

# Literary language and classification of functional styles in French

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**Abstract:** Literary language is the main, supra-dialect form of language existence, characterized by more or less processing, polyfunctionality, stylistic differentiation and a tendency to regulation. By its cultural and social status, the literary language opposes territorial dialects, different types of everyday colloquial koine and vernacular - as the highest form of language existence [LES, 2008, Electronic resource].

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Literary language is the main, supra-dialect form of language existence, characterized by more or less processing, polyfunctionality, stylistic differentiation and a tendency to regulation. By its cultural and social status, the literary language opposes territorial dialects, different types of everyday colloquial koine and vernacular - as the highest form of language existence [LES, 2008, Electronic resource].

"Literary language is the common language of writing of one or another people, and sometimes several peoples - the language of official business documents, school education, written and everyday communication, science, journalism, fiction, all manifestations of culture expressed in verbal form, more often written, but sometimes also orally. That is why the written-book and oral-colloquial forms of literary language differ, the emergence, correlation and interaction of which are subject to certain historical patterns [Vinogradov, 1980, p. 288]."

In French linguistics, the term "le français standard" is used to denote a literary language, which is subordinate to the literary norm (le bon usage) and is opposed to other variants of the language.

In modern linguistics, the term "norm" is understood in two meanings: firstly, the norm is the generally accepted use of a variety of linguistic means that is regularly repeated in the speech of speakers (reproduced by speakers), and secondly, prescriptions, rules, instructions for use recorded in textbooks, dictionaries, reference books.

The definition has become widespread: "... the norm is the linguistic units and patterns of their use that currently exist in a given language collective and are mandatory for all members of the collective, and these mandatory units can either be the only possible ones, or act as variants that coexist within the literary language [Itskovich, 2010, p. 8]". As can be seen from this definition, the norm does not remain unchanged and in order to understand the current state of any literary language, it is necessary to trace the process of its formation.

The process of realizing the unity of the national French language ends with the publication in 1539 of the ordinance of Francis I in Ville-Cottré, prescribing the exclusive use of the French language in judicial proceedings and administration throughout the state. This excluded from official use both the Latin language, which remained in use in science for some time, and the local dialects, in which provincial acts were often drawn up until now. Public awareness of the importance of the native language as a huge tool in the formation of national literature and a means of communication between parts of a single state is revealed especially vividly in the famous treatise of J. Du Bellay: "La défense et illustration de la langue française" ("Protection and glorification of the French language"). In general, the Du Bellay program gives the poet complete freedom in using the available stock of words, not excluding both archaisms and the creation of neologisms corresponding to the available means of their education. These principles are fully reflected in the language of F. 's works . Rabelais. The description of traditional medieval forms of social life, as well

as new ideas of humanism and Renaissance, required a rich arsenal of linguistic means. Thus, F. Rabelais uses all possible sources in his native language (archaisms, neologisms, dialectisms, scientific terms) and draws material from other languages, primarily ancient, and then modern. Thus, the development of the French literary

language in the XVI century . it went with wide strides, not constrained by any framework, allowing complete freedom in the use of all language resources.

The final strengthening of the absolute monarchy in the XVII century determines the further development of the French language and the work of linguists who tried to formalize the literary language as the language of the ruling class. The first exponent of these aspirations was already at the beginning of the century the famous F. Malerbe. Putting forward two requirements for literary language: clarity and correctness, Malherbe criticizes the language of poets of the previous century. First of all, he objects to the freedom to create new words: neologisms violate clarity and they should be resolutely avoided. Archaisms are also unacceptable, and not only obsolete words, but also grammatical forms and phraseological turns, dialectisms and foreign words in general. F. Malherbe's criticism marked the beginning of a long-term work of purists and theorists of aristocratic speech in this direction. Shortly after his death, by the decree of Cardinal Richelieu, the French Academy was established (1637), which primarily included writers of the aristocratic class. The Academy was designed to create a dictionary, grammar, rhetoric and poetics. The last two works were never implemented, the grammar appeared for the first time in 1931. (Grammaire de l'Académie Française) and all the work of the Academy in the XVIII-XVIII centuries focused on the editions of the dictionary, the first of which was carried out only in 1694. Among the Academy there were those theorists who gave fundamental justifications for the development of a literary language. One of them was K. Vozhla is the most authoritative representative of the class theory of language. In his book "Remarque sur la langue française" K. Vozhla puts forward the position that only at court they speak and pronounce as they should. In the name of this, he defends the status quo in the language, which should be fixed in the form it is: neither new words, nor foreign-language elements, nor the more common people, should be allowed. On the basis of these views, a careful selection of words acceptable in the literary language is carried out during the XVII century. In fact, the dictionary of the French language published by the Academy was rather a dictionary

