

MATERIALS FOR THE DICTIONARY OF V.A. ZHUKOVSKY'S POETIC LANGUAGE

MATERIAIS PARA O DICIONÁRIO DE V.A. LINGUAGEM POÉTICA DE ZHUKOVSKY

MATERIALES PARA EL DICCIONARIO DE V.A. LENGUAJE POÉTICO DE ZHUKOVSKY

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ABSTRACT: The research paper provides a detailed presentation of a new lexicographical project, aimed at continuing the developed series of alphabetical frequency dictionaries of Russian writers of the past, in particular, the poets of A.S.Pushkin's galaxy, as well as his predecessors. The text corpus of the dictionary consists of all the known poetic works by V.A.Zhukovsky. The methodology for compiling this lexicographical reference book was tested in the process of creating our previous alphabetical frequency dictionaries of writers. The dictionary will incorporate three sections, i.e. the list of words, used in V.A.Zhukovsky's poetic works (including lexical and phraseological foreignisms); the list of proper names, which one may find in his poetry; the rating of the most frequently used words (used no less than 10 times). The research paper provides an example of a fragment of the word list of the Dictionary of V.A.Zhukovsky's Poetic Language, prepared on the basis of the conducted research.

Keywords: V.A.Zhukovsky. Lexicography. Dictionaries of writers' languages. Lexeme. Onym. Poetic language. Tradition.

RESUMO: *El artículo de investigación proporciona una presentación detallada de un nuevo proyecto lexicográfico, destinado a continuar la serie desarrollada de diccionarios de frecuencia alfabética de escritores rusos del pasado, en particular, los poetas de la galaxia de A.S. Pushkin, así como sus predecesores. El corpus de texto del diccionario consta de todas las obras poéticas conocidas de V.A.Zhukovsky. La metodología para compilar este libro de referencia lexicográfico fue probada en el proceso de creación de nuestros diccionarios de escritores de frecuencia alfabética anteriores. El diccionario incorporará tres secciones, es decir, la lista de palabras, utilizadas en las obras poéticas de V.A.Zhukovsky (incluidos los extranjerismos léxicos y fraseológicos); la lista de nombres propios, que se pueden encontrar en su poesía; la calificación de las palabras más utilizadas (utilizadas no menos de 10 veces). El artículo de investigación proporciona un ejemplo de un*

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fragmento de la lista de palabras del Diccionario del lenguaje poético de V.A.Zhukovsky, elaborado sobre la base de la investigación realizada.

Palavras-chave: *V.A.Zhukovsky. Lexicografía. Dicionários de línguas de escritores. Lexema. Onim. Linguagem poética. Tradição.*

RESUMEN: *O artigo de pesquisa fornece uma apresentação detalhada de um novo projeto lexicográfico, que visa dar continuidade à série desenvolvida de dicionários de frequência alfabética de escritores russos do passado, em particular, os poetas da galáxia de A.S. Pushkin, bem como seus predecessores. O corpus textual do dicionário consiste em todas as obras poéticas conhecidas de V.A.Zhukovsky. A metodologia para compilar este livro de referência lexicográfica foi testada no processo de criação de nossos dicionários de frequência alfabética anteriores de escritores. O dicionário irá incorporar três seções, ou seja, a lista de palavras, usadas nas obras poéticas de V.A.Zhukovsky (incluindo estrangeirismos lexicais e fraseológicos); a lista de nomes próprios, que se pode encontrar em sua poesia; a classificação das palavras usadas com mais frequência (usadas no mínimo 10 vezes). O artigo de pesquisa fornece um exemplo de um fragmento da lista de palavras do Dicionário da Linguagem Poética de V.A.Zhukovsky, preparado com base na pesquisa realizada.*

Palabras clave: *V.A.Zhukovsky. Lexicografía. Dicionarios de lenguas de escritores. Lexema. Ónimo. Lengua poética. Tradición.*

