

Original article

UDC 811.133.1'373

doi: 10.17223/19986645/93/5

## The specifics of English-language borrowings in the French youth argot (on the material of a literary text)

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**Abstract.** The language of modern French youth is a phenomenon that arouses the interest of researchers who classify algorithms for decoding non-conventional lexemes. Young French people create their own subculture, trying at the same time to prevent other generations from penetrating this special world. For this purpose, young people resort to the use of various linguistic tools. The most reliable way of codification is the transformation of the word form. One of the simplest means of achieving this modification is the use of English lexical units that go into the French language in their original meaning or take on completely new interpretations. The relevance of studying the youth vocabulary is due to the rapid adaptation of the representatives of this reference group to the changing conditions of the modern world. As a result, there is a significant replenishment of the vocabulary of young people, which requires a study of the linguistic features of the designated social category. The analysis of the argotic repertoire allows us to understand the worldview of modern French youth, to assess the goals of using English borrowings in speech. Non-conventional lexemes used by young people are part of various youth argot dictionaries and are also recorded in texts reflecting musical culture and in literary works by modern French writers. The major priority of our research is to show how young people use argotic words formed on the basis of English borrowings. The received lexemes were characterised on the basis of argotographic publications. At the stage of collecting and studying the English-language argotic elements used by French youth in the analysed books, the following methods were applied: the descriptive-analytical and comparative methods, the corpus analysis and the method of symptomatic statistics. The article analyses English borrowings incorporated into the novels *Kiffe kiffe demain* by Faïza Guène, *Bloody Black Pearl* by Laurence Chevallier, *Silent boy* by Gaël Aymon and *La chambre des merveilles* by Julien Sandrel. The peculiarities of assimilation and semantic adaptation of English argotisms are considered. Examples of the extracted lexemes are given in the contextual environment; the frequency of their use is determined. As a result of the study, a conclusion was made about the important role played by non-conventional English vocabulary in the transmission of characteristic linguistic features of youth speech.

**Keywords:** French youth speech, English borrowings, non-conventional lexemes, assimilation, semantic adaptation

**For citation:** Kudriavtseva, N.A. & Retinskaya, T.I. (2025) The specifics of English-language borrowings in the French youth argot (on the material of a literary text). *Vestnik Tomskogo gosudarstvennogo universiteta. Filologiya – Tomsk State University Journal of Philology*. 93. pp. 76–92. doi: 10.17223/19986645/93/5

## Introduction

The English language has been fundamental to the replenishment of the French vocabulary since the middle of the 19th century – the period of the beginning of industrialisation. As noted by Proskuryakova et al. [1. P. 164], this intrusion associated with technological development and the process of globalization is becoming even more powerful in the 21st century. Despite all the attempts of purists to preserve the purity of the national language, to rid it of the dominance of English borrowings, they are widely used by the French youth and penetrate into the speech of other social groups. Picone admits that although the French are very proud of their language, most of them agree that English is superior to French in terms of lexical creativity [2. P. 9]. The influence of the English language is so significant that some researchers question whether the French language still exists, or whether it has never existed [3. P. 87].

## Parlez-vous franglais?

The increased popularity of the English language has contributed to the emergence of the term *franglais*, which describes the problem of the abundance of English words in the French language. The essence of the fusion of two languages is discussed in the works of such foreign researchers as P. Bogaards [4], R. Etiemble [5], Y. Laroche-Claire [6], M. Pernier [7]. The theme of replenishment of the French language with English words is reflected in the works of M. Yaguello [8], H. Walter [9], M.D. Picone [2, 10], J. Tournier [11], G. Colpron [12], E. Martin [13]. Russian linguists, E.I. Kozhevnikova [14], G.V. Ovchinnikova [15], A.B. Sergeeva [16] recognize the importance of the role of English borrowings in enriching the French vocabulary. Kuzmina and Retinskaya [17. P. 217] note that English-language borrowings, which are dominant in all the spheres of human activity, have nourished both standard and argotic French, particularly that of young people.

## Material and methods

Our research was conducted in the framework of the linguo-stylistic approach. The work is based on lexical units incorporated in the following fiction books: *Kiffe kiffe demain* by Faïza Guène, *Bloody Black Pearl* by Laurence Chevallier, *Silent boy* by Gaël Aymon and *La chambre des merveilles* by Julien Sandrel. These works were selected for analysis, as the main characters are representatives of the reference group that interests us: young people from 12 to 35 years old, i.e. the studying and working youth. Having studied other works, we can state that Anglicisms are not a frequent occurrence in them. At the same time, it should be emphasised that the factual material obtained from the studied works is sufficient for our analysis. Each novel contains about 10–15 argotic units based on English borrowings. Moreover, we succeeded in making an inventory of frequency argotisms: some lexemes are introduced into the text up to 18–20 times. The following

lexicographic editions were used to decode argotic units: [18] holding non-conventional vocabulary inherent in the speech of French students; [19] that contains slang units, including those derived from literary texts [20–22].

