I. Introduction

A general study of Russian linguistic history reveals a strong presence of elements of Gallicism in the style of the Russian writer Nikolai Mikhailovich Karamzin (Н.М. Карамзин 1766-1826) and his supporters. The modern Russian written language was formed around 1800. At the time, Shishkov (А.С. Шишкиов 1754-1841) and his supporters strongly advocated the principle of the Slavic purification of the Russian language. Consequently they criticized and opposed the use of Gallicisms. Nevertheless, Gallicisms were widely employed in literary works during that period.

Russian aristocrats had used French to communicate in their day-to-day lives. French was the language of thought and expression. Therefore, it was natural that the Russian language contained Gallicisms because during those days almost all of the litterateurs were aristocrats. However, researchers have differing opinions with regard to whether the phenomenon of Gallicisms in the Russian written language was a temporary fad or whether it played an important role in the formation of the written language. Certain scholars who view Gallicisms in a negative light insist that there was no trace of French in the Russian language apart from a certain degree of some vocabularies. On the other hand, those scholars who view Gallicisms in a positive light acknowledge that the Russian language was greatly influenced by French syntax as well. Thus, there are no decisive theories that discuss whether the French influence was limited to the level of vocabulary or whether it also existed at the level of syntax. Furthermore, there is no decisive theory that indicates whether this influence is still present in the modern Russian language.

It is a widely accepted theory that the written language evolved from the
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language of Pushkin (А.С. Пушкин 1799-1837). His written language was accepted both by the aristocrats who used French and the common people who used Russian. He succeeded in unifying Karamzin’s Gallicisms and the culture and language of the common people. Pushkin’s writing style became, and would remain, a model for the Russian language. However, studying Pushkin, we must be careful with regard to the following; in the extreme, “Pushkin’s language” was defined as a “complete standard language.” For example, we can find the following explanation in an authoritative text of the Soviet age; the national poet Pushkin integrated three language components: the Church Slavonic of the traditional written Russian language; French, which was still widely accepted as an aristocrat’s spoken language; and the language commonly spoken by the Russian people at that time. Most textbooks published in the Soviet age stated that while Karamzin and other writers who attempted to integrate these three elements succeeded only partially, Pushkin accomplished the creation of a national language and this was a great achievement. Scholars of Russian linguistic history also acknowledge this role played by Pushkin. Thus, Pushkin occupies a very special position in Russian linguistic history. Hence, for example, when a researcher states, “Gallicisms existed in Pushkin’s language,” the statement can be interpreted as “French elements exist in the modern Russian standard language.” These two statements are often considered synonymous.

While this aspect of Pushkin’s evaluation is fixed, scholars continue to argue whether, in Pushkin’s language, Slavic elements are deep-rooted or Gallicisms are strong. In fact, when they argue, they assume that the root of the Russian language should be Slavic or French.

As grounds for their arguments, scholars cite texts with deep-rooted Slavic expressions or those with Gallicisms. However, it is easy to make the unintentional error of citing them only partially. For there are a great number of Pushkin’s literary works and it is difficult to make a fair selection of examples from among them. Furthermore, it is also difficult to argue this matter in a limited space.

Hitherto, Pushkin’s work has been quoted, analyzed, and classified through an enumeration of examples; however, this method is not useful in the proof of any hypothesis. Analyzing Pushkin’s language, in the beginning, we must acknowledge that there are certain serious problems inherent to the treatment of examples from his prose.
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In this thesis, I will enumerate some examples. However, I will desist from pronouncing a decision that Pushkin's language contains marked or unmarked examples of Gallicism.

Needless to say, I would also refrain from affirming that Gallicisms were important (or insignificant) to the formation of a standard Russian language.

The focus of this thesis is the role of Gallicism as means of expression in Pushkin's language. By clarifying that role, I believe that a new consideration is possible. To express my argument concretely, I will examine Gallicisms pertaining to syntactic constructions or word order in Pushkin's prose. I will investigate the above by considering the following three types of Gallicism: (1) frequent use of a passive construction “быть + a short form of the past passive participle,” (2) disagreement between the subject of a gerund and the subject of a main clause and (3) postposition of an adjective in relation to the noun that it modifies.