Introduction

In recent years, there has been a tangible attention in philology to the lexicography of the language of the Russian poets of the 18-20th centuries (see as examples: (VASILYEV, 2001; VASILYEV & ZHATKIN, 2009; VASILYEV, 2013; VASILYEV & ZHATKIN, 2013; VASILYEV & ZHATKIN, 2015; VASILYEV, 2016; VASILYEV & ZHATKIN, 2016; VASILYEV & ZHATKIN, 2017; VASILYEV & ZHATKIN, 2018; VORONOVA, 2004–2014; ZHURAVLEVA & KHASHIMOV, 2015; Grigoriev & Shestakova, 2001–2017)). This proves maturity of Russian author lexicography [16], increased research requirements for the accuracy of observations over the language of classics, expressed in the strict structural and quantitative approach to the writers’ “vocabularies” (lexemes, onyms, phraseological units, frequency-rating characteristics of speech), as well as the development of a personalized corpus base of word usage in order to optimize the preparation of explanatory and historical dictionaries. Such reference tools unite and stimulate the interests of linguists and literary scholars in the mainstream of the historical linguo-poetics study, and also works for the future, laying foundation for reflexing poetic language evolution, as well as for conducting a variety of studies.

Literature Review

At present, we have some corpus data on the language of I.I.Dmitriyev, N.M.Karamzin, I.A.Krylov, K.N.Batyushkov, D.V.Davydov, P.A.Vyazemsky, K.F.Ryleyev, A.A.Delvig, A.S.Pushkin, N.M.Yazykov, E.A.Baratynsky, A.I.Polezhayev, F.I.Tyutchev, D.V.Venevitinov, M.Y.Lermontov, A.V.Koltsov, N.P.Ogarev, i.e. many poets of the first half of the 19th century, one way or another associated with the Golden Age of Russian literature. This permitted, in particular, to compare the volume of lexicons and onomasticons of the poets, to trace their use of occasionalisms and phraseological units, to “measure” the degree of proximity of authors’ linguopoetics, to establish certain “corporate” statistical patterns.

In particular, it was discovered that D.V.Venevitinov uses 2835 words and 80 onyms; D.V.Davydov – 3535 words, 3 foreignisms, 254 onyms, one of which is from a foreign language; N.M.Karamzin – 4693 words, 4 foreignisms, 379 onyms, including 5 foreign ones; A.A.Delvig – around 5 thousand words, including 4 foreignisms and nearly 400 onyms; F.I.Tyutchev – around 6 thousand words; K.F.Ryleyev – 6008 words, 525 onyms; E.A.Baratynsky – 6845 words, 352 onyms; I.I.Dmitriyev – 7663 words, 693 onyms; A.I.Polezhayev – 8209 words, 20 foreignisms, 512 onyms; N.M.Yazykov – 8429 words, 11 foreignisms, 596 onyms; M.Y.Lermontov – around 10 thousand words (in poetic texts as such); N.P.Ogarev – 10 303 words with the account of foreignisms, 492 onyms, 40 foreign ones; A.S.Pushkin – nearly 13 thousand words (in poetic texts as such); P.A.Vyazemsky – 14 823 words, 34 foreignisms, 1529 onyms, 24 foreign ones.

The share of individual author’s lexemes in the poetic language of D.V.Venevitinov is 0.25 %, K.N.Batyushkov – 0.35 %, N.M.Karamzin – 0.43 %, D.V.Davydov – 0.45 %, I.I.Dmitriyev – 0.54 %, K.F.Ryleyev – 0.57 %, E.A.Baratynsky – 0.88 %, N.P.Ogarev – 1.55 %, N.M.Yazykov – 1.66 %, P.A.Vyazemsky – 1.85 %. By comparison, A.S.Pushkin’s language as a whole (poetry, prose, letters, etc.) contains nearly 1 % of such words and names (VASILYEV, 2013).

N.P.Ogarev is the leader in the number of used phraseological units. There are around 300 of such linguistic items in his works; P.A.Vyazemsky has 119 of them, I.I.Dmitriyev – 108, E.A.Baratynsky – 96, K.N.Batyushkov – 72, K.F.Ryleyev – 66, N.M.Yazykov – 34, A.A.Delvig – 32, D.V.Davydov – 26, N.M.Karamzin – 18, D.V.Venevitinov – 12. By comparison, in A.S.Pushkin’s novel “Eugene Onegin” one may find over 100 phraseological units (VASILYEV, 2013), which illustrates the extremely active use of these mostly conversational and colloquial stylistic elements in the classic’s poetic manner.