Following the tradition established by Beregovskaya [23], we presented each work separately, with a description of the theme, argotic characters and argotic vocabulary. Our algorithm for describing argotisms in the literary context consists of the following stages: thematic description of the composition of a literary work; determination of the frequency of argotic Anglicisms; identification of methods of assimilation and adaptation of English borrowings in the language of the youth, using the example of modern novels; determination of the dominant semantic spheres; description of methods of the semantization of argotisms formed on the basis of English borrowings; identification of the conditions for achieving a stylistic effect in a fiction using the youth argotisms; characterisation of the functions applied with the use of English borrowings in the speech of modern French youth expressed in a literary text.

The continuous sampling method was used to select the necessary corpus of Anglicisms in the course of the study. With the help of the descriptive-analytical and comparative methods we processed the language material, identified the quantitative and qualitative features of the Anglicisms and classified them. Using the method of symptomatic statistics, we succeeded in determining the frequency of the use of English borrowings in the analysed works. The method of contextual analysis allowed us to establish the ways of assimilation, adaptation and semantisation of argotisms and characterise their functions. The research methodology, which is a comprehensive study of empirical material, made it possible to consider the selected argotic elements as units of speech and as units of language. We also determined the role of English argotisms in a work of fiction. To demonstrate the functions of English borrowings, we provide examples of extracted lexemes in the contextual environment.

## Results and discussion

Argotisms formed on the basis of English borrowings reflect the most significant aspects of young people's life. Let us give you some examples of youth argotisms formed on the basis of English borrowings in each of the studied novels.

### Features of English borrowings in the novel *Kiffe kiffe demain* by Faïza Guène

Let us consider the use of words of English origin and argotic lexemes formed on that basis in a literary text. *Kiffe kiffe demain* is a work by Faïza Guène, a French writer and filmmaker, born to Algerian immigrants. The novel tells us a story of 15-year-old Doria, who lives with her mother in a poor Parisian suburb. Experiencing cramped conditions and being unsure of herself, the heroine nevertheless does not lose the ability to enjoy life, fall in love and dream.

To convey the real environment, the author uses linguistic means, filling her novel with non-normative lexemes. Despite the fact that Faïza Guène is considered a representative of the “*beur*” (Arabic) literature [1. P. 150], and for this reason one cannot but pay attention to the abundance of Arabic words, the text also uses English-language elements which are an integral part of vocabulary of the French youth. A significant number of Anglicisms are stylistically neutral lexemes: *babysitting*, *boys bands*, *fast-food*, *job*, *looser*, *made in*, *poster*, *remix*, *serial killer* and others. In addition to words of English origin, which make up an active vocabulary of different generations of the French and do not cause difficulties in decoding, the novel uses lexical units that form an unconventional layer of vocabulary, with the help of which the author conveys the linguistic features of the described reference group, represented by the young generation of the French. The following argotisms, presented in the table below (Table 1), should be attributed to such units.

Table 1

**Frequency of lexemes extracted from *Kiffe kiffe demain* by Faïza Guène**

Lexeme	Number of use
<i>deal</i> n.m. “bargain”	3
<i>cake</i> n.m. ( <i>en faire tout un cake</i> “to give importance”; <i>tronche de cake</i> “chump”)	2
<i>joint</i> n.m. “cigarette”	2
<i>shit</i> n.m. “hashish”	2
<i>case</i> n.f. “imprisonment”	1
<i>cool</i> adj. “classy”	1
<i>flipper</i> v.i. “to be afraid”	1
<i>flippant</i> adj. “very scary”	1
<i>overbooké</i> adj. “very busy”	1
<i>racketter</i> v.t. “to steal”	1

With the help of the above-mentioned argotisms extracted from the text of the novel, the real atmosphere of poverty and crime in the Parisian suburbs is recreated. Moreover, against this background, the fears, worries and dreams of a teenage girl entering the adult world and adapting to its conditions are portrayed.

### **The specifics of the use of Anglicisms in the novel *Bloody Black Pearl* by Laurence Chevallier**

The following analysed novel – Laurence Chevallier’s *Bloody Black Pearl* – tells us a story of the acquaintance of a 32-year-old pilot and a 28-year-old store employee in the Parisian rock pub *Bloody Black Pearl*. The events take place against the backdrop of workdays, communication with friends, joint recreation. Chevallier’s characters are the working youth, characterised by a high level of social mobility and active search for themselves. Nevertheless, such features as internal inconsistency and uncertainty, dissatisfaction with their status, and a fo-

cus on self-affirmation are also typical of them. Saturating the speech of her personages with neutral Anglicisms (*barmaid, beach-volley, brushing, bye-bye, camping, chewing-gum, coca, DJ, eye-liner, fast, footing, fun, jean, job, kidnapper, longboard, look, looser, low cost, OK, parking, popcorn, remake, sandwich, sexy, shampooing, shotboard, shorts, slow, Smartphone, smiley, surf, T-shirt, warnings, week-end, whiskey*), the author also uses non-conventional lexemes based on English borrowings to emphasise belonging to a youth group that has certain linguistic characteristics.

