

# Plug-In Constructions as Means of Expressing Modus' Meanings in Fiction Discourse

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## Abstract

The article is dedicated to the research of the means of expressing modus meanings in fiction discourse, particularly, plug-in constructions. A synopsis of scientific sources of this problem is based on the realization of an explanatory principle. The purpose of this article is to observe the plug-in constructions expressing an author's modality to the provided information. As a result of the actual material analysis, the classification of plug-in construction: caused by the context and not caused by the context as well as their subtypes. The plug-ins explain/supplement/concretize the content of any historical event/fact/person/thing; represent important information in the structure of sentence/complex syntactic unit; reflect internal state of the narrator/character; show an individual author's style. To illustrate each type

of plug-ins there are given examples from fiction works of Russian-speaking writers of Kazakhstan.

**Keywords:** plug-in constructions, modus, dictum, modus meanings, art discourse.

## Introduction

It is known that plug-in constructions by their content and structure are very rich. They help disclosure of the expounded fact, events, introduce information about the object or a person, enclosed in the sentence, and also express the subject of the complex syntactic unity, the paragraph, the chapter and sometimes even all composition. The foreignness of plug-in constructions as a part of sentences gets the express not only in the content and structure but in the intonation. By their structure, plug-ins are practically unlimited: from a word or a combination of words to sentences of various kinds and types and up to more complicated syntactic units. The position of these units in the interposition and the postposition of the main sentence is usual and a position in the preposition is excluded. Let's refer to the world literature that concerns this question.

In the Grammar of Russian language, the plug-in constructions are called introductory syntactic formations of an objective explaining type that complement, develop and argue the content of the main sentence, constructions of the modal introductory type just introductory.

For a long time introductory and plug-in sentences did not differ, they mixed. Many types of research of such scientists as V.V. Vinogradov, N.Y. Shvedova, A.B. Shapiro, Y.M. Galkina-Fedorchuk, A.N. Gvozdev, F.I. Buslaiev, V.A.

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Itskovich, D.E. Rosenthal and M.A. Telenkova, N.M. Shanskiy, E.P. Sedun, V.P. Barchunov and others were precise and deepened main thesis of this question, made new conclusions about the structure and functions of “introductory” unities (among which plug-ins are), justified the point of view about isolating from them plug-in constructions (Shapiro A.B., Anikin A.I., 1975; D.E. Rosenthal etc.). Really, between introductory and plug-ins a lot of much in common. However, there are a number of principal differences, let’s stop on them. Introductory constructions and plug-ins differ in functional semantical relation. Those and others, being “plug-in” in the sentence, sort with the content of the main part of its or any component and express additional information. Their semantical difference expresses in next: in the dependence and limited typification of introductory constructions and in the independency and diversity of the plug-in construction semantics.

The main function of introductory unities (introductory words, collocations, and sentences) consist in transmitting of different meanings of the subjective modality, that the author of speech set as the attitude of the sentence’s content to reality from the side of its reliability/unreliability. Moreover, they express meanings, adjacent to modal: the information source, the emotional mark, the sequence of facts etc. The plug-in constructions transmit semantically unlimited circle of information (including modal), additional to the content of the sentence’s main part or any component. This information in a live and unprepared speech wasn’t supposed to transfer, came “to mind” during the speech transfer process, so their content doesn’t correspond in the syntactic structure of the specific sentence and become possible only by means of plug-in construction. Sometimes the author uses them advisedly, often with the view of the actualization of the very important information, which would be inconspicuous in non-plug-in form. The connection of these constructions with the actual sentence partition tasks. Such plug-ins, according to A.I. Anikin, correlate not only with “one singly taken

sentence but with a wider context, casting light on any element of its content of style”.

Sometimes it’s noticed that unlike introductory constructions, plug-ins are following messages of “purely objective character”. But some introductory unities inheres this objectivity quality (for example: as scientists/elder claim), in the same time, plug-in could possess subjective character (she was sure about this). There is an opinion that plug-in sentences do not serve for express modal meanings of the main sentence, do not express the attitude of a speaker to a thought, do not indicate the source, do not transfer the marks. It’s difficult to agree.