The share of single used words in P.A.Vyazemsky's poetry makes up 39 %. In the case of N.P.Ogarev it is 41.7 %, N.M.Karamzin – 42 %, K.N.Batyushkov and K.F.Ryleyev – 44.7 %. A.A.Delvig – 45.4 %, N.M.Yazykov – 45.5 %, E.A.Baratynsky and A.I.Polezhayev – 46 %, I.I.Dmitriyev – 46.2 %, D.V.Davydov – 46.9 %, D.V.Venevitinov – 50.6 %. This means that the statistical dependence of this indicator on the sample volume of manifestations of speech is proved.

The share of commonality in A.S.Pushkin's and D.V.Venevitinov's vocabularies, according to the methodology, offered by one of the authors of this research paper (VASILYEV, 2013), makes up 16.1 %, herewith A.S.Pushkin's only is 81.7 %, typical only to D.V.Venevitinov is 1.2 %; common in the dictionaries of A.S.Pushkin and D.V.Davydov makes up 18 %, A.S.Pushkin's typical is 75.3 %, D.V.Davydov's only – 6.7 %; common in the dictionaries of A.I.Polezhayev and F.I.Tyutchev composes 20.3 %, A.I.Polezhayev's only is 65.5 %, F.I.Tyutchev's – 14.2 %; commonality in the dictionaries of A.S.Pushkin and A.A.Delvig is 22.1 %, A.S.Pushkin's only makes up 68.5 %, A.A.Delvig's – 9.4 %; common in the dictionaries of A.I.Polezhayev and N.P.Ogarev is 23 %, A.I.Polezhayev's only is 41.8 %, N.P.Ogarev's – 35.2 %; commonality in the dictionaries of A.I.Polezhayev and N.M.Yazykov reaches 25.1 %, A.I.Polezhayev's only – 46.4 %, N.M.Yazykov's typical – 28.5 %; common in the dictionaries of D.V.Davydov and D.V.Venevitinov makes up 25.4 %, D.V.Davydov's typical is 49.2 %, D.V.Venevitinov's – 25.4 %; common in the dictionaries of A.A.Delvig and N.M.Yazykov makes up 26 %, A.A.Delvig's only – 20.3 %, N.M.Yazykov's – 53.7 %; common in the dictionaries of E.A.Baratynsky and D.V.Venevitinov is 26.8 %, E.A.Baratynsky's only being 63.4 %, D.V.Venevitinov's – 9.8 %; common in the dictionaries of A.S.Pushkin and K.F.Ryleyev makes up 27.7 %, A.S.Pushkin's only – 60.6 %, K.F.Ryleyev's only – 11.7 %; common in the dictionaries of A.I.Polezhayev and E.A.Baratynsky makes up 28.4 %, A.I.Polezhayev's only – 53.7 %, E.A.Baratynsky's only – 17.9 %; common in the dictionaries of A.S.Pushkin and N.M.Karamzin is 29.2 %, A.S.Pushkin's typical being 59.6 %, N.M.Karamzin's – 11.2 %; universal in the dictionaries of A.A.Delvig and E.A.Baratynsky reaches 30 %, A.A.Delvig's only is 26 %, E.A.Baratynsky's – 44 %; common in the dictionaries of E.A.Baratynsky and N.M.Yazykov is 35.5 %, E.A.Baratynsky's only – 23.4 %, N.M.Yazykov's – 41.1 %; universal in the dictionaries of A.S.Pushkin and I.I.Dmitriyev is 35.6 %, A.S.Pushkin's only is 50 %, I.I.Dmitriyev's – 14.4 %; common in the dictionaries of N.M.Karamzin and I.I.Dmitriyev makes up 35.9 %, N.M.Karamzin's only is 24.4 %, I.I.Dmitriyev's – 39.7 %; common in the dictionaries of A.S.Pushkin and N.M.Yazykov is 35.9 %, A.S.Pushkin's only – 49.2 %,

N.M.Yazykov's only – 14.9 %; common in the dictionaries of A.S.Pushkin and A.I.Polezhayev is 36.1 %, A.S.Pushkin's typical is 40.7 %, A.I.Polezhayev's – 23.2 %; common in the dictionaries of A.I.Polezhayev and M.Y.Lermontov – 36.1 %, A.I.Polezhayev's only – 39.2 %, M.Y.Lermontov's – 24.7 %; common in the dictionaries of A.S.Pushkin and P.A.Vyazemsky composes 38.9 %, A.S.Pushkin's only is 40.9 %, P.A.Vyazemsky's – 20.2 %; common in the dictionaries of A.S.Pushkin and M.Y.Lermontov is 41.1 %, A.S.Pushkin's typical is 46.3 %, M.Y.Lermontov's only – 12.6 %.