When comparing the frequency of argotisms, we can conclude that in her work Faïza Guène uses each of the lexical units, given as examples, a small number of times (only once or twice), while the author of the novel *Bloody Black Pearl* repeats some non-conventional words several times to describe the characters' usual pastime. Thus, the most frequent lexemes are *shot* (35.7%) and *joint* (32.1%), which can be seen from the table below (Table 2).

Table 2

**Frequency of lexemes extracted from *Bloody Black Pearl* by Laurence Chevallier**

Lexeme	Number of use
<i>shot</i> n.m. "a sip of a strong alcoholic drink"	20
<i>joint</i> n.m. "a rolled (marijuana) cigarette"	18
<i>look</i> n.m. "appearance"	5
<i>BFF</i> n.m., n.f. "best friend"	4
<i>cool</i> adj. "classy"	4
<i>deal</i> n.m. "bargain"	4
<i>flipper</i> v.i. "to fear"	4
<i>black</i> n.m. "a person of dark skin":	2
<i>soft</i> adj. "non-alcoholic"	2
<i>crush</i> n.m. "a person you can't get off your mind"	1
<i>flippant</i> adj. "frightening"	1
<i>stone</i> adj. "drunk"	1
<i>yep</i> interj. "yes"	1

### **The role of words of English origin in the work *Silent boy* by Gaël Aymon**

In terms of conveying the features of youth speech with the help of Anglicisms, the work *Silent boy* by the French writer, screenwriter and director Gaël Aymon is of interest. The author, known for his short stories for children and teenagers, was inspired to write the novel by many years of communication with college students who faced the problems of growing up and often suffered from the inability to resist bullying by peers. The structure of the narrative is represented by Internet messages, containing typical abbreviations popular in online communication among adolescents. The events are described from the main character's point of view. Having chosen the role of a popular sportsman, the lyceum student Anton hides from the world of masks, where everyone, like him, is afraid to be himself. Communication on the forum is a breath of fresh air, a place where,

encrypted under the avatar of Silent boy, he can feel free to share his fears, express his thoughts, and ask for advice. In real life, everything happens the other way round. His peers have no idea about the teenager's inner struggle, until one day a tragedy occurs, and Anton realizes that there is no point in being silent, hiding and running away from himself.

In our opinion, not only is the English title *Silent boy*, which reflects the behaviour of the protagonist, very symbolic, but also the use of the borrowing *fake life*, expressing the essence of the novel, which can be interpreted as a "fake life" lived by teenagers who, in their desire to be like everyone else, risk losing their identity. Let us give you some other examples of the argotisms of English origin that sound in the speech of young people on the pages of the novel (Table 3).

Table 3

**Frequency of lexemes extracted from *Silent boy* by Gaël Aymon**

Lexeme	Number of use
<i>look</i> n.m. "appearance"	3
<i>cool</i> adj. "classy"	2
<i>crush</i> n.m. "a person you can't get off your mind"	2
<i>binger</i> v.t. "to abuse"	1
<i>boobs</i> n.m. "female breasts"	1
<i>cash</i> adj. "sincere"	1
<i>clean</i> adj. "honest"	1
<i>fake life</i> loc. "a way of living when someone is not being true to one's beliefs"	1
<i>flipper</i> v.i. "to fear"	1
<i>looké</i> adj. "stylish"	1
<i>Keep calm !</i> loc. "Calm down!"	1

**The specifics of using English-language borrowings  
in the novel *La chambre des merveilles* by Julien Sandrel**

Another source that forms the basis of our study is the debut novel *La chambre des merveilles* by the French writer Julien Sandrel. The main characters are a young woman, Thelma, and her son Louis. This is a story about a teenager who is in a coma as a result of an accident. Having stumbled upon her son's diary, Thelma decides to realize the child's dreams, hoping to bring him back to life in such a way. She makes the boy's most unusual and crazy wishes come true. She films what is happening and then demonstrates the videos in the hospital chamber turning it into a "miracle room".

The events of the work are described in the first person – the narrators are Thelma and Louis, who is in a coma, but is able to hear and understand everything that happens around. As for lexemes of English origin, it is important to note that the mother's speech contains Anglicisms that are widespread in French and easily understood by any age group (*weekend, foot, team spirit, skateboard, Smartphone, scout, selfie, star*, etc.). The statements said by Louis and his peer Isadora contain English words, typical of youth speech, which are presented below (Table 4).

Table 4

Frequency of lexemes extracted from *La chambre des merveilles* by Julien Sandrel

Lexeme	Number of use
OMG loc. "Oh my God!"	9
cool adj. "classy"	6
Mommy rocks loc. "Mum is awesome"	1
poker face loc. "impenetrable face"	5
party n.f. "a gathering of people to have a good time, often with alcohol involved"	3
geek n.m. "fan of various technologies"	2
swag adj. "great"	2
boob n.m. "female breast"	1
flipper v.i. "to fear"	1

Let us give you some examples of the use of lexemes of English-language origin incorporated into the considered novels in the contextual environment.

