A LEXICAL ANALYSIS OF NIKOLAJ LESKOV'S PROSE

by

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B.A., University of Leiden, 1967

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTERS OF ARTS

in the Department
of
Slavonic Studies

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA
June, 1975
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ABSTRACT

The language in which Nikolaj S. Leskov wrote his prose is extremely complex. The writer's lexical material in particular is perceived by the reader as strikingly original and not entirely conforming to the literary standards prevalent in Leskov's time.

The aim of the present study is to identify and categorize lexical items in Leskov's vocabulary that have not been established in the Russian language other than in Leskov's usage. The discussion concentrates primarily on lexical innovations excerpted from Leskov's works. In order to give the reader a complete view of the intricate qualities of Leskov's language, some attention is devoted to the writer's use of stylistic devices. Included in the illustrative material are lexical items that, although not invented by Leskov, are nevertheless indicative of the writer's originality in utilizing the resources of the Russian lexicon.

Chapter I serves to introduce Leskov to the reader. Linguistic creativity is shown to be an organic part of Leskov's life. The distinctive qualities of his language are viewed against the background of the literary atmosphere of his time.
In chapter II the most important stylistic levels of Leskov's vocabulary are discussed. Lexical items from different stylistic strata illustrate the basic principle underlying Leskov's vocabulary selection.

Chapters III and IV are devoted to a detailed analysis of neologisms that occur in Leskov's works. The cited material is analyzed from the viewpoint of morphological structure. The investigation of the methods with which Leskov formed new words confirms the reader's intuition that the writer has adhered closely to the norms for derivation in the Russian language. The neologisms listed in chapter IV are discussed from the viewpoint of meaning. It is demonstrated that Leskov intentionally used semasiological devices in order to produce a comic effect upon the reader. The lexical items that belong to this category are shown to be essential means of expression for Leskov's intended narrative purposes.

Chapter V deals with foreign lexical elements in Leskov's usage. It is indicated that Leskov was in principle opposed to the introduction of words from foreign languages into the Russian lexicon. His disapproval of lexical borrowings is reflected in the numerous distortions of foreign words that appear in his vocabulary. It is also illustrated in this chapter that Leskov made use of morphemes from languages other than Russian to form invented words.
The cited examples point to the conclusion that the material upon which Leskov drew to enrich his vocabulary comes from a variety of sources. The neologisms that are investigated in the present study were created by Leskov in a conscious effort to make the speech of the characters who appear in his stories as vivid as possible.
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PREFACE

Lexical devices are a remarkable feature of Nikolaj Leskov's prose. From the beginning of his literary activity, critics and scholars have commented on the striking richness and complexity of his language. In matters of Russian vocabulary Leskov was a most inventive linguistic innovator. By making use of lexical material in a masterful way, he achieved a maximum of vividness of expression. The various sources that lend Leskov's vocabulary its originality and complexity merit detailed investigation.

The purpose of the present study is to establish and classify lexical items in Leskov's vocabulary that are perceptible to the reader as not current in the standard Russian language. The discussion primarily concentrates on lexical innovations in Leskov's works. In order to give the reader a rounded picture of the richness of Leskov's vocabulary, a discussion of several stylistic categories in Leskov's work is included in the analysis.

All examples in the present study are cited from stories found in N.S. Leskov, Sobranie Sočinenij v odin­nadcati tomak, Moskva, 1956-58, unless otherwise indicated.
Transliteration from Cyrillic follows the conventions specified in the Slavic and East European Journal (University of Wisconsin, Madison).

Words cited in phonemic transcription are written between slant lines. Phonetic transcription is within square brackets. Words cited from languages that use the Latin alphabet, including French, German and Latin, are rendered in the respective orthographies.
ABBREVIATIONS

adj. adjective
adv. adverb
fem. feminine
lit. literally
OR Old Russian
subst. substantive
ACKNOWLEDGEMENT

I am indebted to Professor Nicholas Poppe for his guidance and continual encouragement throughout the course of my research.
CHAPTER I

GENERAL OBSERVATIONS

Generations of critics have debated the artistic merits of Leskov's prose. Opinions expressed about the sometimes exceedingly intricate language in which his works are written range from the indignation of E. Andreević ("the shame of our literature and of our language")\(^1\) to the genuine delight of B. Ėjxenbaum ("timbres of a speech orchestra selected by a masterful composer").\(^2\) The conflicting nature of such statements indicates that Leskov's position in Russian literature is unusual. Most scholars agree that he is a rare and exuberant writer among the prosaists of the latter half of the nineteenth century.

Nikolaj S. Leskov (1831-1895), a native of the province of Orël, started his literary career as a journalist. His articles, published in periodicals, are based on his experiences during the years preceding his appearance before the public. In the course of his career as a journalist and writer he had the opportunity to become acquainted with many aspects of life and practically every class of Russian society. Extensive travel through remote parts of European and Asiatic Russia provided him with a store of factual material upon which he has drawn for his literary works throughout
his career. Much of his work is marked by documentary traits. He frequently made up a story from real incidents observed at first- or second-hand. A diversity of experiences and first-hand knowledge of Russian reality and its problems turned him into a literary nonconformist. His unconventional view of life makes itself readily felt in his works.

From journalism he passed to the writing of novels and short stories. Leskov's earlier novels are generally not considered among his masterpieces. They are somewhat rambling and discursive, and at present are deservedly forgotten. Leskov himself was dissatisfied with his novels. A. Ansberg notes that the creation of a logical and flawless structure necessary in a novel was not Leskov's forte as a writer. His special talent could best express itself in genres and forms other than the novel.

He subsequently created a series of characteristically Leskovian narrative forms that made him seem an eccentric figure among the writers of his time. The first person story became his favourite narrative form, in which he created some of his best works. His most exuberant and original stories were written during the eighties. The technique at which Leskov has shown himself such a master that it became almost his private preserve in the Russian literature is the skaz. This is a form of narrative prose in which the author tells a story through a stylized narrator. Leskov has fully cultivated
this narrative technique. Versatility of style and content is combined with a superlative narrative gift.

Leskov's success with the reading public was considerable. This was in large measure due to the entertainment value of his work. The tone in many of his stories is genuinely merry. One of the main traits of Leskov's stories is their rapid action. The narratives are frequently descriptions of picaresque adventures. A recurrent motif is that of the simple-minded person who is confronted with extraordinary situations, or who tells about people from a milieu unknown to him, expressing fanciful ideas about the world that lies beyond his limited circle of experience. Leskov's characters come to life through their speech. His favourite means of characterization is through a series of anecdotes, usually told in a picturesque language. Leskov makes his characters convincing by making them appear just a little ridiculous, both in their actions and in their speech. The peculiar speech they use is above all a vehicle of parody and irony. Although this language was appreciated by ordinary Russian readers, whose minds were uninfluenced by the prescriptive standards of the critics, the latter neglected him and many even considered his stories ludicrous.

The original and exuberant style of Leskov's stories is noticeably different from the unobtrusive standard literary style characteristic of the main stream of nineteenth
century Russian realism. D.S. Mirsky mentions that while Leskov's contemporaries employed a level and even style, avoiding anything too striking, Leskov avidly absorbed every unexpected and picturesque idiom. Numerous forms of dialectal and professional speech and every kind of colloquial language were welcome to his pages. His love of anecdotes and word play manifests itself in comic distortions of Russian and foreign words and in puns created on the pattern of popular etymology. This was quite contrary to the traditions of Russian fiction and consequently it induced some critics of Leskov's time to regard him as a mere jester.

It has since been recognized that Leskov's ingenious handling of diverse lexical resources has a more erudite basis than that of mere jesting. His language contains a wealth of folk expressions and proverbs and also Church Slavonic linguistic forms. His creative use of language is not only thoroughly artistic but also evidences knowledge of philological matters. Ansberg notes that Leskov was a voracious reader of dictionaries and encyclopaedias and that he collected old books and manuscripts. Leskov's writings were to some extent influenced by the lexicographer V.I. Dal'. Ejxenbaum speaks of Leskov's "artistic philologism" that the writer used as a masterly device for stylization.

Few evaluative statements by Leskov's contemporaries indicate a proper understanding of his artistic use of language.
Many of his works were criticized in his lifetime for excessive stylistic mannerisms. The literary critic M. Protopopov even devoted an article to Leskov which he entitled Bol'noj talent ('A sick talent') and in which Leskov was accused of causing harm to the Russian language. Most critics of Leskov's time expressed an unfavourable opinion of what one of the critics called his exaggerated, grotesque torturing of not only foreign, but Russian words as well. Among Leskov's great contemporaries F. Dostoevskij commented on the writer's lack of restraint which may lead to an untruthful representation of reality, and L. Tolstoj cautioned Leskov against an excessive use of stylistic oddities. In Tolstoj's words, there is an exuberance of images, colours and characteristic expressions in Leskov's prose which intoxicates and leads the reader astray. It is evident that Leskov during his lifetime was regarded by most critics as a writer who was not able to keep his expressive talents within bounds.

Not until the beginning of the twentieth century did Leskov's work begin to receive due recognition. M. Gor'kij was among the first to speak of Leskov's great artistic talent as a writer, even naming him side by side with Tolstoj and Dostoevskij. It is from Gor'kij that the well-known epithet volšebnik slova ('sorcerer of the word') in reference to Leskov originates. The Russian Formalists, with their alertness to all devices of stylization, were attracted to the narrative forms of Leskov's prose and praised the novelty of his in-
tricate literary style. 18

It is obvious that speech for Leskov was an important device for artistic creativity. The Russian realists advocated soberness of language and considered literary art as a representation of ideas, where language was only a vehicle for a rendition of reality. For Leskov the basic aesthetic requirement for a literary work was a thorough knowledge of its medium combined with vividness and expressivity. Leskov's artistic premises and his convictions of the rights and duties of a writer are clearly expounded by him in the following statement:

In order to think picturesquely and write that way, a writer must make each one of his characters use the language appropriate to his position ... The setting of the voice \[postanovka golosa\] consists in the writer's ability to master the voice and the speech of his character ... For myself I have tried to develop this ability ... All of us, my characters and I myself, have our own voices. In each of us they are pitched correctly or at least carefully ... To accomplish this is not only a matter of talent, but of enormous labour. Man lives by words, and one must know what words each of us will use at what moments in his psychological life ... This colloquial, banal, florid language in which many pages of my work are written was not invented by me, but overheard from the peasant, the semi-intellectual, the fine talkers ... 19

... For many years I have attentively listened to the accent and pronunciation of Russians from various social milieus. In my works they speak in their own way and not in the literary way. It is harder for a writer to acquire the language, the living speech, of the man in the street than to acquire bookish language. That is why we have very few artists of the spoken word, i.e. artists who have full control of the living rather than the literary speech. 20

This passage shows that Leskov himself was aware that
individualization of speech was one of his artistic achievements. It largely accounts for the distinctive qualities of his language. His subtle mastery of the medium of his art characterizes him as an author who had a unique perception of language as a creative device.
REFERENCES TO CHAPTER I


6 Ibid., p. 53


8 Mirsky, op. cit., p. 315.

9 Ibid., p. 315
10 Ansberg, op. cit., p. 55.


18 Ansberg even mentions Leskov as a precursor of the futurist poet V. Xlebnikov. See Ansberg, op. cit., p. 55.

CHAPTER II

STYLISTIC LEVELS

The language of Leskov's prose is distinguished by richness and versatility of style. Elements from various stylistic levels can be identified: the range of his language extends from substandard speech to highly elevated literary expressions. Leskov's vocabulary abounds in words taken from the idiom of diverse social milieus and in dialectisms. Rare lexical items and even words that in the nineteenth century were already obsolete can be encountered in Leskov's lexical material. By full exploitation of these heterogeneous lexical resources, Leskov has made the language of his stories abound in stylistic colourings.

In the majority of cases Leskov's utilization of lexical items that belong to different stylistic categories is a purposeful, artistically exploited device. This device manifests itself above all in what Russian critics refer to as Leskov's skaz. Ejzenbaum has defined skaz as a stylistically individualized inner narrative placed in the mouth of a fictional character and designed to produce the illusion of oral speech. In selecting lexical and syntactic features of the spoken language in the skaz, the author aims at reproduction of speech as it is actually spoken by the character.
Generally speaking, the technique of skaz allows the writer to employ in the inner narrative a style sharply distinct from his own literary prose. In his stories Leskov frequently chose a narrator with a simple background or limited understanding who uses his own peculiar spoken idiom. Thus the element of individualization, indispensable in a successful skaz, is especially apparent in the lexical material used by Leskov and largely accounts for the varieties in style encountered in his stories.