Among different plug-in functions in the linguistics, the modal function is distinguished. L.P. Grigorieva claims that plug-in constructions, from one side, serve as elucidation, clarification, addition to what was said in the main part of the sentence, from the other – sometimes they are means of author’s thoughts expression, that are directly or indirectly related with common sentence content, the chapter or whole work. Corresponding, in structural formalization, all sentence’s kinds and types of Russian language, plug-ins represent particular syntactic speech unit, which particularity is determined by its position in common sentence’s formation, sometimes “destroying” a logical order of a thought exposition with particular allotted intonation, wherewith plug-in construction “independency” is noticed towards all statement. Similar plug-in construction mark is given by A.N. Gvozdev, who notes, that by its content plug-in proposals are diverse and conclude various messages that help to understand of the main sentence. By sentence reconstruction, they could become independent proposals. But, in our opinion, it isn’t observed in all situations. A tonal wholeness of the main sentence saves itself by plug-in including and prolapses. It marks an introductory plug-in construction intonation in the proposal structure (in writing stands out with brackets) and the including intonation (in writing stands out with a dash).

The development of the question of introductory and plug-in construction continues. During the last

decade of XX century and in the beginning of XXI century there appeared various works, which enlightens this problem from different positions (T.G. Vinokur, V.A. Shaimiev, E.N. Artemenko, S.A. Gosteeva, L.P. Grigorieva, G.G. Infantova, G.A. Zolotova, L.K. Dmitrieva, M.V. Liapon, A.A. Melnikova, I.A. Starovoitova, O.V. Merkusheva, A.P. Zagoruiko and others). The sentence structure is considered as a result of a difficult cooperation of communicative and constructive aspects, précising the essence of parenthesis phenomenon (introduction, insert of any elements). Plug-in constructions in the artistic discourse are analyzing from the side of its syntactic structure, with regard to the actual sentence's partition, particularities of graphic plug-in formalization are determinating, its text-forming role is revealing, plug-in functions are considering, meaning shades, introduced in the sentence, are exploring (Melnikova A.A., 2000; Starovoitova I.A., 2000; Merkusheva O.V., 2002; Zagoruiko A.P., 2004).

There is an interesting thought that plug-in constructions are one of a peculiar instrument of author's "me" expression and that different event and time lines of an artistic text narration are consolidated. So, the article purpose is to observe how plug-in constructions express modus meanings in fiction discourse of the Russian-speaking writer (of Kazakh nationality). The pieces of art of Kazakh writers A. Alimzhanov (*The return of the teacher*, 1983; *The Makhabet's arrow*, 1979; *The Messenger*, 1977; *The Otrar souvenir*, 1966; *The people's road*, 1987), B. Dzhandarbekov (*Tomiris*, 1982), A. Zhaksylykov served as the research object.

### Materials and Methods

The research purpose determined the work's methods and reception choice. During the analysis the scientific description method was accepted as the main one, that includes the systematization and the theoretical comprehension of this problematic's available literature, observing and studying, the analysis and the classification of plug-in constructions and their interpretation for the full

description of the considered problem in the aspect of new scientific paradigms there were used not only traditional taxonomic approaches to language factors analysis, the description-explanation that realize modern principle of the explanatory. For the revealing of modus meanings explications means based on specific actual material (pieces of art of the Russian-speaking writers of Kazakhstan) and the definition of their logical meaning relationships comparative, collation and transformation methods were applied. Moreover, the linguistic analysis in combination with structural-semantic, component, emotive and other analysis types was implemented.