Materials and Methods

Methodologically, this research paper is based on the studies in the area of literary lexicography, introductory articles to dictionaries of the language of writers, prepared in the previous decades (V.V.Vinogradov, V.P.Grigoriev, L.L.Shestakova, R.S.Kimyagarova, J.T.Shaw, A.L.Golovanevskiy and others). The study material, used for the purposes of comparison, included prepared by the authors of this research paper solely or in co-authorship “A.I.Polezhayev's Language Dictionary” (2001), “A.A.Delvig's Language Dictionary” (2009), “Dictionary of N.P.Ogarev's Poetic Language” (2013), “N.M.Yazykov's Dictionary” (2013), “Dictionary of P.A.Vyazemsky's Poetic Language” (with an attachment of his little-known and unpublished poems) (2015), “Dictionary of D.V.Davydov's Poetic Language (2016), “Dictionary of E.A.Baratynsky's Poetic Language (2016), “Dictionary of N.M.Karamzin's Poetic Language” (2016), “Dictionary of D.V.Venevitinov's Poetic Language (2017), “Dictionary of K.F. Ryleyev's Poetic Language (2017), “Dictionary of I.I.Dmitriyev's Poetic Language” (2017), “Dictionary of K.N.Batyushkov's Poetic Language” (2018).

Results

In this context, the lexicographical addressing of such an outstanding figure in the literature of the first half of the 19th century as V.A.Zhukovsky (1783-1852) is topical. The writer's work in itself marks a special stage in the formation of Russian poetry and poetic language, associated with romanticism and new genres (IZMAILOV & ZHUKOVSKY, 1968). Simultaneously, V.A.Zhukovsky is one of A.S.Pushkin's immediate predecessors in terms of poetry, his mentor in literature and senior friend (PUSHKIN et al., 2009; CHEREISKIY, 1988). Accordingly, analysis of the qualitative and quantitative structure of

this poet's vocabulary is of fundamental importance for author lexicography; it will help to reveal the linguistic "weight" of the writer, the reflection of the most important trends in the history of artistic language in his works, and to see the stylistic features that connect V.A.Zhukovsky with his predecessor and contemporary poets.

Unlike many poets of the first half of the 19th century, V.A.Zhukovsky left a considerable literary heritage, which has been accounted in full just recently. This latter fact provides an opportunity to turn to the creation of this writer's language dictionary without the risk of leaving unattended the little-known texts of the author, as well as his lexemes, onyms, phraseological units, which wouldn't have been included into the dictionary due to the above-mentioned reasons. It needs to be noted that incompleteness of the corpora of writers' texts, expressed in the lack of the complete sets of their works (this refers to, for instance, to the works by A.F.Merzlyakov, W.K.Küchelbecker, F.N.Glinka) curbs in a considerable way intentions to create new lexicographical reference books of this kind.

The text corpus of the dictionary includes all the known poetic works by V.A.Zhukovsky (lyrics, poems, ballads, fairy tales, dramatic works, poetic inclusions in prose and letters (ZHUKOVSKY, 1999-2020)). This will ensure that the author's language is reflected to the maximum extent possible. The dictionary will present information on lexemes, phraseological units and proper names, used by V.A.Zhukovsky, their speech activity, meanings of uncommon and nonce words, functional and stylistic notes for unusual word usage (with indication of concrete volume and page of the writer's collected works if the frequency of lexemes and onyms is lower than 10 times). Necessary comments to proper names will be provided, the rating of the most frequent words will be placed.