1) *BFF* n.m., n.f. (the best friend forever) "best friend": *T'es la meilleure BFF du monde* [25. P. 34]. You are the best friend in the world;

2) *binger* v.t. from English "to abuse", "to be obsessed with";

3) *fake life* loc. "not a real way of living (when someone is not being true to oneself and one's beliefs)": *Personne se culpabilise de binger des séries addictives; ni de se vider le cerveau devant la fake life des Youtubers, alors...* [26. P. 10]. No one feels guilty about getting addicted to TV shows or getting dumb watching the fake lives of YouTubers, so...;

4) *black* n.m. "a person of dark skin": *Le mec, un beau black musclé, réalise l'inspection et penche un peu la tête* [25. P. 106]. The guy, a handsome, muscular black guy, is carrying out the inspection, tilting his head slightly;

5) *boobs* n.m. "female breasts": *Louna, je lui mets un 9! T'as vu ses boobs ?* [26. P. 13]. Louna – I give her a nine. Have you seen her boobs? *Voilà, il y a un nouveau challenge sur les réseaux sociaux, c'est très sérieux ça s'appelle le boob challenge... en français le "challenge pour les seins", s-e-i-n-s* [27. P. 83]. Here, is a new social media challenge. It is very serious. It's called "the boob challenge"... in French "the breast challenge", b-r-e-a-s-t;

6) *cake* n.m. The Anglicism *cake* n.m. acquires a metaphorical status in the novel by Faïza Guène, for example, the expression *en faire tout un cake* means "to give importance (significance) to something": *C'est bon, elle a de la chance, on a compris, pas la peine d'en faire tout un cake* [24. P. 31]. Well, she's lucky, obviously, you shouldn't attach any importance to this.

*Cake* n.m. can also be used in the meaning of "pathetic", "absurd", and in combination with the lexeme *tronche* "cabbagehead", "chump", the phrase conveys an insult, acquires a derogatory meaning: *J'étais fière alors j'en ai profité pour flamber un peu, pour que toutes ces tronches de cake au bahut me voient partir avec la doublure d'Antonio Banderas dans Zorro, mais en un peu plus balafre* [24. P. 64]. I was proud, so I took the opportunity to show off so that all these pathetic chumps from school saw me accompanied by a double of Antonio Banderas in "Zorro", but just a little more scarred;

7) *case* n.f. “imprisonment”: *Pour Youssef, c’est la case prison et même s’il s’est souvent moqué de moi, il méritait vraiment pas de perdre un an de sa vie aussi bêtement* [24. P. 75]. For Youssef, this meant a prison sentence. And even if he often mocked me, he really did not deserve to waste a year of his life so stupidly;

8) *cash* adj. “open”, “direct”, “sincere”: *Lui aussi a l’air de se demander à quelle espèce inconnue j’appartiens. Je tente d’être cash* [26. P. 22]. He also seems to wonder what type I am. I’m trying to be sincere;

9) *clean* adj. “pure”, “honest”: *C’était le monde à l’envers. C’est moi qui le dégoûtais et lui qui était clean* [26. P. 20]. It turned out to be the opposite. It was I who was disgusting to him, but he had nothing to do with it;

10) *cool* adj. “the best of the best”, “classy”, “great”: *Et je me dis que les filles ont peut-être parfois une vie plus cool que nous ; même si elles s’en rendent clairement compte* [26. P. 20]. But it seems to me that maybe sometimes girls have a much more interesting life than we do, and they also understand this very well;

11) *crush* n.m. “strong infatuation (object of adoration)”: *Apparemment, c’était le crush de Clara* [26. P. 31]. It was probably Clara’s crush;

12) *deal* n.m. “bargain”: *C’est un deal avantageux* [25. P. 106]. This is a good deal;

13) *flippant* adj. “depressing”, “disappointing”, “frightening”: *Ça me fait penser à certaines maisons de la zone pavillonnaire où ils mettent des pancartes avec la photo d’un gros doberman super flippant...* [24. P. 101]. This reminds me of some suburban mansions with warning photos of a huge, very scary Doberman...;

14) *flipper* v.i. “to trouble”, “to get upset”, “to fear”: *Je sais que je l’aime... Alors, pourquoi ça me fait tant flipper ?* [25. P. 236]. I know I love her, then why does it trouble me? *C’est marrant parce que mama appréhende beaucoup cette information. Elle est jamais allée à l’école, alors elle flippe* [24. P. 69]. The funny thing is that my mother is very afraid to hear this. She’s never gone to school, so she panics;

15) *geek* n.m. “fan of various technologies”: *Une mamie geek, c’est la classe, me répète-t-il souvent* [27. P. 62]. Grandma is a geek. It’s cool, – he repeated often;

16) *joint* n.m. “a rolled (marijuana) cigarette”: *Je prends une lampée de Martini et tire sur le joint* [25. P. 126]. I gulp down a Martini and make a puff;

17) *Keep calm!* loc. “to remain level-headed in times of turmoil”: *Keep calm! Bromance a bien dit qu’il n’avait rien contre les gays* [26. P. 20]. Calm down! Bromance said he had nothing against gays;