### *Plug-in constructions as means of expressing modus meanings in fiction discourse of a bilingual writer*

The problem's formulation. The appeal to the specific material of writer's compositions gives the opportunity to limit with structural-semantic peculiarities studying of separate types of sentences that simultaneously perform informative and artistic-figurative roles, and reveal regularities of plug-in constructions functioning in narrator/author speech and characters' speech. In this part of the work we use the terms "inserts" and "plug-in constructions" as synonyms and consider the position of the wide comprehension of plug-in constructions.

The methods of the introduction of plug-in constructions in fiction discourse – in the author's speech and the composition characters' speech – have a lot in common by different writers, but also individual-author's peculiarities. For creating an objective picture of the world and the real sphere of characters' activity, for more precise and understandable image writer need to introduce in fiction discourse (historical type) links, historical references, historical facts, and denominations. In such cases the historical novel's author has a difficult assigned task: do not move on historical chronicle style. Therefore, the writer needs to introduce plug-in constructions so that introduced archaisms, toponyms, historical information and other diachronic markers were explained directly in the course of the narrative. Exactly this artistic by

its nature installation allows explicate and motivate a subjective start in an artistic (figurative) manner of any writer. The last circumstance (subjective, individual-author's) is inevitably connected, in its turn, with ethnocultural, psycholinguistic nature of word's artist, including dictum-modus level, in which artistic personality of a Russian-speaking author, who scoops figurative resources not only in language he speaks/creates but in genetically inherent language (in this case Kazakh language) can be open up fully.

## Results

The plug-in research in bilingual writer's fiction discourse revealed that such lingual means are widely represented in author's and characters' speech. Such usage speaks that author; firstly, aims to give the narrative real linguistic concordance to described events of bygone times. "Live" author's image role is peeped here, cementing all speech types in this or another work together. Secondly, the writer follows the narrative principles in the spirit of Orient traditions. Thirdly, the author creates the character's speech based on the Kazakh language, not Russian, hence the particularities of the speech formation of one or another actor, the Kazakh native speaker. Let's try to show this on specific examples.

The analysis of the actual material allowed us to distinguish two main kinds of plug-in units: (1) plug-in constructions of contextually conditioned type and (2) plug-in constructions of contextually non-conditioned type.

1. Plug-in constructions of contextually conditioned type. It's known that the author's narrative in any piece of art consists of two speech types – author's itself and character's. Due to this, we distinguish plug-in constructions, represented, firstly, in author's speech (1.1) and, secondly, plug-in constructions, represented in character's speech (1.2).

1.1. Plug-in constructions, represented in author's speech. Plug-in constructions in author's speech – the narrator's speech and in open author's "word" – are considered from the point of view of

its structure and content. So, from the point of view of the structure in bilingual writer fiction discourse plug-ins are separated into two groups – plug-ins, which relates to all sentence content, and plug-ins, that relates to a certain component of the main sentence.

The observations revealed, that plug-ins, represented with a word or a word combination in narrator speech, close to author's image, is used widely. The main function is the explanation, the elaboration of whole sentence's content. It could be the designation of gender, family relationship, age, it means such information that seems to be essential for the mentality of the Kazakh nationality representative and is often motivated with a social arrangement, customs, folk's traditions, it means constitutes the world's national picture of the word's artist.

Thoughts jumped from one to another. He remembered that all his tribesmen – kopchaks and konyratsm – often called themselves not by their name, but simply "kassack" (Alimzhanov A., 1983).

In given example, the plug-in, represented with homogeneous members of a sentence with the alliance and explains what was said in the main sentence. The plug-in construction is situated in the interposition of a sentence, are allocated with dash sign from both sides. As is known, a dash needs a longer break in speech, consequently, in this way the author emphasizes attention on the plug-in, that accent the importance of given information.

The plug-in in the form of a chain of homogeneous word combinations added one to another with coordinative alliance and transfer internal character's condition of A. Alimzhanov novel "The Makhambet's arrow" – young composer-musician Kurmangazy:

Everything that happened today – sorrow for the victims and the joy of the first victory and thought about words of deceased Aldiyar – everything got over today created a new song of Kurmangazy (Alimzhanov A., 1983, p. 161).

