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ТАЪЛИМ ВАЗИРЛИГИ**

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Мазкур тўпламга республикамиз олимлари, катта илмий ходим-изланувчилари ва мустақил изланувчиларининг мақолалари киритилган.

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THE STRUCTURAL-SEMANTIC ANALYSIS OF ENGLISH LANGUAGE EMBEDDINGS FROM FRENCH LANGUAGE

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Abstract. According to the topic, we can see the problems of translating French suffixes and words into English and the structural and semantic analysis of these suffixes and words. Information on how to use them in newspapers and other sources is also provided.

Key words: the problems of translating suffixes and words, the structural and semantic analysis, stable expressions.

The structural-semantic analysis of English-language embeddings was carried out on the material of online articles from French newspapers and magazines in 2013 and 2014. In total, 198 articles were analyzed, in which the method of continuous sampling revealed 134 Anglicisms, as well as 472 lexical units (LU), selected by the method of continuous sampling from lexicographic sources (Le Petit Larousse illustré, 2004; Le Nouveau Petit Robert de la langue française, 2009) marked "angl".

To define the concept "word" we use the term "la lexie" (lexeme), invented by the linguist Bernard Potier in the 60s. XX century So, according to Jean-Francois Sablerol, this concept means "unités lexicales mémorisées qui se comportent fonctionnellement comme des unités simples" ("lexical units fixed in memory, functioning as simple units" - hereinafter the authors' translation). In their work, F. Gaudin and L. Gespin refer to B. Potier, who divides lexical units into simple (i.e., morphemes that take shape), compound (lexicalized) and complex (stable expressions).

However, B. Potier does not give a clear distinction between compound and complex lexical units, which casts doubt on the question of stable expressions. Jean-François Sablerol notes that the concept of "la lexie" was changed and refined by other linguists, in particular, Jean Tournier in his work "Les mots anglais du français", according to which the differences were based on the nature and number of elements constituting a lexical unit. From the lexicographic array of borrowings-inclusions we have selected, 257 units are nouns, which we have distributed according to the suffix.

For example, borrowed nouns with the -ing suffix are most often associated with pseudo-borrowings due to the high productivity of this suffix in modern French, which leads to the appearance of false English lexemes such as footing and brushing. So, if in English footing has a primary meaning "step, gait," then in French this borrowing is used in the meaning of "exercise, walk, race walking" and almost completely replaced the French une marche sportive. If in English lexemes with the -ing suffix can be participles, adjectives or nouns, in French they are used exclusively as substantives. These include such English nouns as kickboxing, re-recording, cocooning, happening, stretching, casting, merchandising, free-basing, finger-picking, making-of, zapping, etc.: "... des

séquences nostalgie sur vingt années de ciné, de zapping, de musique et de films X (... nostalgic shots about twenty years of cinema, channel switching, music and porn films). The use of the zapping token has been the subject of much debate among French linguists.

For example, MD Picon classifies this word as a pseudo-borrowing, considering it a French derivative of the verb *zapper* (switch channels with the remote control). However, this meaning of the verb *zapper* existed in English long before it appeared in French. The English suffix *-er* characterizes the subject of the action and is usually used to denote persons, animals or technical devices. According to M. D. Picon, this suffix is absent in lexemes of French origin and is noted only in English borrowings, which indicates the insignificant productivity of this suffix, but, nevertheless, facilitates the assimilation of Anglicisms with this suffix due to the similarity with the French suffix *-er*. In the array of English borrowings we are considering, 32 units with the *-er* suffix can be distinguished: *baby-boomers*, *biker*, *blockbuster*, *britishlover* / *frenchlover*, *clubber*, *designer*, *eye-liner*, *loser*, *ghetto-blaster*, *glamrocker* / *punk-rocker* / *rocker*, *hacker*, *master*, *moneymanager* / *road-manager*, *performersolo*, *poster*, *sampler*, *serial-killer*, *shimmer*, *slasher*, *songwriter*, *sticker*, etc. : "... une foule de jeunes clubbers dingues de musique electro-latino" (a crowd of young club goers, obsessed with Latin electric music).

Many of the borrowed nouns of this type received the suffix *-eur* (for masculine) or *-euse* (for feminine) in French: *boosteuse*, *jet-setteur*, *jet-setteuse*, *rappeur*, *rockeuse*, *skateur*, *songwriteuse*, *surfeur*, *surfeuse*, etc. ., which can also be explained by the phonetic similarity of English *-er* [ə:] and French *-eur* [oer]. Borrowed nouns ending in *-man* and *-woman* are numerous and have long been considered French: "Le chanteur au sourire éclatant serévè le bluesman mélancolique" (The singer with a dazzling smile turns out to be a melancholic bluesman); "... mais Lewis, énorme showman, ne bronche pas et conduit la chanson à son terme ..." (But Lewis, an amazing showman, is not embarrassed and finishes the song).

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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 disséminaient 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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