Most stories in which Leskov has made use of the skaz structurally correspond to frame-stories. The inner narrative, which is the skaz proper, is usually told in the first person by a narrator who is not identical with the author. The author himself appears only in the story-frame to prepare the reader to hear the narrative that follows. After the narrative has been concluded, the author reappears to comment on it. The author's style in most instances is strictly literary, whereas the style in which the narrator reports the events has been adapted to the narrator's speech. The style of the skaz fits not only the narrator but also the characters who appear in the story. If the narrator imitates the speech of the characters accurately, the narrative may contain features from diverse stylistic strata, depending on the social and cultural milieu of the characters. It is evident that the skaz offers wide stylistic possibilities and has only few limitations as regards the writer's selection.
of lexical material.

It is a generally known fact that Leskov considered the surface glitter of his language very important. He took great care to bring as much variety and colour into his vocabulary as possible. In employing his lexical material, Leskov was particularly intent on creating effects by contrast. For instance, vividness is achieved by the juxtaposition of words from different stylistic strata. Thus, in the phrase *vlasy kudrevaty* 'curly hair' (*Zapečatlennyj angel*, p. 327) the noun *vlasy* 'hair' is archaic, whereas the adjective *kudrevaty* 'curly' belongs to the colloquial stylistic sphere.

In a discussion of the style of *Polunoščniki*, H. McLean mentions that the interaction of contrasting stylistic strata in Leskov's vocabulary frequently produces humorous effects. The following sentence from *Polunoščniki* may illustrate this: 

"Vše, čto ja preterpela, značit, xin'ju pošlo 'Everything I had endured, then, has been in vain' (p. 165). The bookish and rhetorical verb *preterpet* 'to endure, suffer' is placed in incongruous proximity to the dialectal phrase *xin'ju pošlo* 'has been in vain'."

A contrasting effect can also be observed in the following reference by the narrator of *Polunoščniki* to the Biblical tale of Jacob and Esau: *Jakov ... pervoe vydajuščesja blagoslovenie sebe i scapal* 'Jacob ... snatched the first
outstanding blessing for himself' (p. 171). In this sentence there is a stylistic discrepancy between the markedly colloquial word *scapat* 'to snatch' and the context in which it is used by the speaker. Yet the expressive connotation of this colloquial expression accords with the narrator's usual speech.

Contrast in Leskov's vocabulary is brought about not only by the occurrence of colloquial lexical items in juxtaposition with literary expressions. Archaic and bookish words can also be encountered unexpectedly in passages that deal with everyday events. In his article on the style of *Polunoščniki*, McLean has drawn attention to the narrator's use of elevated and rhetorical expressions to describe even a farcical situation. He points out, for example, that the expressions *my nisproverglis* 'we tumbled down (lit., were overthrown)' and *my ... poverženy* 'we were ... thrown down (lit., smitten)' (*Polunoščniki*, p. 197) are strikingly misused by the narrator. She relates how three women, while eavesdropping, tumbled off an ironing board on which they were standing. The reader distinctly perceives a comic incongruity between the bookish words and the context in which they occur.

Stylistic incongruities of this type in many cases perform the function of parody in Leskov's stories. In using solemn language to describe such farcical events Leskov's purpose is to ridicule not only the narrator but also the events that are told.
Lexical items from contrasting stylistic strata are utilized by Leskov also for the formation of new lexical units, although such instances are few. To give an example, the expression vertoprax-čužezemec 'featherbrained foreigner' (Otbornoe zerno, p. 292), results from the juxtaposition of the colloquial word vertoprax 'featherbrain' and the bookish and somewhat archaic word čužezemec 'foreigner', instead of inostraneč. Such intentional stylistic contrasts illustrate once more Leskov's striving to make his vocabulary colourful by the selection of lexical material from different stylistic strata.

Vernacular elements

An important stylistic function in Leskov's prose is performed by the vernacular, the current daily speech of the people, that is not restricted by literary standards. Generally, a writer who strives for the effect of orality in his language will avoid words that are bookish or literary. In his works Leskov introduced many colloquial words (razgovorne slova) and words peculiar to substandard speech (prostorečne slova). Lexical items characteristic of the vernacular are utilized by Leskov as a stylistic device to create the illusion of oral speech.

Verbs comprise by far the largest category of col-
loquial elements in Leskov's vocabulary. They occur not only in the inner narrative of Leskov's stories, but also in passages other than reported speech, where the author relates the events. For example, W. Girke notes that among the most frequent colloquialisms in Leskov's vocabulary are *vidat' 'to see', used instead of *videt' id., and *vrat' 'to lie', instead of *lgat' id.  

Some further examples of colloquial verbs encountered in Leskov's stories include *boltat' 'to babble, twaddle' (Polunoščniki, p. 172); *lopat' 'to eat' (ibid., p. 140); *mykat' 'to live in misery' (ibid., p. 133); *namusorit' 'to litter' (ibid., p. 147); *okonfuzit' 'to embarrass' (LEVŠA, p. 29); *pomeret' 'to die', instead of *umeret' id. (occurs frequently); *potrafit' 'to please' (Polunoščniki, p. 140); *utixomorit' 'to calm' (ibid., p. 161); *xapat' 'to seize, snatch' (occurs frequently), and *zbelenit'sja 'to become enraged' (ibid., p. 180).

Nouns that belong to the stylistic category of colloquialisms also play a considerable role in Leskov's vocabulary. Some are pejorative, for example *kisljuka 'gloomy, ill-humoured person' (occurs frequently) and *zljuka 'angry, malicious person' (Polunoščniki, p. 146). Some colloquial nouns that occur in the stories are argot expressions, for instance *naduvala 'swindler, cheat' (Polunoščniki, p. 125) or *žox 'trickster' (ibid., p. 119).
Colloquial nouns for which other equivalent or cognate words are used in the literary language are used by Leskov to typify the speech of characters from lower social milieus. Such are exidna, used with the meaning 'malicious person' (Polunoščniki, p. 128), pljuxa 'slap in the face', instead of opleuxa id. (ibid., p. 159), and šebarša 'braggart' (occurs frequently).

A considerable number of colloquialisms that are found in Leskov's lexical material are adverbs. For example, the adverb šibko 'fast, rapidly' is frequently used by Leskov instead of bystro id. Other adverbs that occur in colloquial speech include oposlja 'afterwards', instead of posle id. (Jazvitel'nyi, p. 25); o xoč 'willingly, gladly' (Štopal'ščik, p. 100); strast' 'very much, greatly' (Polunoščniki, p. 137; Štopal'ščik, p. 95), and zdórovo 'well, good' (Ovcebyk, p. 62). Also the adverbial phrase takim manerom 'in this manner', instead of takim obrazom id., which frequently occurs in the texts, has a colloquial stylistic colouring.

To the category of lexical items that are characteristic of the vernacular belong certain particles and interjections. They promote the expressiveness of speech, and in literary works give the text a conversational tone. They occur repeatedly in Leskov's lexical material. Some of the most frequently encountered particles are deskat' 'it is said, they say', mol id., iš' 'see!', which expresses astonishment, and
the intensifying particle nu 'now!, come!' The latter two
particles are often used as interjections. Interjections such
as polnote 'say no more', t'fu, which expresses scorn, and
xljas' 'slap, bang', derived from xljaskat' 'to slap, hit',
also occur frequently.

Characteristic of colloquial speech, and extensively
used by Leskov, is the emphatic particle -to and also the
particle -ka, which expresses intent. To give an example,
pojdu-ka ja lučše 'I'd better go' occurs in the story Poluno-
noščniki (p. 169). Both -to and -ka are enclitic particles.

In addition to lexical items that are peculiar to
the vernacular, a writer may also employ morphological fea-
tures that lend speech a vernacular tone. Leskov often made
use of such morphological devices. Among these devices is the
formation of superlative adjectives with the prefix pre-, in-
stead of the suffix -ežiž/-ažiž, as for example prestražnyž
'very frightful', used instead of stražnežiž id. (Lepsa,
p. 38). Although the prefix pre- may as a rule be applied only
to adjectives and adverbs, Leskov occasionally applied it to
substantives. This peculiarity of vernacular speech can be
illustrated by such words as prepodolec 'very big scoundrel'
(Polunosočniki, p. 198) or prestražka 'great fear' (Zametki ne-
izvestnogo, p. 395).

In some instances Leskov intentionally employs un-
grammatical forms to typify the speech of some of the charac-
ters in his stories, for example the word *dvujami* occurs
instead of *dvumja*, the instrumental case of *dva* 'two' (*Leon,
dvoreckij syn*, p. 74). An example of ungrammatical speech is
also the phrase *ne pomoglosja* 'it was in vain, did not help',
instead of *ne pomoglo* id. (*Stopal'ščik*, p. 105). The speaker
has added to the latter word the particle *-sja*, even though
its use with *pomoč* 'to help' is contrary to the rules of
Russian grammar. A similar example is the plural form
*sveklov'ja* 'beets', from *svěkla* (*Leon, dvoreckij syn*, p. 68),
although this noun as a rule may occur only in the singular.
Such examples of ungrammatical speech are intended by Leskov
to demonstrate that the speaker's command of the literary
language is limited.

The use of dialects

Leskov drew freely upon the vocabulary of dialects. Many words that are characteristic of regional dialects are
found in his prose. Dialectisms predominate in the speech
of peasants or persons from the lower strata of the popula-
tion. Leskov pays close attention not only to lexical, but
also morphological and even phonetic features that are pecu-
liar to certain dialects in order to create the effect of oral
speech.
Many of Leskov's stories are set in the province of Orël and the adjacent areas. Leskov was born in Orël and visited this province frequently in his later life. Many lexical items from South Great Russian dialects, especially that spoken in the district of Orël, are present in his stories. The narrators of several stories come from that area, a fact which Leskov specifically mentions in the introduction to several of his narratives. For example, the narrator of Očarovannyj strannik states at the beginning of his story that he was born in Orël. In another passage Leskov emphasizes this fact by making the narrator explain to his listeners: "po-našemu, po-orlovski" 'as we say in Orël' (p. 425). In some of the narratives Leskov specifically mentions the district in which the stories take place, by such expressions as orlovskij kупец 'a merchant from Orël', or he brings the locale out in the title or subtitle of the story.

Some of the dialectisms that Leskov uses in his stories correspond closely to cognate words in the standard Russian language. Most of these dialectisms can without difficulty be understood by the average Russian reader. For example, noneča 'to-day, nowadays' or nonče id., which occur frequently in Leskov's narratives, are cognates of the standard Russian nynče id. Some examples of this category of dialectisms are boilo 'beating', instead of the standard Russian poboи id. (Levša, p. 53; Nesmertel'nyj Golovan, p. 382); the phrase žit' v dostače 'to live comfortably, be
well-to-do', instead of žit' v dostatke id. (Leon, dvorečkij syn, p. 71); okromja 'except', instead of krome id. (štopal'ščik, p. 104); suprotiv 'against', instead of protiv id. (Leon, dvorečkij syn, p. 73), and promeždu 'among, between', instead of meždu id., which occurs frequently.

However, many of the dialectisms that are used by Leskov are not intelligible to the average Russian reader. Such dialect words have no close cognates in the standard literary language. When employing these words, Leskov in many instances cites them in parentheses, for example in the phrase poslušnik (po-kievski: slimak) 'novice (in the dialect of Kiev: slimak)' (Meloči arxierejskoj žizni, p. 462). Occasionally Leskov even explains a dialect expression in a footnote to the text. For instance, he adds a footnote to the dialect expression pesni igrat': U nas ne govor.iat "pet' pesni", a "igrat' pesni". 'We don't say 'to sing a song', but 'to play a song'" (Žitie odnoj baby, p. 336).15

The use of such dialectisms by Leskov is designed to add authentic colour to his stories. Further examples of dialect words of this kind are bait' 'to speak, say' (Ovcebyk, p. 88; Smex i gore, p. 431); kura 'snow-storm' (Pugalo, p. 17); mandrivat' 'to wander, roam' (Zajačij remiz, p. 575); porsk-nut' 'to snort, sniff' (štopal'ščik, p. 102); puga 'knout, leather whip' (Zajačij remiz, p. 505), and pun'ka 'shed, barn' (Žitie odnoj baby, p. 331).
South Russian dialects are characterized by certain grammatical forms that contrast with those found in the standard literary language. Among the forms that Leskov consistently took into account in writing his stories, in order to render dialect speech precisely, the following occur frequently:

the infinitive in -t', instead of -ti:  
- snest' 'to endure', instead of snesti id. (Polunoščniki, p. 180); 
- uvezt' 'to carry away', instead of uvezti id. (Tupeijnj xudočniki, p. 232); 
- vyvest' 'to lead out', instead of vyvesti id. (Voitel'nica, p. 147);

the genitive plural of nouns in -ev/-ov, instead of in -ej/-ij/-#:  
- gulian'ev 'merrymakings', instead of gulianij id. (Polunoščniki, p. 132); 
- mestov 'places', instead of mest id. (Voitel'nica, p. 208); 
- roditelev 'parents', instead of roditelej id. (Žitie odnoj baby, p. 293); 
- želaniev 'desires, wishes', instead of želanij id. (Stopal'sčik, p. 104);

the past active participle in -mši, instead of in -vši:  
- bvmši, from byt' 'to be' (Voitel'nica, p. 161); 
- ostanovimšis', from ostanovit'sja 'to stop' (Stopal'sčik, p. 99); 
- porugamšis', from porugat'sja 'to quarrel' (Dama i fefela, p. 466); 
- zabymši, from zabyt' 'to forget' (Voitel'nica, p. 163);  

the verbs in -anut'/-onut':  
- blistanut' 'to shine, sparkle', instead of blistat' id. (Leon, dvoreckij syn, p. 63).

