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К ВОПРОСУ О ФЕНОМЕНЕ ЛИНГВИСТИЧЕСКОЙ УВЕРЕННОСТИ/НЕУВЕРЕННОСТИ В БРЮССЕЛЕ И ВАЛЛОНИИ

Аннотация

Процессы глобализации побуждают языковые коллективы Бельгии выбрать: оградить себя, свою идентичность от влияния глобализации или же стать частью объединительных процессов. Ввиду ситуации многоязычия в Бельгии существует не одна манера говорить по-французски. Все меньше франкофонов ощущают себя неуверенно в использовании французского языка.

Ключевые слова: языковая уверенность / неуверенность, бельгицизм, вариативность, пограничный ареал.

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ABOUT THE LINGUISTIC SECURITY / INSECURITY PHENOMENON IN BRUSSELS AND WALLONIA

Abstract

Processes of globalization make linguistic communities of Belgium choose: to protect their identity from the influence of globalization or to become the part of the unification. Due to the multilingual situation in Belgium there are some manners of speaking French. And fewer francophones feel unsecure using this language.

Keywords: linguistic security, insecurity, belgicism, language variety, border area.

One of the most interesting object in linguistic type of research is Belgian Wallonia and Brussels. Language situation in this area can be described as plurilingualism: in Belgium there are three official languages: Dutch (58% Belgians), French (41%), German (less than 1%) [7]. Nevertheless English takes the leading position in spheres of trading, business and mass-media.

It should be noticed that besides the influence of English on the culture and languages in the realm French of Belgium presents one of the forms of French language that has its own history and the way of life. There is no unique French language [2, p. 127]. It has various forms in Europe, Canada, and Africa by interaction between individuals and languages.

The object of this research is lexical belgicism, notably expressions, words, forms which can occur on the territory of Belgium as well as

in France, Africa (the example: the verb «prester» as «provide services» in Congo, numerals «nonante», «septante» - in the north of France, in Switzerland, Congo and Burundi). Due to the absence of distinct linguistic borders of Francophonie area Brussels and Wallonia is the frontier (or marginal) area [1, p. 6].

Lexical peculiarities lead to analyse the status of the French in Belgian area. This notion is concerned with the linguistic security / insecurity («sécurité / insécurité linguistique») issue. The terminology was coined by the American sociolinguist William Labov [4] who studied linguistic communities in New-York. Linguistic insecurity is a feeling of linguistic difference perception. Insecurity can be explained in social, cultural (the level of individual grammar competence) and geographic ways. Investigations of this phenomenon were pursued in 1897 by Virgile Rossel but the terminology was not worked out. She noticed that the Belgians, the Swiss and the Canadians feel "linguistic superiority" of France which was manifested in literature.

One of the way of protection from linguistic insecurity is hypercorrection, or behavior which is characterized by constant control in all discourse levels. The hypercorrection can be described as an insecure linguistic behavior and as the fact of using a large number of lexical features [6, p. 111-114]. The hypercorrection can provoke the abuse of clichés that are considered as adequate and the abundance of mistakes (phonetic, grammatical). The typical example of hypercorrection in French is the use of lexical word formation based on Greek or Latin languages (e.g., «associations caritatives» instead of «charitables»).

In general, residents of such areas as Switzerland, Canada and Africa are given to undervalue their manner of speaking and to give a negative image to their language variety.

So, language security is a feeling of safety, consciousness of language norm, when a speaker is sure of the legitimacy of speaking (statement), the use of words even if he / she goes beyond the norm. Linguistic insecurity, on the contrary, is related with the fact that speakers consider their speech intolerable towards the norm, what generates anxiety in speaking language or its variety.

The issue of linguistic insecurity is pending even today, different types of survey, polls were and are worked out, representing field studies of various resident groups. Actual studies are conducted in Universities of Provence, Reunion, Liège.

The object of researching in my paper is lexical features of Belgian variety of French; I take different mass-media as a source, both capital and regions since 2013 till today.

Sources: capital mass-media RTL.be (online), RTBF.be (online), 7sur7.be (online), LeSoir.be (online and printed editions) and regional ones LaLibre.be, LaMeuse.be, NordEclair.be, LaNouvelleGazette.be, LaCapitale.be and web portal Lavenir.net. The main subject is "soft" news about sport, culture and politics.

Table 1 - The analysis helped to systematize few groups of localisms presented in the table below

Notion	Example	Comments
Neologism born and current only in Belgium	Dans quelques semaines, de nombreux élèves deviendront étudiants et quitteront le cocon familial pour s'installer en **kot**	Using of «**kot**»instead of «chambre» as «student room»
Orthographic simplification	Je ne peux pas me coucher tard, demain je vais au **buro**	Instead of correct «bureau» (office)
Expressions of Flemish speech	Yves Lampaert (Topsport Vlaanderen-Baloise) a gagné vendredi la **kermesse**de Zwevezele	Using of «kermesse» instead of «fête en plein air» as «holiday»
Wallonisms	Les services de secours ont travaillé plus que d'habitude ce dimanche, à la**ducasse** de Mons	Instead «fête en plein air», «festival, party»
Brusselisms	Venait le moment de l'énonciation du nom des joueurs: c'était folklorique et créatif à souhait, comme un Roumain découvrant la **zwanze**	Instead of «humour, galéjades», «joke»
Anglicisms (English loan words)	«Elle soigne aussi son **look»,** «avec son atmosphère et son **look** sixties…», «Le nouveau **look** d'Obama fait parler de lui», а также его преобразование в языке: «ainsi **relookée**, la Dragster n'est pas sans rappeler la splendide Rivale»	«**look**» (apparence):
	«Mon disque tombe entre les mains d'un DJ qui **flashe** sur le morceau et le joue le soir même dans son club», «Un apprenti motocycliste a été **flashé** à 137 km/h»	Verb «**flasher**» (découvrir, apercevoir)
	«Quand je suis sur Twitter, je lis les trucs**people** et sensationnels»	Noun transformed into an adjective «**people**» (humain)

The largest lexical part is represented by anglicisms which are used most in Belgian mass-media of the capital and regions as well. Anglicisms can get French morphemes («relooké», «sampler», «surfer», «flasher») which means the accommodation of English and French on the territory of Belgium and perhaps, a major speakers security in terms of English language.