18) *look* n.m. “appearance”: *Mon père me défoncerait si je me pointais au lycée avec ce look* [26. P. 23]. My father would beat me if I showed up at the lyceum like this;

19) *looké* adj. “stylish”, “fashionable”: *Je zoome sur la photo d’un gars maigre, brun, plutôt moche, pas stylé, pas looké* [26. P. 23]. I zoom out the photo of a thin dark-haired guy, rather homely, not fashionable and not stylish;



20) Mommy **rocks** (someone rocks loc. “used to show that you like someone”): Mommy **rocks** [27. P. 63]. Mommy is awesome;

21) OMG loc. “My God!”, “Incredible!”, “Wow!”: *Oh my God. Oh my God. Oh my God. Oh my God. C’est comme ça que les gens réagissent quand il se passe un truc dingue dans une série américaine. En langage SMS on dit **OMG**. Donc **OMG OMG OMG OMG** je crois que j’entends autour de moi* [27. P.45]. Oh my God! Oh my God! Oh my God! Oh my God! This is how people react when something terrible happens in an American movie. In the language of SMS – OMG. It seems to me I keep hearing OMG OMG OMG OMG;

22) overbooké adj. “very busy”: *J’étais trop occupée, je faisais plein de choses. Complètement **overbookée*** [24. P. 140]. I was very busy, I was doing a lot of things. Fully occupied;

23) party f.n. “a gathering of people to have a good time, often with alcohol involved”: *Le marathon de teuf, donc : boire des coups dans une dizaine de bars de ruines et ensuite passer une nuit blanche dans la techno **party** démente des thermes Széchenyi !!!* [27. P. 128]. Party marathon, this means going around a dozen bars, and then spending all the night at an incendiary party in the Széchenyi thermal baths!!!;

24) poker face loc. “impenetrable face”: *De l’extérieur je devais être **ultra poker face**, le fameux visage impassible, impénétrable des bluffeurs professionnels* [27. P. 45]. To others, I must have looked like a poker face – the famous imperturbable, impenetrable face of professional deceivers;

25) racketter v.t. “to extort money from somebody”; “to steal”: *Il a de l’acné et quand il était au collège, tous les jours ou presque, il se faisait **racketter** son goûter à la récré* [24. P. 36]. He has acne, and when he was in college, every day, well, or almost every day, his afternoon snack was taken away at breaks;

26) shit n.m. “hashish”, “drug”: *Du moins le peu qu’il se rappelle, parce que **le shit**, ça te bouffe la mémoire* [24. P. 20]. At least these few things he still remembers, because the drug devours the memory;

27) shot n.m. “a sip of a strong alcoholic drink”: *Je soupire et avale un nouveau **shot** de tequila* [25. P. 21]. I sigh and take another sip of tequila;

28) soft adj. “non-alcoholic”, “almost sober”: *Puis il me tend mon cocktail, avec un clin d’œil à mon intention. C’est le troisième de la soirée. J’suis **soft** ce soir. Après la murge que j’ai prise le week-end dernier, je me suis fait la promesse de rester sobre. Ou presque* [25. P. 11]. Then, winking at me, he hands me a cocktail, the third one this evening. Today I’m sober. After the drinking spree I had gone on the previous weekend, I made a promise to myself to stay sober. Well, or almost;

29) stone adj. “drunk”: *J’ai l’impression que la terre s’ouvre sous mes pieds. J’étais un peu **stone** cette nuit-là; elle aussi, mais tout de même ! Je me rappelle tout, elle rien !* [25. P. 44]. It seems to me that the ground is slipping from under my feet. That night I was a little drunk. She was also drunk, but nevertheless! I remember everything, she – nothing!;

30) swag adj. “very cool”, “great”: *J’ai toujours trouvé ça super **swag** comme phrase et j’ai toujours rêvé de la prononcer en vrai* [28. P. 81]. I have always dreamt of saying this phrase in real life. It has always seemed super-cool to me;

31) *yep* interj. “yes”: –*Tu bosses ce soir ?* – **Yep** [25. P. 40]. Working tonight? – Well, yes.

As a result of studying the above-described novels, 31 argotic Anglicisms were obtained. Using the method of symptomatic statistics, we identified the most frequent variants of the selected lexemes. Table 5 presents the number of word usage in each work of fiction.