In presenting dialect speech in his stories Leskov
even aimed at precise rendition of his characters' pronunciation. He rendered some dialectal phonetic divergences from the standard language by means of orthographic devices. One peculiarity of the dialect spoken in the Orëľ district is the substitution of /x/ by /f/, for example in the word bufta 'bay', instead of buxta id. (Levša, p. 54). Other words that render this dialectal peculiarity of speech include fimera 'chimera', instead of ximera id. (Leon, dvoreckij syn, p. 65); fimija 'chemistry', instead of ximija id. (Dama i fefëla, p. 474), and kufarka 'cook', instead of kuxarka id. (Polunoščni-ki, p. 119).

An orthographic device that Leskov repeatedly employs is the spelling u, instead of o or a, which renders the pronunciation of /u/, instead of /a/ in pretonic position. This feature occurs in the western dialects, especially that of Smolensk, and, less frequently, in the southern dialects. Some of the words that orthographically render this pronunciation are bugrovyj 'crimson, purple', instead of bagróvyj id. (Levša, p. 42); sused 'neighbour', instead of soséd id. (Razboijnik, p. 3), and usumnit'sja 'to doubt', instead of usomnit'-sja id. (Levša, p. 41).

Leskov's use of dialects demonstrates the precision with which he renders the speech of the characters who appear in his stories. In some instances, however, he has ascribed dialect words also to the speech of characters without speci-
fying that they are natives of a particular dialectal area or sometimes even to educated people whose speech as a rule is strictly literary. Girke specially cites the word *taperića* 'now', which is used by an educated person in the story *Smex i gore* in a dialogue with a peasant (p. 497).^2^3

Occasionally, dialectisms in Leskov's *skaz* stories can be encountered even in the passages of the texts in which the author is the narrator. An example is the statement *den' byl xolodnyj siverkij* 'It was a cold day with rain and wind from the north' (*Leon, dvoreckij syn*, p. 64). The dialectism *siverkij* is an adjective derived from *siver* 'cold, northern wind with rain or snow', a word characteristic of the dialect speech of the district of Arxangel'sk. Such use of dialectisms by Leskov is intended to add stylistic variety to the text.

**Church Slavonicisms**

A special place in Leskov's vocabulary is occupied by Church Slavonicisms. To this category belong lexical items of Church Slavonic origin that have become established in the Russian language.

The vocabulary of the Russian literary language, from the viewpoint of its historical development is to a large ex-
tent a result of fusion of Church Slavonic and native Russian elements. Beside native Russian words, a large number of Church Slavonic cognates exist in the vocabulary of the Russian literary language that possess distinct stylistic characteristics. The Church Slavonic words in many cases have a solemn stylistic connotation. Many of these Church Slavonicisms are found only in the language of poetry, for example, *breg* 'bank, shore', which corresponds to the Russian *bereg* id., or the Church Slavonic *lanita* 'cheek' and Russian *ščekà* id. Stylistic doublets of this type provide a Russian writer with rich resources for artistic expression. By selecting Church Slavonic lexical items in appropriate contexts, the writer can achieve subtle stylistic nuances.

Leskov resorted freely to Church Slavonic lexical material. The majority of Church Slavonicisms, encountered in his vocabulary, are Church Slavonic words that in the literature of the latter half of the nineteenth century were used for stylistic purposes only. Such words include *drevo* 'tree', instead of *derevo* id. (*Zapečatlennyj angel*, p. 323); *glas* 'voice', instead of *golos* id. (*Polunoščniki*, p. 174); *vlasy* 'hair', instead of *volosy* id. (*Zapečatlennyj angel*, p. 324); *xlad* 'cold (subst.)', instead of *xolod* id. (*Levša*, p. 23), and *zlatoj* 'gold (adj.)', instead of *zolotoj* id., which occurs frequently in the texts. These Church Slavonicisms serve in Leskov's usage the writer's purpose of elevated, solemn style.
A special category of Church Slavonicisms in Leskov's vocabulary is represented by borrowings from Church Slavonic that had disappeared from secular literature but exist in the language of the Church. These words occur for the most part in Leskov's stories that deal with ecclesiastical themes, and are intended by the writer to typify the speech of characters from the clergy.

To this category of Church Slavonicisms belong, for example, such words as аще ли 'if' (Zametki neizvestnogo, p. 376) and the relative pronoun ище 'who' (Čertogon, p. 314; Zametki neizvestnogo, p. 370). Further examples of these Church Slavonicisms that Leskov has ascribed to the speech of characters in his stories include:

буде 'if' (Zametki neizvestnogo, p. 378); днесь 'now, nowadays', occurs frequently in the texts; дразь 'more dearly (adv.)', instead of Russian дороже id. (Zametki neizvestnogo, p. 349); егда 'when', occurs frequently; глагол' 'to speak, say', instead of Russian говорить id., which also occurs frequently; яко '(such) as' (Zametki neizvestnogo, p. 351); ниже 'and not' (ibid., p. 378); ночь 'night', instead of Russian ночь id. (Levsa, p. 38); паки 'again' (Zametki neizvestnogo, p. 326); рамена 'shoulders', instead of Russian плечи id. (Zapečatlennyj angel, p. 324); токмо 'only', instead of Russian только id., occurs frequently in the texts; толик 'such', which also occurs frequently; ubо 'thus, so' (Malen'kaja ošibka, p. 253); žивот 'life', instead of Russian жизнь id. (Zametki neizvestnogo, p. 393).
The above discussion of stylistic levels in Leskov's vocabulary leads to the following observations. The concurrence of lexical items that belong to different stylistic strata of Russian makes the language of Leskov's prose extremely colourful and rich. The speech of the characters in his stories is dominated by lexical items from the vernacular. His use of vernacular and dialectal lexical items contrasts with the Church Slavonicisms that are characterized by their religious connotations. Leskov's vocabulary selection displays also the writer's thorough acquaintance with the everyday speech of the lower social strata of population in Russia of the nineteenth century.

It should be noted that Leskov never employs lexical items that are excluded from literary usage indiscriminately, but always keeps them subordinate to his narrative purpose and artistic aims. His utilization of lexical items of diverse stylistic colouring combines heterogeneous lexical resources into a dynamic unity. A literary writer's object is, after all, to transcend the limitations of the standard language and in this sense he uses language creatively.
REFERENCES TO CHAPTER II


7 The expression xin'ju pošlo is synonymous to pošlo praxom 'has been in vain (lit., has gone up in dust)', used in standard speech. The dialect word xin' 'nonsense' is derived from axineja id. See V. Dal', Tolkovyi slovar' živogo velikorusskogo jazyka, Moskva, 1955, Vol. IV, p. 548.

9This example is also cited by Girke, op. cit., p. 119, who calls it a "morphological curiosity".


11Girke, op. cit., p. 65.


14Girke, op. cit., p. 147 cites the titles Ledi Makbet Mcenskogo uezda and Žitie odnoj baby. Iz Gostomel'skix vos­pominanij.

15Leskov refers here to the idiom of the province of Orël.

16This feature occurs also in the western Russian dialects. See Russkaja dialektologija, Avanesov, R.I. and Orlov, V.G. (Eds.), Moskva, 1965, p. 148.

17See Russkaja dialektologija, p. 114. See also Schwencke, op. cit., p. 347.

18This form is widespread in the provinces of Kursk and Orël. See Russkaja dialektologija, pp. 172, 277-278. See also Schwencke, op. cit., p. 348.
For a discussion of Leskov's use of participles in 
-мě́шь from the viewpoint of syntax see Girke, op. cit., pp. 138-139.


Russkaja dialektologija, op. cit., pp. 256-257. See also Schwencke, op. cit., p. 342.

Girke, op. cit., p. 156.


CHAPTER III

NEOLOGISMS: MORPHOLOGICAL CATEGORIES

Leskov's creative use of language manifests itself in the numerous neologisms encountered in his vocabulary. The term 'neologism' generally designates a newly formed word, as well as the use of an old word in a new sense. Neologisms appear to some degree in the vocabulary of every creative writer. The basic reason behind a writer's search for new words is his desire to express himself in a richer, more original way. The overwhelming majority of Leskov's neologisms produce a striking effect and impress the reader as highly original. In some cases, however, Leskov has adhered so closely to the general principles governing new derivations in Russian, that the reader is not even quite certain whether he is confronted with a new word or not. The various types of neologisms that have appeared in Leskov's vocabulary merit investigation as regards their sources and the method of their formation.

Leskov has drawn heavily on formal processes that offer the possibility of enriching vocabulary. The Russian language contains inexhaustible resources for the addition of new words to its lexicon. The elements of which Russian words are composed can, however, be formed into new lexical items
only according to certain rules and patterns. The study of the patterns by which words are formed is known as word-formation, a division of morphology. In his discussion of word-formation, E. Stankiewicz has defined it as the basic source of lexical items of a language, the abstract pattern which governs relations between individual words and which determines the possibilities of new lexical formations.¹ A writer, who adds new words to the vocabulary by means of morphological word-formation, utilizes derivational or lexical morphemes that exist in the language.

The most productive morphological process whereby new words can be formed in Russian is the addition of affixes to lexical morphemes. The following procedures can be distinguished: (1) prefixation and (2) suffixation.

**Prefixation**

Leskov had recourse to prefixation to form new words. A considerable quantity of these are verbs, including the following examples:

*obformirovat'* with the meaning 'to remake completely, give a new appearance to', formed with the prefix *ob-* 'about' and *formirovat'* 'to form, mould' (*Levša*, p. 47);

*obxlopotat'* with the meaning 'to arrange, take care of', formed with *ob-* and *xlopotat'* 'to take trouble, to take care of' (*Polunoščniki*, p. 167);
otlygat'sja with the meaning 'to lie one's way out', formed with ot- 'off, away' and lygat' 'to lie', derived from lgat' id., which is also an invented word (Levša, p. 54);

predvozvyšat'sja with the meaning 'to exceed, surpass', formed with the prefix pred- 'before', which is unproductive in Russian, and vozvyšat'sja 'to rise above' (Levša, p. 34);

voz"jarit'sja in the sentence vdrug u Nikolaja Ivanoviča voz"jarilsja spor 'suddenly Nikolaj Ivanovič got into a fierce argument' (Polunosččniki, p. 164); this word, used by Leskov instead of raz"jarit'sja 'to become enraged', is formed with the prefix voz- 'up' and jarit'sja 'to become enraged' (jarit'sja does not occur without a prefix);

vzaxat'sja 'to say ah! continually', formed with the prefix voz- which in this instance denotes intensity and axat'sja, from axat' 'to say ah!, complain' (Levša, p. 28);

zavoloxatet' with the meaning 'to become hairy', formed with the prefix za- denoting beginning of an action and voloxatet' 'to be shaggy, hairy', derived from the dialectal voloxatyj 'shaggy, hairy' (Tupejnij xudožnik, p. 226).

Many of Leskov's verbal neologisms formed by means of prefixation are variations of existing forms (cf. voz"jarit'-sja, instead of raz"jarit'sja 'to become enraged'). This can be explained by the high degree of productivity and the expressive role assigned to verbal prefixes in the Russian language.² The above examples may suffice to illustrate that
Leskov has taken full advantage of the rich variety of meaning of prefixes. In adding prefixes to existing verbs, or substituting one prefix for another, Leskov's purpose is to strengthen vividness.