The language of the aristocracy. "The dictionary of the Academy is intended for the same purposes as the Academy itself. And it is known that those who conceived it never had any other task than to work on the elegance of the French language. Therefore, it is intended for those who need to compose a panegyric, a theatrical play, an ode, a translation and other similar works in order to give them a criterion for determining whether a particular word belongs to bel usage... For all the work of Academics is aimed only at an elegant style, and in no way at the one that is spoken in court or talking about navigation, trade, crafts, etc. subjects [Cit. by: Sergievsky, 1938, p. 165]"

The reduction of the lexical stock of the literary language, as a result of the expulsion of ordinary, technical and special words, the prohibition of neologisms, archaisms and dialectisms required the writer to pay exceptional attention to issues of style and art of expression. It is necessary to pay tribute to the French classics of the XVII century (P. Corneille, J. Racine, J.-B. Moliere, N. Boileau) that with regard to the use of language they gave unsurpassed examples of elegance and at the same time rigor of the literary language.

In the XVIII century, the literary language fully continues the tradition of the XVII century, which is explained by the preservation of the same state system and the ratio of social classes. However, the development of industry and science, the gradual strengthening of the social role of the bourgeoisie, simultaneously with the fall of the authority of the court and absolutism itself, and the whole course of history, which prepared the bourgeois revolution at the end of the century, could not but affect the state of the language. As a result , the language in the XVIII century . it is enriched with many neologisms, mainly in -ité, -ateur, -ation, -isme, -it, -at, -anee, -able, -eux, scientific terms of Greek and Latin origin, and even some archaisms come back to life and loanwords appear, mainly of English origin. Along with all this, there is a certain interest in the folk language, which has sufficiently departed from the literary language both in its pronunciation and especially in vocabulary. It finds expression in literature, for example, in

The works of D. Diderot and J.J. Rousseau, whose origin was alien to aristocratic prejudices and allowed themselves sufficient freedom in the use of linguistic means. In "Neveu de Rameau" D. Diderot introduces a number of expressions peculiar to folk speech, for example: pousser le bois (jouer aux échecs), fagoter un livre, cela va comme je te pousse, scier le boyau (jouer du violon), être comme un coq en pâte, voyager au diable au vert. Zh.Zh. Rousseau generally rebelled against the banishment of realistic words, believing that this deprives the language of its moral purity, demanded for the writer the right to call a spade a spade. So, in his work "Confessions" he uses words and expressions of the folk language: émoussiller, poivré, rôtir le balai, paumer la gueule, se fourrer avec quelqu'un, tripotage, etc.

The French bourgeois revolution was of great importance for the development of the national language, as well as for the entire history of France. "The revolution was ultimately limited to the debunking of the aristocratic language and the introduction into general use of the language spoken by the bourgeoisie and which had not previously been used in literary works. This revolution was planned even before the 89th year; the revolution gave him a strong push forward [Cit. by: Sergievsky, 1938, p. 204]".

Literary language in the XIX and XX centuries continues to develop forward, reaching the highest variety and rich means of expression. The fact of the continuing influence of the language of the masses on literary speech could not go unnoticed and not cause a corresponding assessment among the zealots of the purity of the language. "The general corruption of the language, repeatedly noted by writers and teachers, is beginning to become threatening. Argot, sports jargon, folk speech... they have moved so far away from the classical language, have acquired such decisive importance that they threaten to forget the traditional language. How can students now write correctly in a language that in their eyes is already archaic? They no longer grasp the meanings of words, nor the elegance of syntax, which they are accustomed to violate daily [Dauzat, 1912, p. 7]..."

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