Table 5

**Frequency ratio of the English-language argotisms recorded  
in the analysed literary works**

	<i>Kiffe kiffe demain</i>	<i>Bloody Black Pearl</i>	<i>Silent boy</i>	<i>La chambre des merveil- les</i>	Overall number
shot n.m. “a sip of a strong alcoholic drink”	-	20	-	-	20
joint n.m. “a rolled (marijuana) ciga- rette”	2	18	-	-	20
cool adj. “classy”	1	4	2	6	13
OMG loc. “Oh my God!”	-	-	-	9	9
look n.m. “appear- ance”	-	5	3	-	8
deal n.m. “bargain”	3	4	-	-	7
flipper v.i. “to fear”	1	4	1	1	7
poker face loc. “impenetrable face”	-	-	-	5	5

The most frequently used words are *shot* and *joint*, although these units were recorded only in one (*shot*) and two (*joint*) novels. The words *cool* and *flipper* appear in all the analysed works. The total number of their use is 13 and 7 times, respectively. This fact can be explained by the meaning of the argotisms, as well as by the plot of the novels, and the interests of young people of various age groups. Thus, the novel *Bloody Black Pearl* shows the life of the working youth who spend their free time in a bar. This pastime contributes to the appearance of words associated with drinking alcohol and smoking (*shot*, *joint*) in young people’s speech. The figures of speech *OMG* and *poker face*, recorded in the work *La chambre de merveilles*, reflect the despair of a teenager in a coma, but capable of understanding what is happening around him. The function of these lexical units is the most accurate and complete transmission of the emotional state and creating an atmosphere of hopelessness in the book. The percentage of the high frequency lexemes is given below (Figure 1).

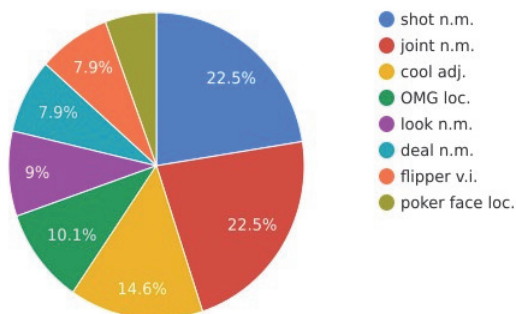


Figure 1. Percentage of the high frequency English lexemes extracted from the novels

According to the data shown in the pie chart, the most frequent words are *shot* (22.5%) and *joint* (22.5%). The third most frequent lexical unit is *cool* (14.6%). There is a little difference in the frequency of such lexemes as *OMG* (10.1%) and *look* (9%). The percentages of use of the words *deal* and *flipper* are identical (7.9%). The frequency of the figure of speech *poker face* is 5.5%.

Among the selected argotisms, 13 words are nouns, 9 Anglicisms are adjectives, 3 lexemes are verbs, 5 lexical units are figures of speech, 1 element is an interjection. The percentage correlation between the parts of speech is presented in Figure 2.

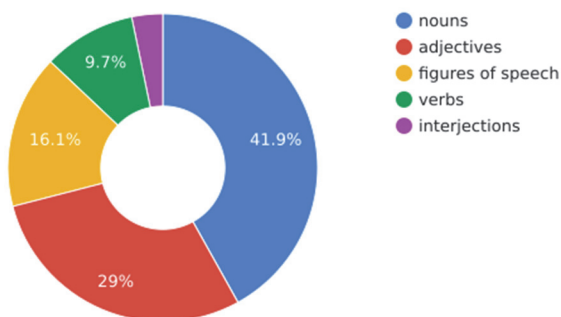


Figure 2. Morphological representation

As can be seen in Figure 2, nouns and adjectives (constituting 41.94% and 29.03%, respectively) are most used in the speech of the modern French youth. The percentage of using figures of speech is 16.13%, verbs make up 9.68%, and there is only one interjection that is 3.23%.

## Ways of assimilation and adaptation of English borrowings in French

As can be seen from the above examples, words of English origin getting into the French language are subject to grammatical assimilation. There are widespread cases of derivation using the endings of adjectives *-ant* (*flippant*) and of the 1st group verbs *-er* (*binger*, *flasher*, *flipper*, *racketter*). Verbs derived from Anglicisms are conjugated according to the French model; nouns and adjectives are used in accordance with the rules of the French language system (articles and endings are added to the words: *des joints*, *un deal*, *un shot*, *le shit*, *un black*, *la case*, *la fake life*, *le crush*, *la party*; the English lexeme *overbooked* transforms into the variant *overbooké*, getting a typical French ending, etc.).

However, it is noteworthy that in some cases, English-language argotisms are not subject to assimilation, being used without any changes in the grammatical aspect. Thus, the ending *-e* is not added to the adjectives *clean*, *cool*, *soft*, etc. to agree with feminine nouns. The English phrase *Mommy rocks* is not assimilated when borrowed: the noun *mommy* is used without an article; the verb *rock* retains the English ending *-s* in the 3rd person singular in the Present Simple Tense. Some figures of speech are also used unchanged.

Statistical features of grammatical assimilation of argotic English borrowings are presented in Table 6.

Table 6

### Frequency and percentage ratio of the assimilated and non-assimilated English-language argotisms

Assimilated English-language argotisms				Non-assimilated English-language argotisms		
nouns	verbs	adjectives	figures of speech	adjectives	interjections	figures of speech
N	13	3	3	1	6	4
%	41.94%	9.68%	9.68%	3.23%	19.35%	12.9%
BFF n.f., n.m., black n.m., boob n.m., cake n.m., case n.m., crush n.m., deal n.m., joint n.m., geek n.m., look n.m., shit n.m., shot n.m., party n.f.	binger v.t. flipper v.t. racketter v.t.	flippant adj., looké adj., overbooké adj.	la fake life loc.	cash adj., clean adj., cool adj., soft adj., stone adj., swag adj.	yep ! interj.	Keep calm ! loc., Mommy rocks loc., OMG loc., poker face loc.