Prefixation is used by Leskov also to form new nouns. Nominal prefixes have generally a low degree of productivity in Russian. Accordingly, prefixation plays a minor role in Leskov's nominal neologisms. The following examples have been found:

- **bezbrak**, in the phrase *žit' v bezbrake* 'to live out of wedlock', formed with the prefix *bez-* 'without' and *brak* 'marriage' (*Polunoščniki*, p. 153);

- **podbufetčik** 'assistant waiter (in a restaurant)', formed with the prefix *pod-* 'under' and *bufetčik* 'waiter (in a restaurant)' (*Leon, dvorečki j syn*, p. 99);

- **pod'evropnik** 'a person of European descent', formed with the prefix *pod-* 'under' and *evropnik* 'European (subst.)', the latter word invented by Leskov (*Polunoščniki*, p. 209);

- **predumysl** 'premeditation', formed with the prefix *pred-* 'before' and *umysel* 'intention' (*Zajačji remiz*, p. 512);

- **prepodlec** 'very big scoundrel', formed with the intensifying prefix *pre-* and *podlec* 'scoundrel' (*Polunoščniki*, p. 198);

- **prestraška** 'great fear', formed with the prefix *pre-* and a derived noun from *strax* 'fear' (*Zametki neizvestnogo*, p. 395); it may be noted that *pre-* does combine with
adjectives, but is not productive in the formation of Russian nouns.

Prefixation plays a minor role also in the formation of new adjectives in Russian. Consequently, few adjectives formed by means of prefixation occur in Leskov's vocabulary. One example, found in the story *Leon, dvoreckij syn*, is *pod-madernv.i (xeres)* which is meant by Leskov to designate 'sherry that passes for madeira' (p. 66).

**Suffixation**

The method of suffixation for the formation of new words in Russian as a rule is most productive for nouns and adjectives. Among the nominal suffixes often used by Leskov to form nouns are  *-ec* and  *-ica* denoting male and female persons respectively. The following examples are found in Leskov's stories:

*akušernica* 'midwife', instead of *akušerka* id. (*Zametki neizvestnogo*, p. 331);

*dobroxotec* 'well-wisher'; 4 this is a compound formed with the adjective *dobryj* 'kind, good' and a derived form of the verb *xotet* 'to wish';

*ezdovščica* 'horsewoman', derived from the verb *ezdit* 'to ride, drive' (*Polunoščniki*, p. 140);
grubec 'rude person', instead of grubijan id. (Polunoščnik, p. 178);

kligoderžec 'a person who holds the Book (i.e. the Bible)' (Zajačij remiz, p. 531); this is a compound formed with the noun knjiga 'book' and the verb deržat' 'to hold';

krestica 'god-daughter', instead of krestnica id. (Leon, dvoreckij syn, p. 72);

ljuteranec 'Lutheran', instead of ljuteranin id. (Levša, p. 49);

naxalkikanec denotes a native of a fictitious country or town (Putešestvie s nigelistom, p. 129); according to W.B. Edgerton, it is a pun on naxal 'rascal';

originalec 'eccentric person', instead of original id. (Polunoščnik, p. 141);

pasec 'shepherd', instead of pastyr' 'pastor, shepherd' (Leon, dvoreckij syn, p. 70);

putimec 'traveler', instead of putnik id. (Putimec, p. 45);

skrytnica 'secretive person (fem.)', derived from skryt' 'to hide, conceal' (Polunoščnik, p. 142);

strelec 'rifleman', instead of strelok 'rifleman, soldier' (Polunoščnik, p. 163);

svirec 'reed-pipe player', derived from the noun svirel' 'reed-pipe, quill (musical instrument)' (Zapečatlennyj angel, p. 324);

šitvica 'seamstress', instead of šveja id. (Zametki neiz-
vestnogo, p. 344); it is derived from the dialectal noun šitvo 'sewing, needlework'.

It may be noted that the suffixes -ec and -ica are unproductive for the formation of Russian nouns from verbs and adjectives. However, the suffix -ec was successfully used by many writers of the nineteenth century to form new compound nouns.

Nouns formed with suffixes other than -ec/-ica are considerably less frequent in Leskov's neologisms. The following examples occur in the texts:

nevestin'e 'marriage, married life', derived from the noun nevesta 'bride' by means of the suffix -e that, as a rule, occurs only in deverbative nouns (Polunoščnik, p. 129);

ožidatel' 'a person who waits', from ožidat' 'to wait' and the suffix -tel' (Polunoščnik, p. 118);

pal'tošnik 'tailor' (Polunoščnik, p. 162); this word is derived from pal'to 'coat' by means of the suffix -nik;

pilikan with the meaning 'a person who scrapes (on a fiddle)', from the colloquial verb pilikat' 'to make a scraping noise' and the suffix -an, which is unproductive in Russian (Zajači j remiz, p. 571);

pomogatel' 'helper', instead of pomoščnik id. (Zajači j remiz, p. 559); it is derived from pomogat' 'to help' by means of the suffix -tel'.
postvyždenie 'shame, disgrace', from postydit' 'to put to shame' and the suffix -enie (Levša, pp. 36, 41); this word features the Old Church Slavonic žd (from *di), instead of the Russian ž, which emphasizes the intended archaic tone;

vnjatie 'attention', instead of vnimanje id. (Otbornoе zerno, p. 281); it is derived from vnjat' 'to listen to, heed' by means of the suffix -tie.

It may be observed that, in some of Leskov's nominal neologisms formed by means of suffixation, he has merely replaced one suffix by another, for example evropej 'European', instead of evropeec id. (Polunoščenki, p. 209). The unproductive suffix -eje, which is found in a small number of nouns mostly found in substandard speech,¹ has also been used by Leskov in the word parej 'wager, bet', which he derived from pari id. (Levša, p. 55).

A similar example is katastrofija 'catástrophe', instead of katastrofa id. (Polunoščenki, p. 207). In this invented word Leskov has substituted the suffix -a by the unproductive suffix -ija. Occasionally Leskov adds a suffix to an existing word, such as protestantist 'Protestant', a word that is formed with the suffix -ist, added to protestant id. (Levša, p. 47). The suffix -ist occurs in Russian only in lexical borrowings.

Two additional examples of Leskov's neologisms that
are deverbative nouns formed with the use of suffixation have been attested: brykada 'stomping, kicking' (Leon, dvoreckij syn, p. 70), from brykat' 'to stomp, kick' with the unproductive suffix -ada that denotes a prolonged action, and perestača 'ceasing, stopping' (Lévša, p. 33), from perestat' 'to cease, stop'.

Adjectives formed by means of suffixation are few among Leskov's neologisms. One example encountered in the texts is netova (zemlja) 'barren earth' (Polunoščniki, p. 148). It is derived from net 'there is not' with the aid of the suffix -ov that builds possessive adjectives in Russian and, as a rule, may be added only to proper names. Other examples include okatistyj (Polunoščniki, p. 133), derived from the verb okat' 'to retain an unstressed /o/ in pronunciation' with the suffix -ist-, and prosvirkovatyj 'resembling Communion bread' (ibid., p. 137), derived from prosvira 'Communion bread' by means of the suffix -ovat- that forms adjectives in Russian.

Much more numerous than adjectives are denominative verbs formed by means of suffixation. The suffixes most frequently utilized by Leskov in verbs are -at', -et' and -it'. The following verbal neologisms, excerpted from Leskov's stories, are formed with these suffixes:

aminit' 'to say "amen"', derived from amin' 'amen' (Perečerskie antiki, p. 169);
basnit' 'to relate fables', from basnja 'fable';

čužerečit' 'to speak in a foreign language', from čužoj 'foreign' and reč' 'speech';

delikatit'sja 'to be fastidious', from delikatnyj 'delicate, fastidious' (Voitel'nica, p. 157);

fel'dšerit' 'to work as a doctor's assistant', from fel'dšer 'doctor's assistant' (Kadetskij monastyr');

mamakat', that has the meaning 'to say "mother"', from mama 'mother' (Leon, dvoreckij syn, p. 76); it is formed with the derivational morpheme -k- and the suffix -at'; -kat' often occurs in Russian onomatopoeic verbs;

minusit' with the meaning 'to substract', from minus 'minus' (Leon, dvoreckij syn, p. 74; Polunoščniki, p. 133);

merzavit' 'to behave in a villainous manner', from merzavec 'scoundrel, villain' (Voitel'nica, p. 186);

muzykat' with the meaning 'to play music (on the piano)', from muzyka 'music' (Belyj orěl, p. 18);

organit' with the meaning 'to sound like an organ' (it refers to singing voices), from organ 'organ (music)' (Ledi Makbet Mcenskogo uezda, p. 129);

papakat' 'to say "father"', from papa 'father' (Leon, dvoreckij syn, p. 76);

pliusit' with the meaning 'to add', from plius 'plus' (Leon, dvoreckij syn, p. 74; Polunoščniki, p. 133);
póbit' 'to be a priest', from pop 'priest' (Pečerskie antiki, p. 169);

vcerkovit'sja with the meaning 'to be initiated into the Church' (Zapečatlennyj angel, p. 345); it is formed with the prefix v- 'in, into' and cerkov' 'church';

vinovatit'sja 'to behave in a guilty manner', from vino-vatvij 'guilty';

zaaminet' 'to say "amen" continually', from amin' 'amen'; the prefix za- denotes intensity of an action.

In discussing the above examples it may be noted that Leskov has used the suffix -it', which as a rule is productive only for the formation of deadjectival verbs, to form denominative verbs (cf. merzavit'). Verbs formed from nouns and adjectives occur frequently in Leskov's vocabulary and illustrate well the writer's inventiveness.

Compounding

Another method of word-formation in the Russian language is compounding. This method consists of joining two lexical morphemes into a single word, as a rule by means of the binding morphemes -o-/e-. It is productive only for the formation of nouns and adjectives. Leskov utilized the method of compounding to form a considerable number of nouns and adjectives, including the following:
bogotvornyj in bogotvornye ikony 'holy icons (lit., icons, created by God)', formed with bog 'God' and tvorit 'to create' (Levša, p. 50; Polunoščniki, pp. 169, 170);

drevlestepennyj 'respected in former times', formed with drevle 'long ago' and stepennyj 'honourable, respected' (Štopal'ščik, p. 96);

gluporoždennyj 'stupid from birth', from glupij 'stupid' and a participle of rodit 'to give birth to' (Zametki neizvestnogo, p. 378); the noun gluporožden'e also occurs (ibid., p. 380);

kamnesečennyj 'sculptured, cut from stone', from kamen 'stone' and a participle of seč 'to cut' (Levša, p. 33);

krivoputok 'winding alley' (Levša, p. 56); it occurs also in the story Leon, dvoreckij syn with the meaning of 'detour' (p. 65); it is formed with krivoj 'awry, curving' and a derived noun from put 'way, path';

krugosvet with the meaning 'the wide world', from krug 'circle' and svet 'world' (Polunoščniki, p. 207);

mnogoobožaemyj with the meaning 'much worshipped', from mnogo 'much' and a participle of obožat 'to worship' (Zajačij remiz, p. 541);

myl'nopil'nyj in the phrase myl'nopil'nyj zavod 'soap-mill', from myl'nyj 'soap (adj.)' and pilit 'to saw' (Levša, p. 26);

novonačatie that has the meaning 'new commencement', from novyj 'new' and načat 'to begin' (Zametki neizvestnogo, p. 324);
ognepaliassčij 'fiery', from ogon' 'fire' and palit' 'to burn' (Zapečatlenýj angel, p. 324);

piščepitanie 'nourishment', from pišča 'food' and pitanie 'nourishment' (Zajačij remiz, p. 515);

piščepriěmnaia in piščepriěmnaia zala 'dining-hall', from pišča 'food' and priěmnaia 'reception' (Lевšа, p. 48);

pustomyslie 'simplemindedness', from pustoj 'empty' and a derived form of mysl' 'thought' (Polunosčění, p. 192); -myslie occurs in Russian compounds;

srebropozlaščennyj 'gilt with silver (adj)' (Lевšа, p. 33); this word is formed from the Church Slavonic srebro 'silver (subst.)' and the past passive participle of pozlatit' 'to gild';

srebrouzden 'with a silver bridle', also from the Church Slavonic srebro 'silver (subst.)' and from the short form of the past passive participle of uzdat' 'to bridle, curb' (Zapečatlenýj angel, p. 344);

svetlobožestvennyj with the meaning 'godly', from svetlyj 'light' and božestvennyj 'godly, divine' (Zapečatlenýj angle, p. 324); svetlo- 'light' occurs in Russian compounds;

vezdeprisutstvie 'omnipresence', instead of vezdesuščie id. (Polunosčění, p. 190); it is formed with vezde 'everywhere' and prisutstvie 'presence';

vse'gubitel'stvo, which denotes 'complete destruction' (Očarovannýj strannik); it is formed with ves' 'all' and a derived noun from gubit' 'to ruin, destroy';

xramozdatel' 'builder of churches', from xram 'temple
(church)" and *zdatel' "builder", a noun that, regularly, does not occur in Russian (*Bel'j orēl, p. 6); the latter noun has been derived by Leskov from the root *ZD-/*zd- "build, edify" (cf. *zdanie "building" and *so-zidat' "to construct, build");

*zlatokuznec "goldsmith", from the Church Slavonic *zlato "gold" and *kuznec "smith" (*O povesti "Zenon-zlatokuznec", p. 240);

*zlopomnenie with the meaning 'the remembering of evil' (*Zajačii remiz, p. 537); this word is formed by Leskov from *zlo "evil" and a deverbal noun from *pomnit' 'to remember', evidently, by analogy with other compound words with *zlo- "evil", such as *zlodejanie "evil deed";

životoljubivyyj that has the meaning 'who loves life (adj.)', from the Church Slavonic život 'life' and -ljubivyyj 'lit., 'loving' (*Zapečatlennyj angel, p. 348); the latter word-forming element appears frequently in Russian compound adjectives, such as xristoljubivyyj 'who loves Christ'.