II. Gallicisms in Pushkin's Prose

II-1. Frequent use of a passive construction “быть + a short form of a past passive participle”

As noted in another monograph about Pushkin's “The Tales of the Late Ivan Petrovich Belkin,” the passive construction “быть + a short form of a past passive participle” occurs frequently in descriptions where loan words from French are often used. For example, consider the following construction:

"Имея..., я всех сильнее прежде всего был привязан к человеку, коего жизнь была загадкою..."
I was the most attracted by the man whose lifestyle was very strange...
"The Shot," 67-11

The occurrence of a passive sentence as opposed to that of an active sentence is rather rare in Russian grammar as compared with its occurrence in French. Moreover, the vocabulary that can be used in a passive sentence with such constructions is limited (a word ending -ся and -сь carries a passive expression formed by imperfect verbs, and only perfect verbs are used for such construc-
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SO, in the Russian we can form the above sentence in another way:

... сильнее прежде сего меня привязал человек коего жизнь была загадкою...

... the man whose lifestyle was very strange attracted me the most of all...

Furthermore, the Russian "был" used in this construction, is different from the French "était," insofar as "был" only conveys a sense of the past without performing the function of the auxiliary verb. Only the participle signals the passive voice. This construction is similar in Russian and in French, but the presentation of the grammatical content differs. If Pushkin intentionally used this syntactic pattern, there is a possibility that this construction was used as a Gallicism.

We can classify these syntactic examples as passive constructions in the perfective or the aorist sense.

II-1-A. Passive construction in the perfective sense

The passive construction in the perfective sense does not involve the will of an observer or a person concerned. In this construction, the objective situation is written statically. The subject who performs the action is not important. Therefore, when this is converted to an active voice, the meaning of the sentence changes completely. Accordingly, it can be said that the constructions with the perfective sense were inevitably chosen for the formation of a passive sentence.

Все его добро было уже уложено;
All household effects were already packed. "The Shot," 68-2

Обширный кабинет был убран со веоиозможной роскошью; . . .
The spacious study was furnished with every kind of luxury. "The Shot," 71-28

;пол обит был зеленым сукном и устлан коврами.
On the floor green wool was placed and the floor was covered with the carpets. "The Shot," 71-30
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Церковь была отворена, за оградой стояло несколько саней.
The church was opened and along the fence stood some sleighs. “The Snowstorm,” 86–7

он вздохнул о ветхой лачужке, где в течение осьмнадцати лет все было заведено самым строгим порядком;
He heaved a sigh thinking of the old shabby hut, where everything was put in order for eighteen years. “The Coffin-Maker,” 89-13

Дверь были заперты; он позволил, прошло несколько секунд в тягостном для него ожидании.
The door was closed. He rang the bell. Several seconds passed with his sad expectation. “The Postmaster,” 104-15

Стол был накрыт, завтрак готов, и...
The table was already covered with a tablecloth, and the breakfast was ready, and... “An Amateur Peasant Girl,” 115–21

II-1-B. Passive construction in the aorist sense

This is a passive construction that shows a passive action in dynamic detail. In a majority of these cases, a repositioning of the subject is possible, and it can be easily transformed into an active construction. In other words, where an active construction was also possible, the author may have chosen a passive construction.

Малое число книг, найденных мною под шкафами и в кладовой, были вытвржены мною наизусть. Все сказки, которые только могла запомнить клюшница Кириловна, были мне пересказаны;
A few books found by me from under the shelf and out of the closet were memorized by me. All the old stories that the maid Kirilovna had been able to remember were told to me. “The Shot,” 71-2

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Мария Гавриловна была воспитана на французских романах, и следствено была влюблена.
Maria Gavrilovna was brought up by French novels, so she was in love. “The Snowstorm,” 77-23

Таким образом тайна была сохранена более, чем полудюжиною заговорщиков.
In this way the secret was kept by more than a half a dozen conspirators. “The Snowstorm,” 82-3

Все это, разумеется, было оказано на крестьянском наречии;
These were, of course, spoken entirely with a farmer’s accent. “An Amateur Peasant Girl,” 116-15