By now, a word list of the "Dictionary of V.A.Zhukovsky's Poetic Language" has been prepared. As an illustration below there is a list of the most notable words starting with letter B, which were part of the vocabulary of this Russian poet (see the list of words starting with letter A in: ZHATKIN & VASILYEV, 2021): bagrit ["obagryat", archaic], bagryanit ["to paint in crimson", archaic, poetic], bagryanitsa ["ceremonial robe of kings, a symbol of power"], bagryanotsventy (of crimson colour) [used for the first time in A.I.Polezhayev's works ("King of Hunting", 1837), nonce word], baibak ["steppe rodent of the genus of marmots"], balkar [representative of one of the ethnic groups in the North Caucasus (the word has survived in the present-day Russian language)], balkon (also in relation to poet I.M.Dolgoruky, who had a bulging chin, so this became almost a playful nickname for the prince), bason ["decoration on clothes in the form of pillow bar, lacing, purl; braiding"], bakh [one of the ethnicities in the North Caucasus], bashnevenchanny (*tower-crowned*) [nonce],

begstvo (*running away*) [in particular, as part of phraseological unit *save oneself by running away*], beguchiy (*running*) [“moving quickly and uninterruptedly (about water)”, arch.], beda (*misfortune*) [in particular, as part of phraseological unit *for somebody’s misfortune*], bedonosets (*one who brings misfortune*) [nonce], bedonosno [“by bringing misfortune”, arch./nonce], bedonosny [“bringing misfortune”, arch.], bedonosyashchiy [“bringing misfortune”, nonce], bedstvo [“disaster”, arch.], bezburny [“not disturbed by storms; anxiety-free”], bezvedomny [“unfamiliar, unknown”, nonce], bezgnevny (*angerless*) [arch.], bezgorestno (*without grief*) [according to the Russian National Corpus, it is also used in Muni’s (S.V.Kissin, 1885–1916) poetry], bezgrobnny [“having no grave”; was met before in the prose by A.A.Marlinsky (“Skull”, 1828; “Vadimov”, 1834), poetry by F.A.Koni (“Serenade”, 1830)], bezdanno [“not subject to duties”, arch.], bezdomno-brodyashchiy (*homeless and wandering*) [nonce], bezzhiznenno-veyushchiy (bringing lifelessness) [nonce], bezzakonnik [“one, who does not live up to moral rules”, arch.], bezzakonno-razvratny (*anarchistic and corrupt*) [nonce], bezzakonstvovat [“act against the law”, arch.], bezznoiny (*free from ardent heat*) [according to the Russian National Corpus, after V.A.Zhukovsky it was used also in the works of N.I.Gneditsch, V.I.Tumansky, A.A.Bestuzhev, P.A.Vyazemsky, D.L.Andreyev, essentially becoming a poeticism; nonce], bezmolvno-plachushchiy (*silently crying*) [nonce], bezmolvno-khranitelny (*silently protecting*) [nonce], beznagradny (*award-free*) [according to the Russian National Corpus, it was used for the first time in E.A.Baratynsky’s poetry (“To G<nedi>tsch”, 1823), nonce], beznadezhno-terpelivy (*hopelessly patient*) [nonce], beznenastny (*rainless*) [nonce], bezoblastny [in the meaning of “having no dominions”, nonce], bezobrazno-svirepy (*ugly ferocious*) [nonce], bezopasno-spokoiny (*safe and calm*) [not mentioned in the Russian National Corpus; nonce], bezopytno [“not relying on experience”], bezotvetstvenny [in its archaic meaning of “expressionless, impassive”], bezotporny [“one that cannot be fought back”; nonce], bezradostno-blazhenny (*joylessly blissful*) [nonce], bezrassudno-rugatelny (*recklessly abusive*) [nonce], bezumet [“to become mad”, imperfect form, usual meaning; compare: *obezumet*], bezumno-besheny (*deliriously mad*) [nonce], bezumolkno-shumyashchiy (*unceasingly noisy*) [nonce], bezutratny [“not subject to loss”, arch.], bezushcherbno (*without harm*) [nonce], bezymenny [“nameless”, arch.], belevskiy [from the name of the town of Belev], belonezhny (*white and tender*) [about an arm, nonce], belorunny (*pertaining to white fleece*) [according to the Russian National Corpus, it was used for the first time in A.S.Pushkin’s poetry (“Fon-Vizin’s Shadow”, 1815), nonce], benediktinets [“a representative of the oldest Catholic monastic order”], boeotiyskiy [from the name of *Boeotia* (a province in the central part of Ancient