Most of the above compound words display precision of expression. In general, the method of compounding has been effectively utilized by Leskov. Many of his compounded adjectives serve as epithets and belong to an elevated, solemn style (Cf. *ognepaljaščij 'fiery', which is used as an epithet for a sword). From the point of view of their construction, these formations do not always exhibit novelty, as compound words have a time-honoured tradition in the Russian language and literature. Leskov made frequent use of lexical morphemes
that occur in many Russian compounds. However, Leskov's compounds, from the viewpoint of their semantic peculiarities, in most instances are strikingly original.

The foregoing analysis of the main structural devices employed by Leskov shows that the majority of his neologisms have been constructed with the use of common processes of affixation and compounding. Leskov's selection of affixes illustrates his striving to reinforce expressivity. This is especially noticeable in the instances where he has modified existing lexical items by substituting one affix for another.

The neologisms discussed above in most cases are either markedly colloquial or, in some cases, archaic. The stylistic tone of the new words is generally in perfect accord with the context in which they occur.

Although Leskov has occasionally employed non-productive morphemes to form new words, he has never neglected the laws of grammar. All of the neologisms discussed above are formed in compliance with the existing rules of derivation in the Russian language.
REFERENCES TO CHAPTER III

1 Stankiewicz, E., "The Interdependence of Paradigmatic and Derivational Patterns," *Word* 18, 1962, p. 3.

2 V. V. Vinogradov states that the verb is the most complex grammatical category of the Russian language. He ascribes this to the variety of active meaning of verbal prefixes. See Vinogradov, V. V., *Russki j jazyk*, Moskva-Lenigrad, 1947, pp. 422 and 427.


6 This word occurs in the title *volšebnyj strelec* (the title of K. M. von Weber's opera *Der Freischütz*), whereas the normal Russian translation of this title is *volšebnyj strelok*. The word *strelec* actually means 'soldier in the Russian army of the seventeenth century'.

7 Vinogradov, op. cit., p. 100. A detailed discussion of the suffix *-ec* is given on pp. 99-101.

8 Humesky, A., *Majakovskij and his Neologisms*, New York,
Vinogradov notes that the suffix -an occurs predominantly in colloquial nouns with a pejorative meaning. See Vinogradov, op. cit., p. 103.

Vinogradov, op. cit., p. 96, cites also gramotej 'literate person' and bogatej 'rich man'.

Vinogradov, op. cit., p. 142.


Ibid., p. 287.


Vinogradov, op. cit., p. 434.


This word is a corruption of čudotvornyj 'wonder-working'. See Leskov, N.S., Sobranie sočinenij, Moskva, 1958, Vol. VII, p. 507.
CHAPTER IV

NEOLOGISMS: SEMANTIC CATEGORIES

Among the various sources for Leskov's neologisms an important role is played by semantic factors. Neologisms in a literary work are not always the result of the writer's utilization of the derivatory procedures existing in the language. New words can also appear in a writer's vocabulary as a result of his reinterpretation of existing words or word elements. Many of Leskov's neologisms exhibit original traits that are related to the meanings of lexical signs. Words of this kind, Leskov's slovečki as they are sometimes called, are clearly designed by the writer for semantic effect. A certain consistency in the way these words are made up can be observed. They occur repeatedly in Leskov's stories and are an outstanding feature of his vocabulary. One may group them together according to semantic categories and discuss their semantic characteristics.

The reader may at times be puzzled by the perplexing way in which the characters who figure in Leskov's stories express themselves and by the odd words they use. In the introduction to the narrative of Leon, dvoreckij syn, Leskov has explained that the language of the story to follow is mottled with misused words. This distorted language, according to Les-
kov, is caused by the narrators' effort to imitate the conversational style of the social milieu to which the characters belong. Being unable to reproduce the genuine speech habits of the characters, the narrators ascribe the most fanciful words to them in order that their language may not resemble simple speech. Accordingly, a considerable number of words that occur in an unexpected context can be encountered in Leskov's stories. These words in many cases belong to a more elevated and literary sphere than the speaker's normal speech. The following examples may illustrate this:

**bekren'** 'migraine', instead of **migren'** id. (Leon, dvoreckij syn, p. 72); **bekren'** ordinarily occurs only in the adverb **nabekren'** 'slanting, askew';

**dal'novidnyj** in **dal'novidnyj venokl'**, that has the meaning 'far-seeing binoculars' (Leon, dvoreckij syn, p. 64); **dal'novidnyj** 'far-seeing, far-sighted' does not normally collocate with **binokl'** 'binoculars';

**doždlivyj** in **doždlivyj zontik** 'umbrella', instead of **doždevoj zontik** id. (Leon, dvoreckij syn, p. 74); the literal meaning of **doždlivyj** is 'rainy' versus **doždevoj** 'rain (adj.)';

**iskusstvennyj** in **iskusstvennye klassy** 'art classes', instead of **klassy iskusstva** id. (Polunoščniki, p. 147); **iskusstvennyj** means 'artificial';

**meždometie**, used in the sense of 'place', instead of **mesto** id. (Polunoščniki, p. 144); **meždometie** actually means 'interjection (in grammar)';
meždousobnyj in meždousobnve razgovory, meant to designate 'intimate conversations' (Levša, p. 26); meždousobnyj ordinarily occurs only in the expression meždousobnve raspri 'internecine strife';

monumental'nyj in monumental'na fotografiya with the meaning 'instantaneous photograph', instead of momental'-naja fotografiya id. (Polunoščniki, p. 169); monumental'-nyj means 'monumental'.

Some words that are misused by Leskov's narrators and characters occur in expressions that may seem altogether incomprehensible, for example koncert dešëvyx studentov, 'lit., concert of inexpensive students' (Leon, dvorecki j syn, p. 69). It is meant to denote 'charity concert for poor students' and is, evidently, a corruption of koncert v pol'zu bednyx studentov id. A further example is bessčëtnyj lekar' 'lit., innumerable doctor', which in the context refers to a doctor who does not care whether he is paid by his patients or not (Polunoščniki, p. 141).

Many lexical items that are used in an unexpected context, according to Leskov himself, are intended to display the remarkable originality of the simple minds of his narrators and characters. For example, the expression
dvuspal'noe kol'co with the meaning 'wedding ring', instead of venčal'noe kol'co id., produces a comic effect (Leon, dvo-reckij syn, p. 70). The adjective dvuspal'nyj generally occurs only in the expression dvuspal'naja krovat' 'double bed'.

In some instances, the reader can perceive through the comically distorted speech of Leskov's characters the writer's commentary on Russian social and political life. For example, Leskov's expression Poverxnostnaja Komissija distorts Verxovnaja Rasporjaditel'naja Komissija 'Supreme Executive Committee' (Polunosčníki, p. 148). In using the adjective poverxnostnaja 'superficial', instead of verxovnaja 'supreme' in this expression, Leskov alludes with irony to the evidently perfunctory quality of that committee.

Other examples include populjarnyj sovetskij 'lit., popular counsellor' which is used instead of tituljarnyj sovetnik 'titular counsellor (the lowest civil rank in tsarist Russia)' (Polunosčníki, p. 162). In substituting populjarnyj 'popular' for tituljarnyj 'titular' in this expression, Leskov's purpose is, evidently, to emphasize the lowly rank of this government official. Finally, Leskov has changed Pravoslavnoe obozrenie 'Orthodox Review', the title of a popular magazine, into Pravoslavnoe voobraženie, substituting voobraženie 'imagination, fancy' for obozrenie 'review', apparently also for the purpose of satire (Putešestvie s ni-
Word play

The language of Leskov's stories abounds in puns and other varieties of word play. The device of punning is generally understood to mean the humorous use of lexical items that sound alike but are different in meaning. In the majority of his puns Leskov has modified a word, thereby endowing it with a double meaning. In one instance he explicitly comments on the word play involved. Thus, the following sentence is found in *Polunoščniki*: Eë imja bylo Klotil'da, no my Krutil'doj eë nazyvali, potomu čto ona, vsë, byvalo, ne priamo, a krutit ... 'Her name was Klotilda, but we used to call her Krutilda, because she never said anything straight, but kept twisting around ...' (p. 138). The name Klotil'da has been modified by Leskov on the basis of krutit' 'to twist'. In discussing this name, McLean mentions that it is in fact a triple pun, since a secondary meaning of the verb krutit' is 'to have an amorous relationship'. McLean's observation is justified by the fact that the person on whom the nickname is bestowed is the mistress of one of the main characters in the story.

Among Leskov's slovečki that are well known and often cited in studies in which the writer's use of puns is men-
tioned is the following example. The name of the inn where the narration of *Polunoščniki* takes place is *Ažidacijja* (p. 117). It is a lexical blend of *ožidanie* 'waiting, expectation' and *ažitacija* 'agitation'. This pun is justified in the context, because of the tumult that usually occurs in the inn, where the people are waiting to meet a famous Church official. It may be added, that the word *ažidacijja* is also elsewhere in the story used by Leskov in the sense of 'audience, formal interview'.

In many of Leskov's puns the reader may observe that the writer's play on two meanings is justified by the context in which the pun occurs. An example is *propuganda* 'propaganda', used by Leskov instead of *propaganda* id. in the sentence *propugandu sdelat* ... *ja ničego ne bojus* 'to make propaganda ... I am not afraid of anything' (Leon, dvo-reckij syn, p. 70). It evinces an association with the verb *pugat* 'to frighten'.

In general, the most effective puns that are encountered in Leskov's vocabulary are those words that fit the rhythm and the sound-pattern of the original, uncorrupted lexical items (cf. *Krutil'da* 'Krutilda'). Further examples of Leskov's puns are:

*dvuxsestnyj* 'two-seater', instead of *dvuxmestnyj* id. (Levs'a, p. 27); this expression is used in reference to a coach; the latter word is modified on the basis of the verb *sest* 'to sit down';
Gubinoty, used by Leskov's narrators instead of Gugeno-ty 'The Huguenots', the title of the opera by G. Meyerbeer (Leon, dvoreckij syn, p. 68; Polunoščniki, p. 147); it is, evidently, meant to evoke association with gubit' 'to spoil, ruin' and noty 'notes (music)' for the effect of parody;

Kisel'vrode, instead of Nessel'rode (Count Nesselrode, Alexander I's Secretary of State for Foreign Affairs) (Levša, p. 47); it is evident that this word is formed from kisel' 'kissel, starchy jelly' and vrode 'like'; the purpose of this pun is obscure and it appears to be a jocular distortion;

kleveton 'feuilleton', instead of fel'eton id., where Leskov somewhat maliciously alludes to kleveta 'slan-der' (Levša, p. 48);

kljuko, a word that is meant to denote the French champagne Veuve Cliquot (Polunoščniki, p. 160); it is used by an intoxicated character attending a party and evokes association with the colloquial verb kljuknut' 'to be come intoxicated';

Kvazimorda, used by Leskov's narrator instead of Kvazi-modo (Quasimodo, the character in V. Hugo's famous novel Notre Dame de Paris) (Leon, dvoreckij syn, p. 67); this corruption, induced by morda 'snout, ugly face', maliciously hints at the appearance of that character;

lygenda, meant to denote 'legend', is used instead of legenda id. (Nesmertel'nyj Golovan, p. 392); it occurs
in the sentence Golovan ne lygenda, a pravda 'Golovan is not a legend but the truth' (ibid., p. 392) and evokes association with the verb lgat' 'to lie';

polškiper 'assistant skipper, skipper's deputy', instead of podškiper id. (Levša, p. 54); the prefix pod- 'under' has been substituted by pol- 'half'; Leskov's purpose is to endow the word with a depreciatory connotation;

pravotcy 'forefathers, ancestors', instead of praotcy id. (Levša, p. 50); this word occurs in the sentence ... kak verili naši pravotcy, tak Že ... dolžny verit' i potomcy 'the way our forefathers believed is the way their descendants have to believe'; the distorted word evokes association with prav 'right';

vošpital' 'hospital', instead of gošpital' id. ("O russ-kom rasselenii," Vremja, 1861, No. 12, p. 77); this pun, which evokes association with voš' 'louse' and pitat' 'to feed', expresses Leskov's low opinion of the hygienic conditions of some of the hospitals;

xap-frau, instead of the German Hoffrau which designates a court title (Leon, dvoreckij syn, p. 66); the association with the verb xapat' 'to pilfer' causes the distorted word to acquire a pejorative meaning.