In the bilingual writer fiction discourse, there was revealed the largest group of the words-plug-ins, called "words-inclusions", represented by

kazakhisms (Kopylenko M.M., Saina S.T., 1982; Akhmetzhanova Z.K., 2005). In realistic literature, different inclusions are used. They reflect more precisely the ambient reality and the time, in which the action is developing, their informative role appears brighter. Each inclusion affects “micro-emotionally” on a reader. According to researchers, with this purpose writers use next methods – realistic reproduction of the character’s idiolect, saturated with the bilingualism; character’s speech formation; direct influence on the reader by means of foreign language inclusions. Two functions are allocated here – coloristic and foreign language expression. Such purely linguistic approach to the interpretation of such actual material in bilingual writer’s piece of art corresponded well the science level in 80’s of XX century. From the positions of modern views, this material appears like the reflection of the Russian-speaking writer’s picture of the world, that represents own world view in the fiction discourse structure by dint of ethnolinguistically motivated methods. And then in his textual-discourse production, so-called kazakhisms are represented naturally, in the shape of words-inclusions that reflect significantly ethnical realities in the Kazakh nation life.

Among words-realities and inclusions in Russian artistic text belong not only kazakhisms themselves like *tostagan* (“wooden bowl for koumiss”), but, widely, *turkisms*, known in Russian language until contacts with the Kazakh language and independently from such contacts – *baryr*, *djigit*, *mazar*, *kazan*, *allah* etc, but also *arabisms*, *iranisms*, penetrated through Turkic languages (Kopylenko M.M., Akhmetzhanova Z.K., 1990; Madiyeva G.B., 2003; Aubakirova G.T., 2004). So, in next fragments below designation on equivalents of words in Russian, that correspond words-inclusions, are contained in plug-in-footnotes. For example, to the words *mamyr*, *nauruz\** have footnotes: *nauruz\** – march; *mamyr\** – may:

In the early beginning of the month of *nauruz\**, when people are glad about first heat, first flowers...During this period all stallions – two-year-old and three-year-old – did not get over

terrible *dzhut*, but they were also weak because they were recently emasculated. Horses could not hold on steadfastly under the saddle, they were not ready to the battle – and in this time *dzhungar* hordes unexpectedly broke into the Kazakh land; In *Manai auls* (villages) heard of him from the first days of *mamyr\**...(Alimzhanov A., 1983, p. 11).

His events’ perception, his picture of the world, that reflect the knowledge of described events Russian-speaking writer transfer through the explanation, an addition to the content of the main sentence, that is realized with the whole sentence, included in it. For example:

To get across with his cavalry *Kir* ordered hack woods – impassable thickets were growing on the banks of *Syrdar* in the distant past – to build pontoon bridges (Alimzhanov A., 1987, p. 350).

This plug-in in the form of simple sentence, that is capable of existing independently, “brakes” logically rangy order of the narrative in that it’s retrospective by its content (were growing, in the distant past). But generally, it gives an illusion of the real situation that makes the use of the inclusion stylistically justified.

The function of the main sentence’s content explanation and elaboration perform not only whole complex sentences but their parts (for example, subordinate parts). For example:

It was the fifth month of the war when from *sarbaz* to *sarbaz*, from one hundred of militiamen to another; there was a news about brave and direct *batyr Zhanatai*, who, in presence of gray *viziers* and greedy *sultans*, popularly called *khan Bolat* a whiny woman and a coward boar, unworthy to

Consider himself as a son of the Great *Tauke-Khan*, and demanded that he – if he considers himself as the lord of Great Horde, if he wants to save his title of the Elder Khan of all three Hordes, - needs to call on the folk to unite in front of a face of Great Enemy (Alimzhanov A., 1983, pp. 12-13).