Lisa, его смуглая Лиза, набелена была по уши, насурмлена пуще самой мисс Жаксон; фальшивые локоны, гораздо светлее собственных ее волос, взбиты были, как парик Людика XIV; рукава à l’imbécile торчали как фижмы у Madame de Pompadour; талия была перетянута как буква икс,...
Lisa, his dark-complexioned Lisa, was painted white up to the ears, and was more bedizened than even Miss Jackson herself; false curls, much lighter than her own hair, covered her head like the perruque of Louis the Fourteenth; her sleeves à l’imbécile stood out like the hooped skirts of Madame de Pompadour; her waist was pinched like the letter X,... “An Amateur Peasant Girl,” 120-1

С некоторого времени свидания в роще были прекращены по причине дождливой погоды.
For a while, the dates at a grove were canceled because of the rain. “An Amateur Peasant Girl,” 123-22

The inevitability of the appearance of B is less than that of A. So we can think that constructions such as B were chosen more intentionally than A. For example, in “The Stationmaster” and “The Coffin-Maker” where the main characters are common people, we can find more constructions with A. In
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"The Storm", "The Shot" and "An Amateur Peasant Girl" which depict the life of aristocrats, we can see more constructions with B.

Considering the above, it can be concluded that a Gallicism such as a passive construction in the aorist sense is one means of expression and that it is more intentionally used to depict the life of aristocrats.

II-2. Disagreement between the subject of a gerund and the subject of a main clause

In the Old Russian language gerunds derived from short forms of present or past active participles and were not required to agree with a subject in a main clause. Gerunds are often studied in the field of comparative grammar. For example, several studies have compared gerunds in Russian and gerunds in French.

The rules of prescriptive grammar specify that the subject of a gerund and the subject of a main clause should be parallel. However, some of late 18th and 19th century Russian authors failed to maintain this parallel relationship due to the influence of French and Gallicisms. While in Modern French, the subject of a gerund and the subject of a main clause should also be parallel, a subject could be formed with greater freedom in classical French, and this influenced the Russian language at the beginning of the 19th century. For example;

En sortant de chez lui, mon coeur battait très fort.
When I went out of his place, my heart was pounding very much.
(The subject of the gerund "go out" is "I," whereas the subject of the main clause is "my heart."

Below is an example of Russian that has been influenced by this French phenomenon.

Идучи я в школу, встретился со мной приятель.
When I went to school, saw me my friend.
(The subject of the gerund "go" is "I," but that of the main clause is "my friend."
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The grammatical explanation provided by Pechkovskij suggests that such syntactic "subjective disagreement" of a gerund is a phenomenon that is the result of French influence in the later period. He does not describe this phenomenon negatively. In fact, he indicates that this construction was not abused; it appeared only when it was inevitable, in other words, when it was necessary to a particular description.

In "Language and Nationality," P. M. Bicilli states that the use of gerunds, which are a grammatical mistake, is generally the result of French influence. However, he also states that when a psychological subject is identical, this usage is permitted, although only in novels.

We must note that apart from Gallicisms, several other variations of the written language also existed when the standardization of the modern written language was attempted. The phenomenon of a "disagreement between the subjects of a gerund" is only one such variation.

Although Karamzin and his supporters certainly used Gallicisms in the formation of the written language, this "disagreement between the subject of a gerund and that of a main clause" was not frequently or widely used in every writing style. In fact, this phenomenon was temporary because it was considered as a usage that "did not appear to be Russian." This is because people were aware that the usage of gerunds was a part of French grammar. Furthermore, the frequency of constructions with a disagreement between the subject of a gerund and the subject of a main clause differs depending on the preferences and styles of individual authors. For example, Fonvizin (Д.И. Фонвизин 1744/45-1792), an 18th century author, often employed French usage, including such constructions. Such constructions frequently appear also in the diary and letters of Griboedov (А.С.Грибоедов 1794/95-1829). In comparison, Karamzin's usage of such a gerund construction is rather scarce, and this phenomenon occurs only rarely in Pushkin's literary work as well. For example, in "The Captain's Daughter" (written during 1833–36, published in 1836), there are 341 examples of gerund usage, but there are no examples of a construction with a disagreement between the subject of a gerund and the subject of a main clause. The following two examples are identified in "The Shot" (written in 1830, published in 1831):
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Пробегая письмо, глаза его сверкали.
His eye was brilliant while skimming through a letter. "The Shot," 67–34
(The subject of the gerund “skimming,” is “he,” but that of the main clause is “his eye.”)