Greece], bergamot [“citrus fruit-bearing tree], beremya [“bundle, armful” in the archaic meaning], beseda (*colloquy*) [sometimes used in wordplay associations with onym “Colloquy of the <Lovers of the Russian Word>»], besedny [pertaining to the “Colloquy of the Lovers of the Russian Word” literary society, in wordplay usage], beskonny [“having no horse”], bespechno-sladostny (*carelessly sweet*) [nonce], besplodno-soleny (*fruitlessly salty*) [about the sea, nonce], bespokrovny [“homeless, defenseless”, arch.], bespolezno-priskorbny (*uselessly deplorable*) [nonce], bespotny (*sweatless*) [about a person, nonce], bespokhvalny (*having no praise*) [nonce], besposhchadno-moguchiy (*mercilessly powerful*) [nonce], bespregradno (*without obstacles*) [nonce], bespregradny [nonce], bespredelno<->pustynny (*endlessly deserted*) [nonce], besprivetny (*unfriendly*) [nonce], bespriyutno-pustynny (*homelessly deserted*) [nonce], besputnitsa [“dissolute woman”, colloquial], bespylno-efirny (*dustless and ethereal*) [nonce], besslavno-pechalny (*ingloriously sad*) [nonce], bessmertno-molodoi (*immortally young*) [nonce], bestenny [“not giving a shadow”, arch.], beskhitrostno-doverchivy (*simple-mindedly trustful*) [nonce], bestsarstvenny [“characterized by anarchy”], beschadny [“childless”, arch.], beschestno-zloi (*dishonestly evil*) [nonce], beschinno [adverb, see *beschinny*], beschinny [“indecorous, obscene”, arch.], besheno-vesely (*madly cheerful*) [nonce], beshenstvovat [“to go on the rampage”, arch.], bivstek [“Beefsteak”, arch.; compare also in the poetry of A.I.Polezhayev (“Erpeli”, 1830)], biryuch [“in Russia until the 18th century – an employee who announced state decrees in city squares; a herald, historical], bity (*broken*) [adjective – about glass], bit (*to beat*) [in particular, as part of archaic and military phraseological units *to beat the reveille, to beat to arms/an alarm*], blagiy [good, arch.], blagovernny [in the meaning of “Orthodox, faithful”, Church Slavonic], blagovest [“bell ringing before church service”], blagovestitel [“one who brings good news; blessed messenger”, Church Slavonic], blagovestnik [“one who brings good news”], blagovestnitsa [“proclaiming good news”, arch.], blagovestny [“pertaining to the gospel presentation; bringing good news”], blagoveyushchiy [about the wind; nonce], blagovonno-zeleny (*fragrant green*) [nonce], blagovonno-zolotoi (*fragrant gold*) [nonce], blagovremenie [“corresponding to something, appropriate time”, arch.], blagodeyat [“to give aid”, arch.], blagolepno-ustroyenny (*splendidly arranged*) [nonce], blagolyubie [“inclination for good”, arch., Church Slavonic], blagomyslenny [“reasonable”, Church Slavonic], blagomyslyashchiy [“prudent, reliable”, arch.], blagorodnorozhdenny [“of noble birth”; nonce; compare with arch. *blagorozhdenny*], blagorodstvo [including in the archaic meaning of “nobility”], blagosklonno-poputny (*favourably supportive*) [about the wind; nonce], blagosklonstvovat [“to show favour”, arch.], blazhenno-skorbny (*blissfully mournful*) [nonce], blazhenno-