Not all of Leskov's puns are neologisms in the strict sense. In a number of instances Leskov's use of existing words in a new context can be observed. Thus, throughout the narrative of Polunoščniki there is a recurrent motif of punning on grammatical terms. An example is the expression roditel'nyj dom 'maternity home', instead of rodil'nyj dom id. (p. 160).
The adjective *roditel'nyj* is regularly used as a term in grammar, as in *roditel'nyj padez* 'genitive case'. Many similar puns on grammatical terms occur in *Polunoščniki*, designed by Leskov for comic effect.

Also humorous is Leskov's use of the word *burgonskoe* 'Burgundy (adj.)' in the expression *roža burgonskaja* 'a face of the colour of Burgundy' (*Polunoščniki*, p. 159). It is used in reference to a character who has been on a drinking bout. The adjective *burgonskoe*, however, occurs ordinarily in *burgonskoe vino* 'Burgundy wine'.

It can be observed from the examples cited above, that Leskov in most instances of word play has left the basic meaning of a word intact, but has endowed it with humorous or satirical connotations.

**Popular etymology**

It is a well-known fact that most of Leskov's famous *slovečki* are constructed on the principle of popular etymology. The process of popular etymology can be defined as a change in the spelling or pronunciation of words, to make them look or sound more similar to other words, with little regard to similarity in meaning or derivation. It usually takes place because the speaker is not familiar with the object or
idea that a word denotes. Essentially, a reinterpretation of a concept, unknown to the speaker, in more familiar terms takes place. Lexical items that appear as a result of popular etymology are based on synchronic associations and have nothing to do with the historical antecedents of words. Leskov has deliberately used the semasiological device of popular etymology in order to make the speech of the personages in his stories as expressive as possible.

When Leskov's narrators and characters use learned words or refer to phenomena that are outside the scope of their knowledge they interpret them in their individual way, following their own logic and intuition. The semantic logic is often supplanted by a search for hidden connotations. In many cases the invented words are the result of fanciful semantic connections made by the narrators.

The process by which an existing word is explained in a different way may be traced in the following dialogue from Nesmertel'nyi Golovan. A personage in the story asks: "Èto Golovan, vyxodit, byl u vas čto-to vrode notariusa?" 'So it seems that this Golovan was a sort of notary?', to which the narrator replies: "Iz-za čego že notarius! - Golovan byl spravedlivyj čelovek!" 'Why a squanderer! - Golovan was a righteous man!' (p. 392). The word notarius 'notary', unknown to the narrator, is misunderstood by him and taken to mean 'squanderer', through its apparent similarity to the collo-
quial verb motat' 'to squander'. The speaker, having assimilated the unfamiliar word, reproduces it with only slight phonetic modification, but endows it with a completely different meaning.

In the speech of Leskov's narrators the semantic connection between a word and its popular corruption in many cases may appear remote and incongruous to the reader. In some instances, however, the associative links established by them display striking inventiveness. According to Leskov himself, the distorted words are often indicative of the subtle perspicacity of the simple mind.

The following popular etymologies, occurring in the examined texts, may serve to illustrate the inventiveness and often striking wit with which Leskov has endowed the speech of the narrators or characters in his stories:

**bugometrija** 'book-keeping', instead of **buxgalerija** id. (Leon, dvoreckij syn, p. 74); the latter word has been reinterpreted by Leskov's narrator by analogy with words that contain the sequence -metrija, such as **geometrija** 'geometry', etc.;

**Bul'dygomus igitur**, instead of **Gaudeamus igitur**, the name of the well-known Latin student song (Leon, dvoreckij syn, p. 69); this word is evidently associated by Leskov's narrator with the dialectal **buldyga** 'inveterate drunkard';

**dolbica umnoženija** 'multiplication table', instead of **ta-**
blica umnoženija id., associated with the verb dolbit' 'to learn with difficulty' (Levša, p. 53; Polunoščniki, p. 133);

glavurnye oči 'azure eyes', instead of lazurnye oči id. (Polunoščniki, p. 129); this word is associated with glazur' 'glaze, icing';

inpuzoriija 'infusorian', instead of infuzoriija id. (Polunoščniki, p. 140); the latter learned word is unknown to the narrator and is erroneously believed to be connected with puzo 'belly';

Kandelabrija, instead of Kalabrija 'Calabria' (Levša, p. 28); the latter is obviously unfamiliar to the speaker and associated by him with the noun kandeljabr 'candelabrum';

kisľarka, instead of kizľarka, a vodka of inferior quality, made in the Caucasian region Kizlaria (Levša, p. 47); the invented word is associated with kisłýj 'sour';

migal'ény 'medallions', instead of medal'ony id. (Leon. dvoreckij syn, p. 47); it is associated by Leskov's narrator with migat' 'to twinkle, sparkle';

nimfozorija 'infusorian', instead of infuzorija id. (Levša, p. 30); the latter word is evidently unknown to Leskov's narrator who mistakenly associates it with nimfa 'nymph';
Paganistan, instead of Afganistan 'Afghanistan' (Polunoščniki, p. 159); this country, evidently, is unknown to the speaker and associated by him with poganyj 'pagan, profane';

prominaža 'promenade', instead of promenada id. (Štopal'-ščik, p. 94); the latter word is associated by Leskov's narrator with the verb prominat'sja 'to take a walk, stroll';

puncovka in višnëvaja puncovka 'cherry vodka', instead of višnëvaja punševka id. (Polunoščniki, p. 179); this invented word, evidently, is associated by the speaker with puncovyj 'deep-red, crimson';

revolver-barbos, instead of revolver-bul'dog, a type of revolver with a short barrel (Putesestvie s nihilistom, p. 126); the word bul'dog 'bulldog' is correctly understood by the speaker as denoting a canine breed, but is reinterpreted by him as barbos 'watch-dog';

evstil' 'fuse, wick of a candle', instead of fitil' id. (Putesestvie s nihilistom, p. 129); the latter word is associated with the verb svetit' 'to light';

Tverdizemnoe more, instead of Sredizemnoe more 'Mediterranean sea' (Levša, p. 53); the narrator, who is not familiar with this geographical name, has associated it with tverd' zemnaja 'dry land';

vifliemci'a 'influenza', instead of infljuènca id. (Polunoščniki, p. 151); the latter word is associated by the speaker with Vifleem 'Bethlehem'; the speaker in the story is characterized by a speech that abounds in Biblical references, which he employs, as in this instance, incorrectly.
Several linguists have pointed out that the term "popular etymology" is somewhat misleading. It seems to assume that the phenomenon is confined to the speech of the uneducated people and that it is not found above a certain cultural level. This is not always the case. Etymological errors can be perpetrated also by semi-literate and even educated people. This is also evident in the way in which the narrators in Leskov's stories express themselves. In discussing popular etymology, a distinction should be made between mistaken interpretations, where associative links have been made by the speaker only on the basis of phonetic similarity, and pseudo-learned substitutions for existing words. The latter cases often indicate that the speaker is familiar with the words involved. Consequently, the associative links that the speaker may make in these cases are based on semantic similarity.

A considerable number of such words that have taken on a different form on the basis of semantic connection with other words or morphemes is encountered in the speech of the narrators of Leskov's stories. A few examples are given below:

buremētr 'barometer', instead of barometr id., occurs in the sentence 'my na buremētr ... smotreli: burja budet ...' 'We have looked at the barometer ... a storm is coming.' (Levša, p. 53); the word-forming element baro- is reinterpreted by the speaker through association with the noun burja 'storm', whereas the word-forming element -metr is
correctly understood by him as expressing a measure; the word *buremetr* 'barometr' in the given context designates precisely the purpose for which this object is used;

*melkoskop* 'microscope', instead of *mikroskop* id. (Levša, p. 31); the speaker has simply translated the foreign word-forming element *mikro-* 'micro-' into its Russian equivalent *melko-*, from the adjective *melkij* 'small'; however, *melko-* is not regularly used in the above expression, but exists in other Russian words, for example in the adjective *melkovodnyj* 'shallow';

*miliatjurnyj* 'miniature', instead of *miniatjurnyj* id. (Polunoščniki, p. 133); this invented word has been associated by the speaker with words that are formed with the word-forming element *milli-* 'thousand-', as in *millimetr* 'millimetre'.

A trait that characterizes the above *slovečki* is that they are lexical substitutions consciously made by the speaker. Leskov's narrators' and characters' associative inferences often exhibit a remarkable ingenuity, intended as they are by Leskov to produce a comic effect upon the reader.

The course taken by the etymological thinking of Leskov's narrators and characters can indeed be extremely whimsical. In their attempts to make concepts or words that are unfamiliar to them appear or sound more like words that they are familiar with, the speakers may establish bizarre associative links. The *slovečki* of this type may have no semantic connection whatsoever with actual words that the speakers
intended to utter. The associations that the slovečki are based on in some instances cannot even be inferred from the context. The following examples may serve to illustrate some absurd associations that Leskov's narrators and characters have established:

blejard 'billiards', instead of bil'jard id. (Polunoščniki, p. 157); it appears that this distorted word is associated by the speaker with blejat' 'to bleat';

kutinjá 'bustle, commotion', instead of kuter'ma id. (Polunoščniki, p. 164); the latter word, evidently, is associated by the speaker with ekten'ja 'litany in the orthodox liturgy';

puplekci ja 'apoplexy', instead of apopleksi ja id. (Levša, p. 57); this word is made up by the speaker of pup 'navel' and lekci ja 'lecture';

rubkopašnja 'hand-to-hand fight', instead of rukopašnaja id. (Polunoščniki, p. 176); this invented word appears to have been associated by the speaker with rubka 'chopping, cutting' and pašnja 'field';

trepetir 'mechanism in a watch, that counts the time', instead of repetir id. (Levša, p. 54); the latter word is associated by Leskov's narrator with trepetat' 'to palpitate';

tugament 'document', instead of dokument id., evidently associated by the speaker with OR tuga 'grief' (Levša, p. 42);

venokl' 'binoculars', instead of binokl' id. (Leon, dvo-
reckij syn, p. 64); it appears to have been associated with venok 'wreath'.

The popular etymologies, discussed above, are intended by Leskov either to depict the resourceful imagination of the narrators and characters in his stories or to ridicule them. In offering their individual explanation of words, the latter wished to explain at all cost the concepts that had remained incomprehensible to them. Leskov's use of these popular etymologies indicates beyond doubt the writer's awareness of the associative forces that may give popular speech its expressiveness.

Still another way in which Leskov made use of semasiological similarities of existing words and thereby enriched his vocabulary is by lexical blending. This means, generally, the combination into a single word of elements from different words. In most of the lexical blends that occur in Leskov's vocabulary we can observe the impact of associative processes. Although these lexical blends essentially are popular etymologies, unlike the latter their purpose is not to explain the etymologies of the words concerned, but rather to blend two words into one. Most of Leskov's lexical blends, like his popular etymologies, are manifestly examples of verbal jests.