Вы согласитесь, что, имея право выбрать оружие, жизнь его была в моих руках, а моя почти безопасна:
You’d admit, too, that because I had the right to choose a weapon, his life was in my hands and my life was almost safe. "The Shot," 68–26 (The subject of the gerund “had” is “I,” but the subject of the main clause is “his life.”)

However, in Pushkin’s letters, memoranda, and memos on office work we can find examples of a disagreement between the subject of the gerund and that of the main clause. These examples are the obvious result of the syntactic influence of the gerund which was widely used in France at that time, because, like the other 19th century aristocrats, Pushkin was bilingual. He read original editions of French books and often wrote letters in French. On the other hand, he probably believed that such a construction deviated from a certain “model” of Russian he had defined. Therefore, he intentionally avoided its use in his literary works. When such constructions appear in his novels, they are probably either the result of a calculated effort to leave a trace of Gallicism or products of his subconscious. Would Pushkin have carelessly and unconsciously made such a mistake? It is extremely difficult to imagine that Pushkin created his literary works in the same manner as he wrote letters or made entries in his diary. Like a spice that is carefully added to a dish, the limited use of a linguistic material like Gallicisms is necessary in Pushkin’s prose.

II-3. Postposition of an adjective in relation to the noun that is modified

In modern Russian, adjectives are generally placed before nouns. By way of contrast, the occurrence of the postposition of the modifier, including an adjective, was more frequent in the late 18th century. The postposition of an adjective in relation to the noun occurs only in the following cases: when two
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or more adjectives modify the noun at the same time; when a phrase including an adjective is a complement; when an adjective also limits the sense; when an adjective is placed at the end of a sentence; when an adjective indicates an alias, an honorific or a title; when the adjective indicates possession; or when the positions of the subject and the predicate are reversed\(^5\). In the early 19th century it was standard particularly in the case of an adjective that indicated possession. If, in the above cases, the adjective was not placed after the noun, this then resulted in an additional emphasis or the conveying of a special nuance.

In the beginning of the 19th century, the preposition of the adjective became prescriptive. Therefore, employing adjective postposition became synonymous with a splendid and beautiful style—a style that “is not neutral,” and contained significant overtones like the language used in poem.

There are also some examples that suggest that the word order in Karamzin’s works was adopted by Pushkin in order to ensure the postposition of an adjective in relation to a noun\(^6\). If he copied Karamzin intentionally, the possibility of the existence of Gallicisms is inevitably higher. However, throughout Pushkin’s prose such examples are seldom to be found\(^7\) except for in quotations that make use of old phrasing. For example, in his three works “The Tales of the Late Ivan Petrovich Belkin,” “The Queen of Spades,” and “The Blackamoor of Peter the Great,” there are a total of 2,610 adjectives, but only about 0.5% of these examples exhibit a postposition of the adjectives that modify the noun. Moreover, in most of them the adjective indicates an honorific, a title, or a place. Examples of this are provided below.

II-3-A. When an adjective indicates an honorific or a title

В числе молодых людей, отправленных Петром Великим в чужие края для приобретения сведений, необходимых государству преобразованному, находился его крестник, арап Ибрагим. Pyotr’s godchild, black Ibrahim was among the youths who were dispatched overseas for acquisition of the knowledge that a state after reform should have, by an order of Pyotr the great emperor, too. “The Blackamoor of Peter the Great,” 3–5
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II-3-B. When an adjective indicates the name of a place

— Не знаю-с, а на меня так уж слишком смотрел, да и на Таню, приказчикову дочь, тоже; да и на Пашу колбинскую, да, грех сказать, никого не обидел, такой баловник!
“I don’t know. He saw to it that I was taken good care of, along with Tanya, the butler’s daughter, and a Pasha of Corbino village. It was the talk which was a crime, but he evaded no one’s intention. He really was a slyboots.” “An Amateur Peasant Girl,” 112–35

II-3-C. An example of the predicative usage of an adjective

Погода несносная, дорога скверная, ямщик упрямый, лошади не везут — а виноват смотритель.
The weather is unbearable, the way is bad, the coachman is stubborn, the horse isn’t developed... a stationmaster has the crime. “The Stationmaster,” 97–18

II-3-D. Examples wherein more than one adjective is used.