In this fragment the writer uses a uniform clause of condition with the subordinating conjunction “if” that helps him, in our opinion, express the flatness in *batyr Zhanatay* statements, speaking on behalf of the people, brought to the importance with discords and strifes between families. Such

“plebs” state was convenient for privileged upper ten – “aksuek” (literally: “white-boned” notables), especially profitably for conquerors. The Kazakhia’s destiny was in danger, and at that time gutless khan Bolat, the son of the Great Tauke khan is holding up, “let the events take their course”.

The plug-in constructions of this type are introduced in the form of separate proposals or their parts that formally could be easily skipped without violating the semantics and main proposal/narrative structure. But in the semantic relation, they are important as bilingual writer fiction discourse elements, as additional information is explicated through them, significant from point of view of the content and bearing modus meanings, important exactly in the discourse speech production. Compare:

She (Tomiris – our clarification) acquired, despite the leaders’ resistance, a heavy cavalry like savromatian and khorezmian cataphracts, by dressing in armor not only a horseman but his horse and by replacing lightweight, short sakhian spears by heavy and long – savromatian. In future history of sakhian tribes, this cavalry will play a big role (Dzhandarbekov B., 1982, p. 83).

In highlighted sentence, the author unobtrusively estimates this information from the position of the modernity, necessary for the versed reader.

The plug-in construction could be represented with complex sentences in footnotes (inserts-footnotes). The inserts-footnotes, by clarifying the reliability of given facts, serve for accenting a reader’s attention on expounding fact and his assessment of the position of the modernity. So, for example, A. Alimzhamov in his novel “Makhambet’s arrow” narrates about the Kazakh’s nation genuine defender Makhambet Utemisov dying. The archive and archeological research information, given in a footnote, that concerns the circumstances of the rebel writer Makhambet death, expand the reader’s purview, enhance the civil indignation feeling as he dies not because of the conqueror, the enemy, not from kafirs, but because of his tribesmen.

In this moment Ikhlas rushed with a knife on Makhambet. The poet succeeded in punch out the knife and throw Ikhlas. But three guys hanged on him. The poet pressed down the cornet with a heel, by near breaking his ridge, and with screams: “I’m not giving up alive!” – by trying to flig of three guys. One of them got a spill, but another held on in his hands. Somebody stroke in the stomach Makbal, who was trying to help her husband. Zhusup Uteulin broke into the yurt with a dagger in his hand and strokes a blow from the back. Makhambet got a spill, covered with blood. Ikhlas got up and cut off the head with two strikes of the saber.

Additional information is given in the footnote:

This fact is confirmed not only by archive documents but by grave excavations and Makhambet skull researches, made by the anthropologist N.Z. Shayakhmetov (Alimzhanov A., 1983, p. 253).

Such footnote, in our opinion, helps the author concentrate the reader’s attention on this and leads to the idea: what can be worse, than such death?!

From the anthropology positions, the interest presents the fact that in the bilingual writer fiction discourse the largest plug-in construction group constituted the characters’ characteristics due to comparing them with heroes of the ancient epic and the modernity.

During the actual material analysis, we enlightened inserts-footnotes that characterize the artist of the word world picture by the designation on real personalities of the historical past, footnotes that explain fiction figures of the ancient literature etc. In fiction discourse characters’ speech, for example, of A. Alimzhanov is used not only historical personalities names of the Kazakh people but of the other people too. The modern reader will know who is Syrym Datov, Makhambet Utemisov, “The ginger Petrus”, Zeleli and Tauekel from footnotes, represented by the author. So, once, crossing a crowded market of Khiva, Makhambet with his djigits confronts with Kazakh captives. He decides to rid them, and in that moment and old captive reminds Makhambet about the duty to compatriots, that the poet must not hole up in an

alien town, in the town, where “holy Syrym” was killed. The name of Syrym, used in the character’s speech, doesn’t tell a modern reader anything. So the author’s plug-in is successfully interposed here, from which we find out about the leader of Kazakh rebels – Syrym Datov:

Saviors..., - the captive started to creak his teeth. – The Kazakh poet is a golden eagle in verses but actually is a raven. He found a shelter in Khiva, that killed holy Syrym\*...

