In his early publicistic texts (60s of the 19th century) N. S. Leskov makes an extensive use of occasional units which are characterized by a variety of derivational patterns and types, the peculiarity of semantics and functioning. These derivatives differ by the semantic capacity and depth as they involve in their structure not only the meanings of the constituent components, but also many-dimensional associations with their semantic and connotative potential, what significantly multiplies the suggestive possibilities of occasionalisms.

Keywords: nonce words, discourse, Leskov.

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Language units derived from foreign-language lexemes, which were used by N.S. Leskov as the derivation base, with the help of Russian suffixes are of particular interest for the research. As a rule, they are adjectives (инкогнитный / incognitivny from the bookish syntax and connotative potential, what significantly multiplies the suggestive possibilities of occasionalisms.

In the modern Russian language both qualitative and relative adjectives formed according to the linguistic pattern (the nominal/verbal stem + -n - (иннервный / uvr’ersky, полдекодовский / pol’dekodovsky). In the modern Russian language both qualitative and relative adjectives formed according to the linguistic pattern (the nominal/verbal stem + -n - (иннервный / uvr’ersky, полдекодовский / pol’dekodovsky). In the modern Russian language both qualitative and relative adjectives formed according to the linguistic pattern (the nominal/verbal stem + -n - (иннервный / uvr’ersky, полдекодовский / pol’dekodovsky). In the modern Russian language both qualitative and relative adjectives formed according to the linguistic pattern (the nominal/verbal stem + -n - (иннервный / uvr’ersky, полдекодовский / pol’dekodovsky). In the modern Russian language both qualitative and relative adjectives formed according to the linguistic pattern (the nominal/verbal stem + -n - (иннервный / uvr’ersky, полдекодовский / pol’dekodovsky). In the modern Russian language both qualitative and relative adjectives formed according to the linguistic pattern (the nominal/verbal stem + -n - (иннервный / uvr’ersky, полдекодовский / pol’dekodovsky). In the modern Russian language both qualitative and relative adjectives formed according to the linguistic pattern (the nominal/verbal stem + -n - (иннервный / uvr’ersky, полдекодовский / pol’dekodovsky). The meaning of the adjective унервный / uvr’ersky derived from the French noun ouvrier — “worker” is also (as in the previous example) complicated by the semantic augments, which are conditioned by the contextual environment (опасность/ danger, притон/ den, нищета/ poverty, порок вице).

But as neither of them could stand a long stay in the atmosphere of uvr’ersky taverns, I walked thee alone, not relying on the circulating rumors about the dangers of these dens of poverty and vice.

In the early publicistic texts N. S. Leskov used the occasional repetition of lexemes, which implies bringing in additional components of the meaning into the semantics of the language unit. This technique is applied as a striking figurative-expressive means in the late artistic works of the writer. The metaphorical nature of semantics is inherent in the word унервный / uvr’ersky employed in this context:

Батинольская группа и полевые работники в предместье Св. Антония вовсе не имеют никаких сношений с русским обществом в Париже… Они не только не имеют средств сходиться с людьми праздником… но им в пору подумать о завтрашнем куске хлеба. Они ведут жизнь тяжелую, пухловатую, лишение и общепринятых уврьерских забор [Лесков 1998: 223].

The Batignolles group and the Polish workers in the outskirts of St. Anthony do not have any relations with the Russian community in Paris… they do not have any money to come together with common people… but it is high time to think about tomorrow’s daily bread. They lead a hard life full of work, hardships and common French uvr’ersky concerns.

Maybe using the repetition of a lexical unit, the writer draws the reader’s attention to the dire position of a worker of any nationality, from any country in France. Pointing out that the hardships and deprivations of these people are the same, General, N.S. Leskov introduces another author’s occasionalism общепринятый / obshcheprinятый in the text. Thus, occasionalismобщепринятый and унервный / uvr’ersky can be considered peripheral members of the syntonymic group overcast/difficult, тяжелый / grave, обременительный / burdensome, несладкий / rough, горький / bitter, горестный / sorrowful which characterize the life of the worker. Besides, when people are in time to think about tomorrow’s daily bread in пору подумать о завтрашнем куске хлеба, their life gradually leads to poverty and vice, and it makes the writer to sound...
altered. Occasional lexemes both in journalistic and literary works by N.S. Leskov act as microimages due to metaphorical semantics. V. V. Vinogradov pointed out that “any violation of rules and regulations in the work must be aesthetically justified” [Vinogradov 1977: 184]. Leskov’s every occasional word proves this point.