In such cases, the construction is also considered a Gallicism.

Граф приблизился ко мне с видом открытым и дружелюбным;
A count approached me in the state opened up, and seemed familiar. “The Shot,” 71–36

Он казался нрава тихого и скромного, но молва уверяла, что некогда был он ужасным повесою, и это не вредило ему во мнении Марьи Гавриловны, которая...
He seemed to be quiet and be of modest nature, but it is said that in the past he had once been a terrible bully but this rumor did not affect Maria Gavrilovna’s feeling towards him, who... “The Snowstorm,” 84–9
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Gallicisms are more frequent in “The Blackamoor of Peter the Great” than in Pushkin’s other works. We must recognize that “The Blackamoor of Peter the Great” is an incomplete novel which is set during the time when Pushkin’s great-grandfather General Gannival — a favorite of the great Emperor Pyotr — was young. In those days, Russia was greatly influenced by European culture. So, in this novel, there are many archaic European expressions and loan or translated-loan words and phrases from European languages. Thus, the postposition of adjectives in this novel can be regarded as Gallicisms. Several examples are provided below:

Что ни говори, а любовь без надежд и требований трогает сердце женское вернее всех расчетов обольщения.
The love which does not has hope and a wish by far the most changes woman’s feelings more certainly than plottings of all temptations. “The Blackamoor of Peter the Great,” 5–31

Гости съезжались с женами и дочерью, наконец освобожденными от затворничества домашнего указами государя и собственным его примером.
Visitors gathered with their wives and daughters who became free from home retirement life at last by His Majesty’s order and his own instance. “The Blackamoor of Peter the Great,” 19–33

Ибрагим был бы очень рад избавиться, но ассамблея была дело должностное, и государь строго требовал присутствия своих приближенных.
Ibragimov would have been happy to escape if it was possible, but attendance at a ball is an obligatory service, and His Highness strictly requested his retinue to be there. “The Blackamoor of Peter the Great,” 15–23

Барыни пожилые старались хитро сочетать новый образ одежды с гонимою стариною: чепцы сбивались на соболью шапочку царицы Натальи Кирилловны, а робронды и мантильи как-то напоминали сарафан и душегрейку.
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Elderly ladies were skillfully making an effort in order to make the old items poured into the fashion harmonize with the style of the new costume. The lady’s hat was similar to a sable cap of the empress Nataliya Kirilovna, and a chief mantle and a shawl made them think of sarafan and of a sleeveless vest. “The Blackamoor of Peter the Great,” 16–19

III. Conclusions

Three types of Gallicism have been analyzed above: (1) the frequent use of a passive construction “быть + a short form of a past passive participle”, (2) disagreement between the subject of a gerund and the subject of a main clause and (3) the postposition of an adjective in relation to the noun which it modifies.

Pushkin belonged to a generation of writers that had taken Karamzin as a model and had begun to create literature. Furthermore, Pushkin himself was bilingual, with a knowledge of both French and Russian.

He is often considered the father of the “standard Russian language.” However, it would be more accurate to say that posterity made an example of Pushkin’s language when the “standard Russian language” was established. In other words, when a normative style was being defined, Pushkin’s language was selected as the “standard Russian language.”

Further, for convenience, references have been made to “Pushkin’s language” in this thesis; however, Pushkin’s poetry, novels, and critical essays are extremely varied, and every work possesses a colorful style that is different from the others. For example, in “Boris Godunov” (written in 1825, published in 1830), shades of the Church Slavonic are abundant while in “The Queen of Spades” (written in 1833, published in 1834), deep-rooted Gallicism can be observed. That is to say, the linguistic phenomenon of Gallicism can not be seen in every Pushkin novel. In some works Gallicisms are frequently used, and in others they are not. Furthermore, a paragraph in one work may exhibit several instances of Gallicisms, but another paragraph in the same work may not possess a single Gallicism. This would appear to imply that Pushkin intentionally employed Gallicisms as a means of expression.