It’s remarked in the footnote: \*Syrym Datov (Dat uly) is a leader of Kazakh rebels of Youngest Horde. He was killed in 1801 (Alimzhanov A., 1983, p. 24).

Besides presented short historical references, that bring additional and explaining information to the main narrative, the proposal can be represented in function of the plug-in construction, structurally and semantically independent, inside the main proposal in the text. So, the plug-in in batyr Sanyrak’s speech (Tole, Kazybek, and Ayteke – three supreme biys of three hordes), at the first sight, may seem excessive as the conversation is among people of the same nationality – Kazakhs and all of them are aware, who are Tole, Kazybek and Ayteke. So, for example, A. Alimzhanov could submit this information as a separate proposal, wishing to enlighten this information only, without complicating the key. But, in our view, the introducing of this plug-in construction is included in the actualization of the idea importance – about the Kazakh nation reunification, and in this moment it’s necessary to remind each listening about the huge power of the three supreme biys of three hordes authority and their decision’s power. And it is achieved with plug-in constructions, which explicate the modus meaning that is laid and provided by the author. Compare:

I heard, that the best Kazakh blacksmiths from all hordes met in Karakatau and they are forging aldaspans (swords) and multyks together... I heard that all three great elders – Tole, Kazybek and Ayteke – three supreme biys of three hordes – met in one aul (village) on the beach of Syrdarya (Alimzhanov A., 1983, p. 218).

As we see, it’s an individual-author’s approach in filing most important information, the particularity, which is characteristic for the bilingual writer language picture of the world, through the plug-in constructions of represented his people subnational factors.

2. Plug-in constructions of contextually non-conditioned type. In the bilingual writer’s fiction discourse contextually non-conditioned plug-in constructions follow the basic proposal but distinguish sharply with the content and with the form. Unlike the plug-in constructions of contextually conditioned type (which the main function is explaining-clarifying), these constructions introduce additional information of another idea – the modern view of the writer on the historical events of the Kazakh people past, their assessment of the position of the present.

The observations and the analysis of the actual material allowed us to enlighten conditionally next varieties of this plug-in construction type: (1) inserts, that introduce the information in the content from the author’s point of view, from the modernity’s point of view; (2) inserts, that express narrator’s/character’s mental state; (3) inserts, that introduce elements of the expression, the artistic fantasy etc. in author’s speech. We’ll bring the examples to illustrate.

(1) The inserts represent author’s side notes, they are introduced as separate proposals or their parts, that formally could be easily skipped without breaking the basic proposal content and structure. But semantically they are important as bilingual writer’s fiction discourse elements since additional information is explicated thought them, significant from the content point of view and bearing modus meanings, important in discourse language production. Compare:

And only holy elder, who was living in a hut of branches at the roadside in the Sikri village, that is located at the foot of the Rock Mountain, said last year, that in the last new moon before nauruz one of his shah wives (Akbar had two wives – princesses from Ambar and Marvar) give a birth to his son (Alimzhanov A., 1979, p. 161).

(2) Inserts are represented in the context of works in different ways – simple narrative proposals, direct speech, interrogative or exclamatory sentences, sentences-exclamations etc. Inserts of this type remind author's remarks, that are enlightened with the dash and by that need bigger pause (than it's possible with "brackets"), that provide increased attention to the sentence content and understanding of its essence.

Inserts-remarks are connected with the sentence due to words-clips: this, since, in this etc. Despite relative semantical independence and the formal isolation, plug-in constructions of this variety cannot be excluded from the sentence structure, as "live", "interested" writer's cooperation in an objective narrative creation and the transfer of the most significant, in writer's opinion, information is lost. The particularity of the individual-author's syllable of the Russian-speaking bilingual writer is hidden in that.

