented in the form of a dialogue. For example:

How are you? (*Как вы?) 1 - she asked, carefully pronouncing the words. -I'm Natasha. And what is your name? (*Я Наташа. А как ваше имя?)

Complex full inclusions represent two or more sentences, a complex syntactic whole, in which sentences can also be different in terms of the purpose of the statement. For example:

I'm sentimental if you know what I mean;



I love the country but I can't stand the scene.

And I am neither left or right.

I'm just staying home tonight,

Getting lost in that hopeless little screen.

Я сентиментален, если вы понимаете, что я имею в виду,

Я люблю страну, но не переношу то, что в ней происходит.

И я не левый и не правый.

Просто я сижу сегодня дома,

Пропадая в этом безнадежном экранчике

Thus, on the pages of a modern literary text, there is a large number of foreign language inclusions with communicative expressiveness. In the space of a literary text, they implement various interpretative moves (the desire to reduce the distance, enhance the expressiveness of the communicative intentions of the participants in communication, etc.).

Foreign language inclusions have a high functional status, they realize various functions (informative, expressive, comic). In the modern literary text, the expressive function predominates, in the implementation of which foreign language inclusions of various categories (full inclusions, partial inclusions, contaminated) participate. Methods for introducing foreign language inclusions are very diverse (inclusion in the ranks of homogeneous members of a sentence, reduplication, graphic means, epigraph, etc.). The reason for their attraction is certain extralinguistic and intralinguistic factors. The study of the status of this linguistic phenomenon in the literary text of the late XX - early XXI centuries, reflecting the spirit of the times, touches on topical problems of modern linguistics.

CONCLUSION

Foreign language expressions are a living way to expand the phraseological stock of a national language. These linguistic elements, inherent in the literary language of all countries of the world, saturate the works in which they are used with means of stylistic expressiveness.

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