Linguistic situation of French-speaking Walloons and Brusselians exposes the following image: it reveals a linguistic insecurity from the one side, from the another a growing recognition of linguistic legitimacy of forms different from French of France. Just because of this fact French language in Belgium presents "crossroad" [5, p. 289] of issues, which solutions can be an curious object of future investigations.

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ТИПИЧНЫЕ ЧЕРТЫ ПОВЕСТВОВАТЕЛЬНОГО СТИЛЯ НАРОДНЫХ СКАЗОК

Аннотация

Статья посвящена рассмотрению таких приемов повествовательного стиля народных сказок как повторение одного и того же мотива буквально, или с незначительными вариациями (сказочная ретардация) наращивание эффекта, параллелизм сказочных образов, типов, мотивов и комбинаций мотивов, использование типических сказочных фраз (хронологического или топографического зачина и рифмующегося исхода).

Ключевые слова: народная сказка, сказочный мотив, ретардация, числовой символизм, параллелизм, сказочные формулы, зачин, исход.

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TYPICAL FEATURES OF THE FOLKTALE NARRATIVE STYLE

Abstract

The article dwells on the typical features of the folktale narrative style such as the total or ranging motif repetition (folktale retardation), the motif effect intensification, using parallel interrelated folktale motifs and characters alongside typical folktale formulas (chronological and topographic beginnings and rhyming endings).

Keywords: folktale, folktale motif, retardation, number symbolism, parallelism, folktale formulas, beginning, ending.

If there is any single genre that has captured the imagination of people in all walks of life throughout the world, it is the fairy tale. The scholarly study of oral folk tale and literary fairy tale has expanded commensurately over the past fifty years and the diversity of analytic approaches to folk and fairy tales has enriched the fields of literature, anthropology, cultural studies, comparative linguistics, psychology, philosophy and others.

This article aims at pointing out the typical features of the folktale narrative style – a special combination of narrative techniques which are called "folktale ceremonialism" by A.N. Afanasiev [cit. 6, p. 11].

Folklorists generally make a distinction between wonder folk tales, which originated in oral traditions, and literary fairy tales, which emanated from the oral traditions through the mediation of manuscripts and print, and continue to be created today in various mediated forms. According to Jack Zipes, the author of *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*, it is almost impossible to give an accurate definition to either a wonder folk tale or a literary fairy tale as well as explain the relationship between the two modes of communication because "the tale types influenced by cultural patterns are so numerous and diverse" [7, p. 3].

Following the definition presented in The Greenwood Encyclopedia of Folktales and Fairy Tales "the folktale is a form of traditional, fictional, prose narrative that is said to circulate orally. In both colloquial use and within folkloristics, the term "folktale" is often used interchangeably with "fairy tale", "märchen", and "wonder tale", their histories being interrelated and their meanings and applications somewhat overlapping" [2, p. 363]. Let us point out that the confusion of terms is rooted in the insistence that literary and oral tales have to be held distinct although the themes and the narrative techniques employed in both genres have much in common.

The term "folktale" is a direct translation of the German term *Volksmärchen*, widely used by Wilhelm and Jacob Grimm who bore the palm of setting the generic parameters, contrasting the legend, myth and folktale as discrete narrative forms. For the Grimms, folktales were "the unmediated, uncorrupted voice of the folk", written down with minimal editorial changes and in adherence to the sentiments of the folk [2, p. 364]. The folktale collections of the nineteenth century compiled by the Grimm brothers served to standardize and canonize the diverse tales told orally.

The term "fairy tale" appeared to describe the "elaborate, layered, discursive conversational creations" of the seventeenth- and eighteenth- century French salon writers. Some of those works were eventually put into print and became the so-called fairy-tale canon [2, p. 363].

Finally, the term "wonder tale" seems to embrace both "folktales (*Marchen*) … and art fairy tales (*Kunstmärchen*) of later invention" and refer to tales involving marvelous elements and occurrences, transformations and metamorphoses [4].

Narrative techniques are the methods used to tell stories. When analyzing a folktale, it is important to identify these techniques in order to shed light on the ways in which they function in the story. Although a single article cannot cover all the types of narrative techniques, there are a few types of techniques that can be found in the majority of folktales irrespectively of their origin.

A typical folktale is characterized by sustainability, stereotyped form and style which shape up in the telling. The special techniques which provide for the unique folktale narrative style are as follows.

The literary device of motif is understood as any element, subject, idea or concept that is constantly present through the entire body of a folktale. Speaking in general, the motif of a handsome prince falling in love with a damsel in distress or a stepdaughter as opposed to a wicked stepmother, evil witch or beast are common motifs for the whole genre. Speaking more precisely, a motif can be viewed as the repetition of one and the same traditional formula, detailed description of an action or ornamental adjectives