Among the numerous examples that are illustrative of
the way in which Leskov has enriched his vocabulary by combining two lexical items into one are:

**bartaz** in the expression *na bartaz* 'on board', from *na bort* 'on board' and *na abordaž* id. (Leon, dvoreckiij syn, p. 67); the latter expression is a military term;

**bezrassudok**, a lexical blend that combines *predrassudok* 'prejudice' with *bezrassudstvo* 'recklessness, foolhardiness' (*Levša*, p. 28);

**bjustry** 'busts', evidently, from *bjusty* id. and *ljustry* 'chandeliers' (*Levša*, p. 27; Leon, dvoreckiij syn, p. 65);

**černorod'e** 'the common people', from *čěrnýj* 'black' and *prostonarod'e* 'the common people' (Leon, dvoreckiij syn, pp. 61, 77);

**fimiazma**, evidently, a lexical blend that combines *fimiam* 'incense' with *miazma* 'miasma' (*Polunosčniki*, pp. 161, 165); the meaning of the word is obscured, since it is used by an intoxicated character who speaks incoherently;

**kučma** in *kučma narodu* 'an unruly crowd of people' (*Polunosčniki*, p. 138); this lexical blend combines *kuča* 'heap' with *ujma* 'great quantity';

**laferma**, instead of *firma* 'firm' (*Štopal'ščik*, p. 95); the latter word is blended with *Laferm*, the name of a tobacco firm in Leskov's time that sold a popular brand of tobacco;17

**nazidacija**, a lexical blend from *nazidanje* 'exhortation, edification' and *notacija* 'reprimand' (Leon, dvoreckiij syn, p. 68; Polunosčniki, p. 159);
neotstojčivý, evidently a lexical blend that combines nastojčivý 'insistent' and neotstupný 'unyielding' (Polunosočniki, p. 160);

plakon, instead of flakon 'flask' (Tupejnyj xudožnik, p. 236); the latter word is combined with plakat' 'to cry'; this combination is justified in the context by the fact that the flask contains vodka that the personage in the story drinks in order to forget her sorrow;

podzemel'nyj 'underground', instead of podzemnyj id. (Polunosočniki, p. 137); the latter word, evidently, is combined with podzemel' 'cave, dungeon';

portěž in portěž v bumagax v banke 'confusion in the bank accounts' (Polunosočniki, p. 138); this word is a lexical blend of portit' 'to damage, spoil' and paděž 'murain, falling disease of cattle'; it may be added that the latter word occurs repeatedly in Polunosočniki in the expression paděž bumag 'fall of the stock market', instead of padenie bumag id.;

proščada 'mercy, pardon', instead of poščada id. (Leon, dvoreckiij syn, p. 70; Polunosočniki, p. 157); the latter word is blended with proščat' 'to forgive';

publicejskij in publicejskie vedomosti with the meaning 'publicistic gazette' (Levša, p. 48); this lexical blend combines publičnyj 'public' with policejskij 'police (adj.)';

rukomeslo 'handicraft', instead of remeslo id. (Štopal'-ščik, p. 103); the latter word is blended with ruka 'hand, arm';

studing, a lexical blend from studen' 'jelly' and puding
'pudding' (Levša, p. 48);

tišnota, a lexical blend that combines tišina 'silence' with tesnota 'narrowness, closeness' (Zajačij remiz, p. 502);

tolpučka, a lexical blend that combines tolp 'crowd' with tolkučka 'throng, jostling' (Polunoščniki, pp. 118, 138);

umen'čtožit', a lexical blend that combines umen'šit' to diminish, decrease' with uničtožit' 'to annihilate, obliterate' (Zajačij remiz, p. 502).

In summary, the slovečki discussed above are the most characteristic feature of the language of Leskov's stories. They perform a stylistic function unequalled by any other group of lexical items in his vocabulary.

Although Leskov obviously enjoyed jocular distortion of language for its own sake, in the majority of cases he has kept it subordinate to his narrative purposes. The semantic neologisms that have been discussed above simultaneously oralize, individualize and give social colour to his narrators' and characters' speech. At the same time they label it unmistakably "Made by Leskov". His slovečki illustrate his ability to make the reader perceive the incongruous by expressing it in a humorous way.
REFERENCES TO CHAPTER IV


2. "venokl' 'binoculars' is used here instead of binokl' id.

3. Leskov, op. cit., p. 60.


6. Leskov gives the reader the following explanation of the use and meaning of Azidacijia. It serves firstly as nazvanie učreždenija, gde "ožidajut" 'the name of the establishment where one "waits" ', and secondly it denotes samoe deistvie ožidanija 'the actual action of waiting'. See Leskov, N.S., Sobranie Sočinenij, Vol. IX, p. 118.


10 In the beginning of the story the narrator announces that she will "tell a grammatic story of her life". See Leskov, op. cit., Vol. IX, p. 132.


13 This example is cited by Marcadé, op. cit., p. 261.


15 The term "associative etymology" has been proposed by J. Orr. This term is actually more precise, although it has not gained general acceptance. See Orr, J., Words and Sounds in English and French, Oxford, 1953, p. 96.


18 McLean, op. cit., p. 319.
CHAPTER V

FOREIGN LEXICAL ELEMENTS

In enriching his vocabulary Leskov utilized not only lexical material available in the Russian language, but also drew on the lexical resources of languages other than Russian. A considerable quantity of the slovečki in his stories are words that consist entirely or partly of word elements from foreign languages.

The slovečki in which Leskov's utilization of foreign lexical elements is reflected can be classified into the following three major categories: (1) lexical items from foreign languages that in Leskov's time were not assimilated in Russian, (2) lexical items that have been newly formed by Leskov by means of lexical or derivational morphemes from foreign languages, and (3) foreign lexical items that have been intentionally distorted by Leskov.

Foreign words

Leskov wrote his works in an epoch in which the influx of loan words into the Russian vocabulary was considerable. Numerous foreign words, especially from French and
German, were being assimilated by the Russian language. These words, in many instances, were expressions used in science or philosophy. They manifest the social and cultural contacts between Russia and the West European countries.

Many foreign words that had become part of the Russian lexicon existed alongside Russian equivalents. An example is absoljutnyj 'absolute', from the German absolut id. This word was frequently used instead of the native Russian word bezuslovnyj 'undoubted, indisputable', or soveršennyj 'complete'.¹ The use of such lexical borrowings was fashionable among people from the intelligentsia in Leskov's time. Ju. Sorokin cites pressa 'the press', from the French presse id., a word that was extensively used in the mid-nineteenth century instead of the native Russian pečat' id.²

It is known that Leskov was in principle opposed to the introduction of foreign words into the Russian language. On several occasions he expressed his discontent with the multitude of lexical borrowings that had appeared in Russian in his time.³ He considered foreign words in general unnecessary, particularly when they were used to denote objects or concepts for which the Russian vocabulary already possessed adequate expressions (cf. pressa 'the press'). The extensive use of foreign words that are often unintelligible to the average Russian, according to Leskov, does injustice to the inherent richness of the Russian language.
and, in fact, has a detrimental effect on the language.  

Leskov's disapproval of what he regarded as an indiscriminate use of loan words, prevalent in his time, is sometimes reflected in his stories. When he introduces a lexical borrowing into the speech of persons in his stories, he makes them use it with irony or ridicule. B. Drugov cites the following sentence from Meloči arxierejskoj žizni that may illustrate Leskov's scornful reference to a foreign word: u menja ostaješja ešče mnogo kločkov i obrezkov, ili, kak nynče govorjat po-russki, kupjur 'I still have left many scraps and cuts, or, as they nowadays say in Russian, clippings'. The word kupjur 'clipping' renders the French coupure id. The statement kak nynče govorjat po-russki 'as they nowadays say in Russian', by means of which Leskov introduces this French word, is obviously mocking.

Despite Leskov's reluctance to accept lexical items from foreign languages into the Russian lexicon, lexical borrowings that had been assimilated in Russian do indeed occur in his stories. However, they are few and their contribution to the original traits of Leskov's vocabulary is insignificant.

The foreign words, however, that may be counted among Leskov's slovečki are lexical items from foreign languages that had not become assimilated in Russian or were
not even currently used in Russian. Some of these foreign words were intended by Leskov to reflect affectation in the speech of the narrators and characters in his stories. Among such words is retknext 'groom', from the German Reitknecht id., occurring in the story Leon, dvoreckij syn (p. 66). This loan word is used by the speaker instead of the Russian word konjux id., evidently because the German word appeared more solemn to the speaker than the Russian equivalent. A similar example of a foreign word that is intended by Leskov to portray pretentiousness of speech is abitjud 'habit, custom', from the French habitude id. (Dux gospoži Žanlis, p. 81).

Many foreign words that Leskov attributes to the speech of his narrators and characters serve the purpose of stylization. Some of the characters in his stories are foreigners. Furthermore, a number of his stories deal with events that take place outside Russia. Consequently, foreign words are also utilized by Leskov to bring local colour into his stories.

A considerable quantity of the foreign words are French, including the following examples:

anfan 'infant', from the French enfant id. (Očarovannyj strannik, p. 461);

betiz. in the phrase muzej betizov 'museum with trivial
objects of little value', from the French bêtise 'trifle' (Zagon, p. 367); it may be noted that in Leskov's usage bêtiz denotes objects, whereas the French bêtise regularly refers to abstract phenomena only;

étalissman with the meaning 'private dwelling, residence', from the French établissement 'institution, establishment' (Dux gospoži žanlis, p. 89); in this instance Leskov has endowed the foreign word with a different meaning;

kompatriot 'compatriot', from the French compatriote id. (Zimnij den', p. 400);

kondoleans 'condolence', from the French condoléance id. (Dux gospoži žanlis, p. 91);

konsomater 'consumer', from the French consommateur id. (Šeramur, p. 249);

militer 'soldier', from the French militaire id. (Pečerskie antiki, p. 184);

prifiks 'fixed price', from the French prix-fixe id. (Me-loči arxiereiskoj žizni, p. 485);

siljans 'silence', from the French silence id. (Očarovan-nyj strannik, p. 461).

It may be noted that these lexical items, in Leskov's usage, are of the same grammatical class as in the source language. Specifically, these words are nouns both in Leskov's usage and in the source language.
Such precise correspondence, however, is not always apparent in the foreign words that are found in Leskov's vocabulary. In some instances Leskov has employed foreign lexical items for example as nouns, although the words concerned belong to some other grammatical class in the source language. This transfer of a lexical borrowing from one category of grammar to another may be illustrated by the word *danse* in the phrase *danse tancevat'* 'to dance a step' (*Levša*, p. 30). This word, from the French verb *danser* 'to dance', has been used by Leskov as a noun instead of as a verb. A similar example, found in *Polunoščniki*, is *anker* 'again', from the French *encore* id. (p. 126). This word is an adverb in French, whereas it is used by the speaker in Leskov's story as a noun.

Leskov also employs foreign phrases, for example, *fort angeil* with the meaning 'uproar' (*Polunoščniki*, p. 172). This lexical item represents the French expression *être fort en gueule* 'to yell, shout (lit., to be strong in the mouth)', and is used by Leskov as a noun. A similar example is *boresty*, in the sentence *ot prežnix krasot osta-lis' tol'ko "boresty"* 'from her former beauty remained only the *beaux restes*' (*Zimni ij den*, p. 397). Leskov's word *boresty* 'beautiful traces' is from the French phrase *beaux restes* id.

In discussing the above lexical items from the point
of view of morphology, it may be noted that Leskov transferred these foreign words into his vocabulary in the form in which they exist in the source language. In other words, he has not substituted Russian morphemes for foreign word elements. Only the Russian inflectional endings have been added to the foreign words in order to conform to the rules of Russian grammar.

However, some foreign words in Leskov's stories have been subjected by Leskov to Russian word-formative patterns. In these cases Leskov has either substituted Russian derivational morphemes for foreign morphemes, or added Russian derivational morphemes to the lexical items involved. For example, in discussing French loan words in Leskov's vocabulary, L. Grossman cites seržantdevil'skij 'policeman (adj.)' in the phrase s seržantdevil'skoi borodkoj 'with the small beard of a policeman', a word that illustrates this well. It is derived from the French term sergent de ville 'policeman', to which the speaker in Leskov's story has added the suffix -sk- that is used in Russian to form adjectives.

Some further examples of foreign words that have been adapted by Leskov to Russian word-formative patterns include:

koketerija 'coquetry', from the French coqueterie id. (Zametki neizvestnogo, p. 384); the French suffix -erie has been replaced by Leskov by the Russian suffix -eriya, which often appears in lexical borrowings;
komil'fotnyj 'as it should be, proper (adj.)', adapted from the French idiomatic expression comme il faut 'as it should be, proper' (Ostrovitjane, p. 33); the latter adverbial phrase has been adjectivized by means of the Russian adjectival suffix -n-;

kontrirovat' 'to contend with', adapted from the French contrer id. (Meloci arxierejskoj žizni, p. 467); in the latter word Leskov has used the suffix -irova-, which is used in Russian to form verbs from foreign stems, for the French verbal suffix -er;

min'onnyj 'dear, sweet', from French mignon id. (Ostrovitjane, p. 17); to the latter word Leskov has added the Russian adjectival suffix -n-;

sociabel'nyj 'sociable', from the French sociable id. (Otbornoe zerno, p. 282); in this word Leskov has employed the adjectival suffix -abel'nyj for the French suffix -able; the suffix -abel'nyj regularly appears in Russian in loan words from French and German rendering the suffixes -able and -abel respectively;

žardin'erka 'flower-stand', from the French jardinière id. (Polunoščníki, p. 122); to the latter word Leskov has added the suffix -ka which, as a rule, is used in Russian to form feminine nouns and diminutives.