The plug-in construction of this type is especially interesting in the form of sentences-exclamations or interrogative sentences in the case of their using in author's speech:

All, that you can realize is the past, the present is only a moment, similar to the water, slipping through the fingers. The future gets lost in the suspense. It's difficult to understand that the existence is only a moment that it's completely elusive. Isn't it some kind of dreams – eternally elusive reality? (Zhaksylov, 2006, p. 101);

In the night, when he was sitting, closed his book's last page, silently looking in front of him, when the lamp burnt out, when the books and scrolls were laying in disorder on the floor, brought by his friends, before his departure to Otrar, when there was a silence around and a pleasant fatigue covered his body and he didn't want to talk and only a secret excitement – how will his friends accept his new work? – Filled his heart, the door opened, and a frightened servant entered the room (Alimzhanov A., 1983, p. 189).

So, the author, by wedging in the narrative speech proposals-exclamation (Creator! Allah forbid! How his friends will accept his new work?) creates the illusion of the internal commotion, fear,

character's expectation reality, it seems like the author himself in this or that moment of the description lives through adequate feeling and calls the reader's empathy. In other words, they become functionally significant and stylistically justified. Moreover, what is especially important for the bilingual writer's artistic method, the exclamations of such kind are very linguo-culturologically specific, because, as other explicators, described above, make an oriental coloring, by overlapping on the Russian-speaking fiction discourse and by transferring contaminating (non-homogeneous) the language picture of the world.

(3) inserts – the largest group in bilingual writer's fiction discourse. They introduce in author's narrative a special unique coloring, the metaphoric, the modus tonality; without these inserts, fiction discourse becomes faceless, "naked", dryish, resembling historical chronicle. These plug-ins are connected more closely with the basic sentence content, more precisely, with any of its components. In sentence structure, they combine the insert function and spread definition for expressing additional meaning and figurative shades. Compare:

On the edge of green valleys of Zhidel, close to Zhaik, crumbled Naryn sands – silent witnesses of the West Kazakh history (Alimzhanov A., 1979, p. 111);

A wary heat covered the land, the sun, as burning eye of the furious Allah, is looking from the depth of the sky. There is no such power that would force him to soften his anger, instill the tranquility in this earthly world – the world of the herbs, of the animals and of the birds, the world of the human. No clouds in the sky, no wind over the land (Alimzhanov A., 1977, p. 5).

As we can see, enlightened inserts-definitions express the bilingual writer's artistic perception of the environment. And this world, reflecting the artist of word perception represents a subjectivized picture of the world of the Russian-speaking writer, that perceives it from the orient civilization man's point of view, in which system he finds necessary forms and representations, explicating them in Russian.

**Conclusion**

So, plug-in constructions, by sharp enlightening in the proposal, in the text, semantically, structurally and tonally, adding, explaining the narrative main content, in the end point to the speech subject, express the speech particularities of the narrator, close to the author, that allows us consider them as one of the effective instruments of modus meanings expressing in fiction discourse.

The analysis of the plug-in constructions, referring to the content of whole sentence or a huge text allowed us make text conclusions: firstly, except for determination, explaining-clarifying function inserts exercise additional functions: analyze the most important information in texts, reflect characters', narrator's and author's mental state, and their logic, create a constitution, adequate to the imaginary and give the naturalness to the narrator's speech, language "mask of author's form, the same as characters' speech, point on the verity of described historical events etc.: secondly, in bilingual writer fiction discourse they are represented in the form of words or word combinations, homogeneous members, simple and complex sentences or their parts; thirdly, inserts in fiction discourse are stylistically motivated, so they exercise a text-creating role and, by their reanimation, the sentence/text content is "petering out", lose functional value, and, consequently, the particularity of the author's syllable.

In this way, such purposeful, skillful using of the plug-in constructions in fiction discourse (in particular in historical character works) reveals the Russian-speaking writer not only as an artistic man but as a representative of a certain ethnos, that knows well and estimates highly the history, the culture, manners, and traditions of own nation.

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