The number of the assimilated English nouns is 13, which is equivalent to 41.94% of the total number of the received Anglicisms, 3 verbs and 3 adjectives that have undergone assimilation make up 9.68% and 9.68%, respectively. There is 1 assimilated figure of speech (3.23%) in the corpus. In the group of the non-assimilated Anglicisms, one can distinguish 6 adjectives (19.35%), 4 figures of

speech (12.9%), as well as 1 interjection (3.23%). The percentage of the assimilated and non-assimilated lexemes is shown in Figure 3.

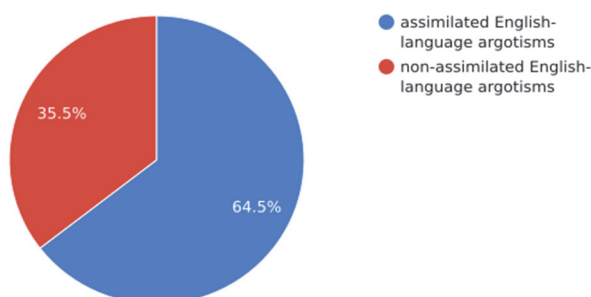


Figure 3. The ratio of the assimilated and non-assimilated English borrowings

As can be seen in Figure 3, the percentage of the assimilated Anglicisms (64.52%) is almost twice as high as the rate of the English borrowings that have not undergone any assimilation (35.48%), which is due to the need to assimilate new words in the process of their integration into the speech of French youth for their productive functioning in the receiving language.

Despite the fact that words of English origin are often borrowed with the meaning that they express in the source language (*black*, *boobs*, *cool*, *crush*, *joint*, *shot*, and others), their semantic adaptation in French is also observed. A borrowed lexeme can come into the French language with one of its meanings, or a word receives an absolutely new designation that does not exist in the original language. So, the adjective *soft*, interpreted in English as “gentle”, “meek”, “harmless”, “feeble-minded”, “lazy”, “non-alcoholic”, goes into French with the last meaning and is given a new one “almost sober”. In English, the word *flip* means “to hit slightly”, “to throw”, “to turn over quickly”, “a sudden quick movement”, “to recruit”, “to lose your head”, “to rage”, “to go crazy”, “to be stunned”, “to burst laughing”, “to make a good impression”, “to arouse interest”, etc. In the language of French youth, this lexical unit acquires a new meaning: “to mope”, “to shake with fear”. The English adjective *stone*, which can be interpreted as “a piece of rock”, “absolute”, “true”, “passionate”, is modified into the French version “drunk”. There is a transformation of the meaning of the Anglicism *shit* that is “abomination”, “rubbish”, “horror”, “fear”, “nonsense”, “cool thing”, “heroin” into “hashish” in the French youth argot. The lexeme *cash*, which is an integral part of the semantic field “money” and is interpreted as “money in the form of notes and coins, rather than cheques or credit cards” in English, is used in the French language to give personal characteristics and to express positive meanings: “sincere”, “direct”, “honest”, “open”.

### Semantic and stylistic analysis

As far as the semantic aspect is concerned, the English-language argotisms that make up the empiric material of our research can be divided into two spheres:

“Everyday life” and “Emotional aspect”. The sphere “Everyday life” includes such semantic fields as “Body” (*cake* n.m. (*tronche de cake*) “chump”, *boobs* n.m. “female breasts”), “Criminal environment” (*case* n.f. “imprisonment”, *deal* n.m. “illegal business”, *racketeer* v.t. “steal”), “Entertainment” (*joint* n.m. “cigarette”, *shit* n.m. “hashish”, *shot* n.m. “dose of alcohol”, *soft* adj. “non-alcoholic”, *stone* adj. “drunk”, *binger* v.t. “to abuse”, *party* n.f. “a gathering of people to have a good time, often with alcohol involved”, *rock* v.i. “to take great pleasure”, “appearance” (*black* n.m. “a person of dark skin”, *look* n.m. “appearance”, *looké* adj. “stylish”). In the sphere “Emotional aspect”, the following semantic fields can be distinguished: “Fear” (*flipper* v.i. “to fear”, *flippant* adj. “frightening”), “Sympathies – love” (*BFF* n.m. “best friend”, n.f., *crush* n.m. “strong passion”), “Positive characteristics” (*cash* adj. “sincere”, *clean* adj. “honest”, *cool* adj. “great”, *swag* adj. “very cool”).

“The manipulation of the forms and meanings of argotic lexemes are the conditions for a reliable description of the events and the characters’ behaviour” [28. P. 121]. The stylistic effect is achieved through the use of English substandard elements in the aggregate, i.e. the selected argotic units constitute a “single stylistic block” and therefore “can be used as *signum social* to give vitality, credibility to the image of a particular social sphere. And since the overwhelming majority of argotisms are included in fiction in the form of transmitted speech, in this case, we can speak of them as one of the means of typification of the speech of individual characters” [29. P. 59].