Hybrid words

Leskov also makes use of non-Russian word-forming elements to form invented words. Many of the slovečki with which he has endowed the speech of the narrators or charac-
ters in his stories are lexical items that are composed of both Russian word elements and elements from foreign words.

For instance, in some of these slovečki it is a derivational morpheme that belongs to a language other than Russian. An example is nepromokabl', with the meaning 'raincoat' (Levša, p. 27). This word, used by Leskov as a noun, consists of the Russian prefix ne- 'not' and the verb promokat' 'to become wet', to which the French adjectival suffix -able has been added. It is, evidently, a lexical blend of the Russian word nepromokaemyj 'waterproof' and French imperméable id. The latter word is used in French with the meaning 'rain-coat'.

Another example may illustrate the way in which Leskov has combined a Russian lexical morpheme and a derivational morpheme taken from a foreign language into a single word. The word xaptus 'a person who pilfers' has been formed by Leskov from the Russian colloquial verb xapat' 'to pilfer', by means of the suffix -tus which occurs in Latin nouns (Besstydnik, p. 150).

More frequent among Leskov's slovečki, however, are hybrid words in which it is a lexical morpheme that is taken from a foreign language. This category includes the following words, excerpted from Leskov's stories:
bebeizm 'childishness' (Seramur, p. 278); this word is composed of the French noun bébé 'infant' to which Leskov has added the suffix -izm; in Russian this suffix is used with words of foreign origin and, as a rule, forms abstract nouns;

cufusk in na cufuskax that has the meaning of 'on foot' (Ovcebyk, p. 78); this word is derived from the German phrase zu Fuss 'on foot' by means of the suffix -ka which in Russian is regularly used to form both feminine nouns and diminutives; the word, evidently, has been formed by Leskov by analogy with the Russian idiomatic expression na svoix dvoix 'on foot (lit., on one's two feet)';

pere-pasé, with the meaning of 'to hand over, pass on' (Polunoščnik, p. 163); this word is formed by Leskov from the French verb passer 'to pass', to which he has added the Russian prefix pere- 'over, across';

pomersíkat' that has the meaning of 'to thank';10 this word is formed from French merci 'thank you' by means of the Russian suffix -kat' that is used to form verbs;

prjuderíst 'prudish person', a word that is derived by Leskov from the French noun pruderie 'prudishness' by means of the suffix -ist, which in Russian occurs only in lexical borrowings.11

In still another small group of hybrid words Leskov has combined a foreign and a Russian lexical morpheme into a single word. Invented words of this type may be illustrated with:
move-materija 'cloth of inferior quality' (Stopal'čik, p. 100); this word is formed by the apposition of the French adjective mauvais 'bad' and the Russian noun materija 'material, cloth';

prostvejn that has the meaning of 'ordinary wine' (Spravedlivyi čelovek, p. 307); this word is derived from the Russian adjective prostoj 'ordinary, simple' to which the German noun Wein 'wine' has been added by Leskov; it appears to be a pun on Russian portvejn 'port';

ryba-fiš 'fish' (Polunoščniki, p. 164); this word has been formed by Leskov by the apposition of the Russian word ryba 'fish' and German Fisch id.;

žoli-mordočka, with the meaning of 'small pretty face' (Sovmestiteli, p. 401); this word is formed, also by means of apposition, from the French adjective joli 'pretty' and the Russian noun mordočka 'small face'.

Lexical distortions

A considerable number of loan words that Leskov attributes to the speech of his narrators and characters have been distorted. These distortions of foreign words are intended by Leskov to produce a comic effect upon the reader.

Lexical borrowings may be different in structure and sound-pattern from native Russian words. The way in which a Russian speaker reproduces a foreign word in his
speech depends largely on his degree of knowledge of that foreign language. Since Leskov's narrators and characters for the most part did not possess a good command of languages other than Russian, yet did occasionally use foreign words in their speech, they frequently rendered these foreign words in a distorted way.

In some instances a foreign word has been made similar to Russian words by the speaker. The following slovečki occur in Leskov's stories:

bratarnite 'fraternity', instead of the French fraternité id. (Zajacij remiz, p. 564); it is clear, that the latter word has been associated by the speaker with Russian brat 'brother';

niksa, with the meaning of 'curtsey', instead of kniksen id., from the German Knicksen 'curtsey' (Leon, dvoreckij syn, p. 76); the German word has evidently been associated by the speaker with the Russian verb niknut' 'to droop'; it appears from the context, that Leskov's purpose in this lexical distortion is to ridicule this salutation;

ščiglety 'boots', instead of štiblety id., from the German Stiefeletten id. (Levša, p. 52); this word has, evidently, been associated by the speaker with the Russian verb ščegoljat' 'to flaunt';

veksel'bant, with the meaning of 'shoulder strap of a military uniform', instead of aksel'bant id., from the German word Achselband id. (Leon, dvoreckij syn, p.
the latter word has been associated by the speaker with the noun \textit{veksel}' 'promissory note', also a lexical borrowing from German and commonly used in Leskov's time.\textsuperscript{12}

Some foreign words that have been distorted in the speech of Leskov's characters indicate that a speaker is acquainted with a foreign language, such as French or German. Yet he does not know that language sufficiently, and fails to employ correctly foreign words or phrases in his speech. This may be illustrated by such examples as \textit{tro boku} that has the meaning 'far too much' (\textit{Tupeinyj xudožnik}, p. 230). This phrase is intended by Leskov's character to reproduce the French phrase \textit{beaucoup trop} id. The word order of this French phrase, however, has been reversed by the speaker. In discussing distorted foreign words in Leskov's vocabulary, J.-C. Marcadé cites \textit{pursepaletan} 'to spend the time' ("Torgovaja kabala," \textit{Ukazatel' èkonomičeskij}, 1861, No. 221, p. 147).\textsuperscript{13} This phrase, evidently, is meant by Leskov to render the French phrase \textit{pour passer le temps} id. However, the French verb \textit{se passer} with which this expression has been confused, means 'to happen, to take place'.

A further example of distorted words is \textit{grandevu} that has the meaning 'engagement, appointment' (\textit{Levša}, p. 51; \textit{Polunoščniki}, p. 155). This word is used by a speaker instead of the French phrase \textit{rendez-vous} id., and is confused by him with the French adjective \textit{grand} 'grand, great'.

Also encountered in Polunoščniki is the expression mete vu pljas that means 'sit down' (p. 162). It is mentioned by the speaker in the story that he intended to say sadites' na mesto 'take a seat, sit down', translating the Russian expression into French. However, he has confused the French expressions mete-z-vous à l'aise 'make yourself comfortable' and mettre en place 'to put in order'. A distorted foreign word that indicates a speaker's failure to identify an etymon word correctly is butersaft that has the meaning of 'fraternity' (Putesestvie s nigilistom, p. 129). This word is used by Leskov's narrator instead of brudersaft 'fraternity', from the German Bruderschaft id., which has, evidently, been confused by him with buterbrod 'sandwich', a Russian word that is also a borrowing from German.

A considerable number of distorted foreign words or phrases that appear in Leskov's stories have been designed by him to illustrate and ridicule the pretentiousness and affectation of the speech of some of his characters. Lexical items of this type include foreign words to which Leskov has attributed sound sequences that exist in that language, but in fact are not present in the lexical items concerned. To give an example, the sentence nam vsem antrui budet xoroso 'for all three of us it will be good' occurs in Leon, dvoreckij syn (p. 69). The distorted word antrui 'the three of us' is meant by the speaker to render the French phrase à trois id. The speaker emphasizes the fo-
reign origin of this lexical item by introducing the sound sequence [an] into its pronunciation. This is the usual Russian substitution for the French nasalized vowel [a̰], which occurs, for example, in the Russian word antresoli 'mezzanine', from French entresol id. However, the etymon word of antrui does not have a nasalized vowel.

A similar example, found in Polunoščniki, is ankognitu 'incognito', which is meant by the speaker to reproduce French (from Italian) incognito id. (p. 162). To this word also the speaker ascribes the vowel [a̰], although it is not present in this French word.

The French nasalized vowel [a̰] appears too in some words that are not even French, for instance in lanpęška 'flat cake', instead of Russian lepęška id. (Leon, dvoreckij syn, p. 68). Other examples that also indicate such affected speech include vanflja 'wafer', instead of vaflija id., from the German Waffel id. (Leon, dvoreckij syn, p. 68) and mangral'nyj 'mineral', instead of Russian mineral'nyj id. (ibid., p. 70).

Finally, a small number of slovečki found in Leskov's stories are Russian words that have been distorted by Leskov to make them appear foreign. To this category of distorted lexical items belongs, for example, fongorskij that has the meaning of 'Angora (adj.)' (Polunoščniki, p. 142). This is a
distortion of Russian *angorskiij* id., made by Leskov to appear to be a German word by the substitution of *fon*, from the German *von* 'from', for the first syllable of the word concerned. Similarly, the Russian word *prelestno* 'delightful' has been changed in the speech of a character in Leskov's story into *pršelesno* id. (*Leon, dvoreckij syn*, p. 69), evidently in order to make it appear to be a Polish word.

In summation, it can be said that Leskov's utilization of foreign lexical elements has resulted in the appearance of some of the striking *slovečki* in his stories. His use of distorted foreign words may well indicate that he was opposed to the introduction of foreign words into the Russian language. The way in which Leskov has combined lexical elements from foreign languages with Russian words and word-forming elements is illustrative of the writer's consistent striving to achieve stylization of speech in his stories.
REFERENCES TO CHAPTER V


2Ibid., pp. 98-99.


4Drugov, op. cit., p. 161; Gorjajkina, op. cit., p. 199.

5Drugov, op. cit., pp. 159-160.


7Vinogradov, V.V., Russkij jazyk, Moskva-Leningrad, 1947, p. 132.

8This word is also attested in L. Tolstoj's vocabulary. See Slovar' sovremennogo russkogo literaturnogo jazyka, Akademija Nauk, Moskva-Leningrad, 1950, Vol. 5, p. 1234.

9Vinogradov, op. cit., p. 215 cites komfortabel'nyj 'comfortable', from German komfortabel id. (cf. French confortable id.).


12 These distorted foreign words, essentially, are popular etymologies. See above, Chapter III, pp. 57-68.


CONCLUSION

The lexical material that Leskov so resourcefully and artistically utilized in his works displays above all the writer's refined mastery of the Russian language. However, the reader may at times be somewhat overpowered by the medley of picturesque expressions and fanciful words with which the speech of Leskov's characters is saturated.

The unifying element that runs through the variegated mosaic of Leskov's vocabulary is the writer's profound knowledge of people from all social milieus, and his unique ability to typify his characters effectively through their speech. With sometimes grotesque humour and artful finesse Leskov gives free play to his powers of observation and his linguistic inventiveness, thereby conveying to his readers the impression of authenticity and at the same time ridiculing the persons who appear in his stories.

Few of Leskov's works are written in a homogeneous style. Even in passages where he relates events without making use of a narrator, his language is often as distinct from standard literary Russian as that of his narrators and characters.
The exuberance of Leskov's literary style evolved gradually in his works. His earlier stories, written in the sixties, are marked by colloquial style with an admixture of dialectal elements. The dialect of Orël, the writer's native province, emerges most prominently in these stories. The predominance of this dialect indicates well Leskov's emotional attachment to the people from this area.

In the stories of the seventies that depict the religious life of the Russian people Leskov makes most frequently use of Church Slavonic linguistic forms. At this period of his literary career Leskov intentionally reinforces vividness of style by interspersing his vocabulary with Church Slavonic words, often in striking juxtaposition with vernacular and dialectal expressions.

In Leskov's later works, written in the eighties and early nineties, neologisms and distorted foreign words predominate. His popular etymologies form the most characteristic type of neologisms in the vocabulary of his stories of that period. Their frequent occurrence in the speech of his narrators and characters is indicative of Leskov's conscious striving to produce a comic effect upon the reader.

Beside Leskov's obvious enjoyment of jocular distortion of words for its own sake, an important motive of his intricate use of language is his purpose of satire and
parody. His sometimes sarcastic commentary on various aspects of Russian reality of his time has an especially powerful effect because he attributes it to the speech of simple-minded persons in his stories. Leskov's subtle method of expressing his comments on social and ecclesiastic life through the stylized idiom of a narrator has no equal in Russian literature.
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