In his publicistic texts N. S. Leskov employs a wide range of stems in the variety of their structural and semantic relations as motivating ones, which is especially evident in the word formation of compound adjectives. The writers’ frequent derivation of occasional compounds may be explained mainly by the capacity of composition as a productive word-building technique for adjective formation. This technique contributes to the word-building of concise and emotionally saturated images due to the possibility of expressing a complex trait combining various shades of meaning by one word. The trends to use laconic and expressive speech are found in the word-building of compound adjectives. Compounds can act as an economical means of creating metaphors, personifications, hyperboles, making them an important tool for publicism with its dominant function of influencing the reader. For example, the adjectives безмолвно-покорный/silently submissive, скучно-глупый/boringly dull, плакуче-мелодийный/deplorably funny with the coordinative type of relations are of great interest due to the semantic valence of the component composition.

So, the derivation base for forming the occasional compound adjective плакуче-мелодийный/deplorably funny includes the language аптоним плакучий – “melancholy”, аптоним мелодийный – “melody” [MAC: 3,137]/deplorable – “a mournful, melancholy, plaintive”, мелодийный– “melodious–wailing, whining” [MAC: 4, 1155]/funny is “causing laughter, mirth”:


Schwab played a deplorably funny role.

Having the unity expressed in the meaning of the common generic sense, components of the compound adjective are differentiated by aspect semes that bear the meaning of different conditions. Meanwhile, they build the opposition at the emotional-semantic level, expressing the manifestation of the unexpected, confusing feelings. In the semantics of the first component возбужден/’excited’ is the sign of ultimacy referring to the semantics of the second component of the compound. At the associative level the semantic content of the writer’s occasional unit is explicaded by the structural components of the set expression making the role to play the role that already implies the connotational interpretation of its semantics. In the text of the occasional word is used to show a complex psychological and mental state of the character.

Difficulties in expressing non-trivial content that are not fullfilled by units of the language system, are often overcome by the formation of new words created by the writer through the “returning” the primary motivation to the lexeme. It is achieved by introducing the words genetically related to the derivative by means of the derivational productivity into the context. For example, the system knows the compound-suffixal formation пайшебре – “spouse, married person”,对照потребованный,对照потребованный – “the same, equal”, исполненный [ibid.]/образцовый. N. S. Leskov adds the primary meaning to this lexeme and its interior: пайшебре – “suitable, appropriate” коннотативный уровень [V. V. Leskov: 1957: 367].

The young man devoted all his days to posting the newspaper “Колокол”… from house to house… so he received the nickname ”Andrew Udobnositel’ny/wearing good news”.

The word writer’s occasional words as well. For example, adjectives, which due to a number of reasons normally do not have degrees of comparison, produce such forms in works by N.S. Leskov: Глупее этой полякки и знаю только полякку двух русских просторных листков// Наследные поэзию и лебединье с ними … становились все пошлее и пошлее, все ненавистней и ненавистней// Он в этот раз был озабоченный, чем когда-либо/ More disgusting in this debate I know only the polemics of two Russian pavement sheets// Brazen actions of the poles and ingratitude with them… kept getting sluttier and sluttier, more hated and hated// He was more concerned than ever.

The writer’s word by N.S. Leskov is semantically and connotatively sharper than usual one, it expands the range of expressive units in the arsenal of the writer and becomes a means of expressing the writer’s assessment that can be vividly illustrated by occasional words in the early texts of the writer.

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ПРОТИВОПОПОЛЯЗЕНИЕ РАЗУМА И ЛЮБВИ В ПРОИЗВЕДЕНИЯХ САНАИ “ХАДИКАТ-УЛЬ-ХАКАИК”

Annotation
В суфийской литературе, особенно, в поэтических произведениях идёт постоянная борьба разума с чувствами, с любовью и, в основном, несомненное преимущество поэзии отдается любви. Одним из таких поэтом является и Санай Газневи. Рассматриваемое нами произведение Санаи Газневи “Хадикат-уль-хакаки”, посвящено множеству религиозных и общественных тем, начиная с темы единства Аллаха (ваулю), темы человека и связанных с ним проблем и, закончив темой справедливости правящих султанов. Одной из выдвинутых Санаи на передний план проблем в данном произведении является противостояние разума (аки) и любви (либ), однако мы видим в произведении “Хадикат-уль-хакаки” ещё одно понятие, которым является значение (илям). В статье, на основе приведённых в произведении отрывков, рассмотрены взгляда Санаи на проблему соотношения разума, любви и знания.

Ключевые слова: Санай Газневи, разум, любовь, знание, ирфан, поэт.

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СРАВНЕНИЕ МЫСЛИ И ВОЗМОЖНОСТИ В РАБОТЕ “ХАДИГАТУЛ-ХАГИГА” САНАЙ

Abstract
In Sufi literature, especially in the works of poetry there is a constant struggle between love and mind and poets give the main advantage to the love. One of such poets is Sanayi Ghaunavi. The work “Hadigat-ul-Hagiya” by Sanaiy which we have today was devoted to issues beginning from Tawhid of Allah up to human and issues related to humanity, justice of sultans, various religious and