The use of Gallicisms is a “deviation” from the “neutral” and standard Russian language. Since this “deviation” occurs only in a selected context, it is effective
as a mean of expression. Needless to say, during those days, different authors adopted different styles that were variants of “neutral Russian,” because “neutral Russian” had not been formed yet. Languages of the other European countries, not only of France, also influenced Russian, and such influences were often recognized as Gallicisms, because European languages made Russians feel the advance of their own culture. Strictly speaking, such expressions cannot be regarded as “Gallicisms,” but writers probably chose them as Gallicisms or used them as a substitution for Gallicisms. Therefore, when we debate whether the Russian word “обстоятельство” is borrowed from the French “circumstance” or the German “Umstand,” we must reserve judgment as to whether it is a Gallicism or not.

In this thesis, when a word that has not been strictly influenced by French is used as an intended Gallicism, it may be also considered a Gallicism.

Pushkin did not use Gallicisms as a means to establish a standard written language. He used them as a means of expression to enhance his colorful style. Rather than suggest that several elements of the Russian were integrated into his language and it was accepted by the entire Russian hierarchy, we should say that Pushkin’s language shaped various styles which could then be used by various hierarchies, and in various genres. And Pushkin’s style made the Russian language much more expressive and colorful.

While authors in Karamzin’s and Shishkov’s circles aimed at stylistic equalization, Pushkin refused to limit his work to only one style. However, it should be noted that Pushkin was a member of the Karamzin group, and in the early years of his writing career, he attempted to write in a unified, simple and expressive style, but later, he criticized this approach and aimed to employ new and various styles.

Though he was a poet, he created not a poetic style, but an original prosaic system independent of poetry. When he created prose, elements of all languages, including Gallicisms, were required to ensure brevity, multitudinoussness, color, variety, accuracy and precision of expression. Pushkin used all the legacies of past Russian; the elements of the Old Church Slavonic, the slang of the people, everyday speech, the language of aristocrats, and Gallicisms, as indicated above. However, Pushkin did not intend to integrate these styles and elements.

The essential structure and the natural style of the novel led Pushkin to the usage of such varied elements. The artistry of any given work is proportional to
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the quality of the style and the linguistic material. In other words, choices of style and of linguistic material are inherently and instinctively made for the purpose of artistry. However, Pushkin and the other writers of his time had to invent a new expressive syntactic structure in order to use that linguistic material suitably. Pushkin did not intend to “integrate several elements of the Russian” or to “complete a standard language” but to borrow various syntactic structures — Gallicisms among them — as a means of expression.

Notes.

1. For example, it includes the following studies: Б.А.Успенский Из истории русского литературного языка XVIII- начала XIX века. Языковая программа Карамзина и ее исторические корни. М., 1985
   В.В.Виноградов Очерки по истории русского литературного языка XVIII-XIX веков М., 1982
2. Refer to the following for details:
   Etsuko Kaneko “About Gallicisms in Russian in about 1800.” Russian study No.13, 2000
3. В.М.Живов Язык и культура в России XVIII века М., 1996
   В.Г.Гак «Язык Пушкина и французский язык» ВЯ 2000 №2, Р.79-89. М.
5. There are no established theories in this regard, but the following document is helpful.
   В.Д.Левин Очерк стилистики русского литературного языка конца XVIII- начала XIX века. Лексика М., 1964
   Г.О.Винокур Русский язык – Исторический очерк М., 1945
6. Original quotations from Pushkin’s works have been taken from the academy edition of the complete works of Pushkin:
   А.С.Пушкин Полное собрание сочинений. Академи Наук XXX. Л.,1979
8. В.Г.Гак Сравнительная типология французского и русского языков М., 1983
9. For example, it includes the following document:
   В.Г.Гак Сравнительная типология французского и русского языков М., 1983
   И.Н.Кузнецова Практический курс сопоставительной грамматики русского и французского языков М., 1987
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