

## **SYNTACTIC FEATURES OF LOANWORDS AND APPENDIXES FROM FRENCH TO ENGLISH**

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### **Abstract**

The article explains the changes that occur in the translation of French suffixes and words into English, and their effect on the original meaning with examples. It has also been proven with examples, citing various data on supplements.

**Key words:** suffix, lexemes, lexicologists, simple and complex lexemes.

As for nouns with the suffix –woman (businesswoman), this lexeme is the feminine form of the noun businessmen: “Parallèlement, la dissidente lance sa marque de sacs, avec des 7 dessus, et s'improvise businesswoman” (At the same time, the dissident produces her brand of seven and tries himself in the role of a business woman). The exception is three lexemes with the indicated suffix - bluesman, showman and Walkman, which, according to French lexicologists, “fall out” from this group. For example, F. Gaudin and L. Gespin argue that bluesman is a pseudo-Anglicism educated in France, having the English counterparts bluesinger and bluesinstrumentalist.

MD Pikon considers such a statement to be unlikely, since this lexical unit exists in the English language. As for the noun Wolkman, this is probably a registered trademark of the Japanese company Sony, which was imported into French through English. However, most English nouns entered French without a suffix. For clarity, we have divided them into simple and complex lexemes.

So, simple tokens include: americana, brunch, crack, deal, ecsatsy, flip, freak, gig, glam, gloss, groove, hard, house, iPod, jingle, live, look, mood, must, Nerds, Net / net, news, patch, pit, rap, reggae, remix, sample, ska, soft, soul, stack, story, surf, trash, trip, vibe, video, web, zip / Zip, etc. : “... pourquoi n'aurait-elle pas [...] écrit le prochain jingle pour Gap? ” (Why didn't she write a new track for Gap then?) [15]; “C'était des logiciels gratuits qui [...] se diffusaient sur le web ...” (these were free programs distributed on the net) [10]. As for complex nouns, their borrowing at the graphical level can be carried out in two ways: 1) borrowing as a continuous form and 2) borrowing as a separate form.

So, merged forms include such nouns as: artwork, backstage, britpop, bullshit, dreadlocks, email, emocore, freakbeat, hardcore, jackpot, joystick, kidstores, mainstream, Megastores, powerbook, redneck, rocksteady, sitcom, skatewear, storyboard, superstar and others: “En compagnon de mon premier powerbook titanium” (with my first laptop Titanium); “Il en ressort un patchwork hallucinatoire” (out of this came a crazy confusion). Separate include: back-rooms, born-again, buddy-movie, check-point, come-back, do-it-yourself, docu-drama, drag-queen, juke-joint, line-up, mid -tempo, multi-blush, must-have, page-3-girls, prime-time, start-up, story-board, top-coat, total-look, etc.: “Ily a, hélas, beaucoup à jeter dans ce buddy-movie très années 80 ”(Alas, in this 80s-style film about the adventures of two buddies, a lot needs to be thrown away). “... un fast-food zen et écolo ...” (fast food healthy and environmentally friendly). In our opinion, complex nouns can also include Englishisms, which are such lexico-semantic groups as: acid house, alt country, baba jazz, bad guy, beauty addict, blueeyed soul, concept store, fashion addict, fashion victim, garage band , garage punk,

guitar hero, ID tags, love story, modern jazz, music business, no future, pedal steel, pom girls, power chords, rock addict, rock'n'roll suicide, speed freak, success story, top ten, white trash and others: Jeff Tweedy se réinvente désormais en guitar hero revisitant Tom Verlaine ou Neil Young]; "Le one man band français n'est pas né de la dernière pluie ..." (The French orchestra, consisting of one musician, arose long ago). It should be noted that some lexemes are a frequent component in complex borrowings.

It seems that the most typical lexeme of this kind can be the power lexeme, which, in the indicated quality, is present in such complex borrowings as: powerbook, powerchords, powerpop, powertrio, etc. Considering the problem of English-language embeddings at the graphical level, the most interesting, in our look, such lexemes as les 60's, les 70's, les 80's appear, which completely retain the original graphic expression and are actively used to designate the sixties, seventies, eighties, etc. years of the XX century.

The assimilation of this Anglicism is evidenced by the presence of the French plural definite article: "Hollywood, à l'aube des 70's" (Hollywood at the dawn of the 70s). In addition, this Englishism is also used in a reduced form: "Tous les baskets ont été créés dans les années 70' et les 80'" (All sneakers were created in the 70s and 80s). [7]. However, this form cannot be considered "purely English" due to the omission of the final -s. It can be assumed that the apostrophe left over from the English form led to the emergence of a "hybrid" that does not fully apply to either English or French.

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