It is also worth saying that the stylistic effect of argotisms is determined by linguistic and extralinguistic factors [29. P. 111]. Linguistic factors include:

- increased emotionality. Argotisms can force the expression of various emotions (*OMG OMG OMG OMG. La dernière fois on était le samedi 7 janvier* [27. P. 47]. “Oh my God! The last date was January 7”; *Keep calm! Bromance a bien dit qu’il n’avait rien contre les gays* [26. P. 20]. “Calm down! Bromance said he had nothing against gays”). Intensifying the character’s emotional reaction to the environment is achieved by adding the prefixes *ultra-*, *super-* to Anglicisms (*Ultra-cool, super-swag...* [27. P. 131];

- frequency. Certain Anglicisms are used by authors more often than others to highlight the most important aspects of young people’s life: the use of lexemes *shot* n.m. “a sip of a strong alcoholic drink” (20 times) and *joint* n.m. “a rolled (marijuana) cigarette” (20 times) indicates their importance;

- method of semantization. Most often, authors of modern French youth novels introduce argotisms into their works in a direct way. Understanding meaning is achieved by means of the context. However, there is a need for clarification in some cases. In such instances, “translation from argot into literary French” is used [29. P. 51]. Thus, in *La chambre de merveilles* the main character, fulfilling the dream of her sick child, quotes a phrase from his diary, and in order to convey the meaning of her speech to the school teacher, she interprets the used Anglicism (*Voilà, il y a un nouveau challenge sur les réseaux sociaux, c’est très sérieux ça s’appelle le boob challenge... en français le “challenge pour les seins”, s-e-i-n-s*

[27. P. 83]. “Here, is a new social media challenge. It is very serious. It’s called “the boob challenge” ... in French “breast challenge”, b-r-e-a-s-t”).

One of the methods for semantic content actualisation is “the author’s page-by-page commentary” [30. P. 243]. As an example, let us point to the work *Bloody Black Pearl*, whose author decodes the acronym *BFF* n.m., n.f. (Best Friend Forever) [25. P. 312] for his readers and gives a French translation of the English phrase in the commentary (*Fuck you, I won’t do what you tell me* [25. P. 311]. “Allez vous faire foutre, je ne ferai pas ce que vous me dites de faire”).

In the studied works extralinguistic factors are realized when the following conditions are implemented:

- the English borrowings used in a literary work correspond to the situation;
- there is a connection between the use of argotisms and the age of the characters and their social status;
- argotic units depend on the speech of other characters;
- using English-language argotisms, the author characterizes his characters.

### Conclusion

The comprehensive analysis of the frequency of Anglicisms and of the methods of their assimilation and adaptation has allowed us to most fully convey the specifics of argotisms of English origin in the speech of modern French youth of various social statuses. Having analysed the features of the use of English borrowings in the French youth argot based on the material of a literary text, we can draw the following conclusions:

1) English-language borrowings are subject to assimilation and semantic adaptation in the speech of the modern French youth reflected on the pages of works of art;

2) the most commonly used lexical units are represented by nouns and adjectives;

3) the most voluminous semantic field is “Entertainment”, which is explained by the age of the social group under study and the desire typical of its representatives to spend free time with their peers. Argotisms of English origin, forming such semantic fields as “Entertainment” and also “Sympathies – love”, “Appearance” and others are used by the authors in order to show important areas of youth life, to give a differential characteristic of various personages and, through this, give credibility to the content;

4) in all the novels, first-person narration plays an important role in the functioning of Anglicisms. It should be noted that the purpose of using English-language lexemes by young people is to codify communication, indicate belonging to a reference group, self-actualize and be “in trend”. As a rule, Anglicisms are rare in monologues representing serious reflections of adolescents when they do not need to pretend or create a popular image;

5) in modern fiction reflecting the current linguistic situation, in most cases the authors use a direct method of introducing argotisms into the literary texture;

6) the stylistic effect when using argotisms based on English borrowings is due to the following factors: increased emotionality of individual argotic elements

and the frequency of their use, the correspondence of non-conventional Anglicisms to the situation, social status and age of the characters; correlation with the speech behaviour of other characters; the author's assessment of the characters.

Thus, English-language borrowings not only contribute to the creation of a special atmosphere of a book, convey the emotional state and worldview of the characters, but they are also a marker of a special social group that demonstrates the distinctive features of the young French generation. Performing a cryptolalic function, argotic elements also realise the ludic potential, expressed in the desire of young people to make their speech more interesting, vivid and expressive through a language game.

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**The authors declare no conflicts of interests.**

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**Авторы заявляют об отсутствии конфликта интересов.**

*The article was submitted 04.05.2023;  
approved after reviewing 01.09.2024; accepted for publication 13.01.2025.*

*Статья поступила в редакцию 04.05.2023;  
одобрена после рецензирования 01.09.2024; принята к публикации 13.01.2025.*