skorbyashchy [nonce], blazhiti [“glorify, honour, bless”, Church Slavonic], blednolikiy (*pale-complexioned*) [according to the Russian National Corpus, it was used for the first time in V.A.Zhukovsky’s poetry; nonce], bledno-palevy (*colour Champagne*) [according to the Russian National Corpus, it was used for the first time in V.L.Pushkin’s address “Letter to I.I.D<mitriyev>”, 1796; nonce], bledno-tumanny (*pale hazy*) [nonce], bleskuchiy [“shining”, dialectism], bliz [“space directly adjacent to smth.”, arch.], bliz² [near, arch.], blin (*pancake*) [in particular, as part of phraseological unit *each pancake is spoiled*], bludodeyaniye/bludodeyanie [“debauchery”, Church Slavonic], bog/Bog (God) [in particular, as part of phraseological units *my God, God forbid, with God; How did God bring you <here>?*], bogatoobilny (*profusely rich*) [nonce], bogatorogaty (*profusely horned*) [about a deer, nonce], bogato-ubranny (*richly decorated*) [nonce], bogemets [a representative of Bohemia (part of Czechia), historical], bogovdokhnovenny [“having Grace of God”, Church Slavonic], bogomilno-shumny (*prayerfully noisy*) [nonce], bogomolstvovat [“pray, perform church rituals”, arch.], bogomudry [“made wise by the God”, arch., Church Slavonic], bogoobidchik (God’s offender) [nonce], bogootstupny [“godless”, arch.], bogopochtenie (*god respect*) [bogopochtenye; Church Slavonic], bogoproklyatye (*god damnation*) [nonce], bogoravny [“equal to gods”], boelyubye (*passion for battles*) [nonce], boelyubny [nonce], bozhestvenno-grozny (*divinely rampant*) [nonce], bozhestvenno-mily (*divinely nice*) [nonce], bozhestvenno-svetly (*divinely bright*) [nonce], bozhestvenno-sladkiy (*divinely sweet*) [nonce], bozhestvenno-temny (*divinely dark*) [nonce], bozhestvenno-tonkiy (*divinely thin*) [nonce], bozhestvenno-tsarskiy (*divinely royal*) [nonce], bozhestvenno-tselitelny (*divinely curative*) [nonce], bozhestvenno-chisty (*divinely clean*) [nonce], bozhnitsa [“kiot”, arch.], bok (*side*) [in particular, as part of phraseological unit *from side to side*], bole [“more than”, arch.], boleznenno-sladkiy (*painfully sweet*) [nonce], bombastophil [from German *Bombast* “pomposity”; ironical, nonce], borodinskiy [from onym *Borodino*], bosy [about a wolf, in its nonce meaning of “white, bright”, related to, according to commentators of this word usage of the poet (Vol. 5, p. 329), with Turkic mythology and etymology: “spring wolf in rutting season”; however, it will be more precise to suppose that V.A.Zhukovsky was guided by some lines of “The Song of Prince Igor”, full of old Russian dialectisms: *busy (bosy)* “grey, smoky, etc.”], botanizirovat [“collect plants for scientific purposes”, arch.], bochka (*cask*) [in particular, as part of the phraseological unit, appeared on the basis of Ancient Greek mythologism *the cask of Danaides* “about the useless, endless labour to which the daughters of king Danae were doomed in Hades for the murder of their husbands”], brada [“beard”, Church Slavonic], brazda [“furrow”, arch.], brazdy [“horse bits”, arch.], brazdit [“to plough”,

arch., poetic], branny¹ [“pertaining to battlefield”], branny² [“abusive”], brany [“patterned, embroidered with a pattern”, arch. (about a tablecloth)], bran¹ [“battle”], bran² [“abuse”], brat (*brother*) [in particular, as part of phraseological unit *our brother*], bratya/bratia [“monks of one community; people united by a common cause”], brashno [“food, meal”, arch.], bremenit [“to burden”, arch.], bremenitsya [“be burdened”], breshchi [“to protect, to guard”, Church Slavonic], brovka [“brow”; in particular, as part of phraseological unit *knit brows*], brov [in particular, as part of phraseological unit *move eyebrows*], brodit [“to wander, to vagabond”], bronenosets [in its archaic meaning of “armoured warrior; armourer”, historical], bronenosny [“covered with armour”, arch.], broneodeyanny [“protected by armour”, nonce], bryuzglivets [“grumbling, inclined to scolding”; nonce], bryukhaty [about a sheep and figuratively - letter *er* in the Old Cyrillic alphabet], buditel [“one that wakes somebody up, inclining towards something”; nonce; according to the Russian National Corpus, it was used for the first time ever in P.A.Vyazemsky’s poem “Indignation” (1820), which is not precise as V.A.Zhukovsky was using the same word, at least, simultaneously: “Zeix and Galziona: Excerpt from Ovid’s “Transformations” (1819, published in 1820); herewith the Russian National Corpus does not fixate this word usage by V.A.Zhukovsky (date of entry – 01.06.20), as well as one more use of this word by P.A.Vyazemsky – “Verses carved on a dead head <, > turned into a bowl (Imitation of G.G.Byron) (1820), which is nevertheless noted in the “Dictionary of P.A.Vyazemsky’s Poetic Language”...”], budushchnost [nonce; according to the Russian National Corpus, for the first time in poetry it was used in V.A.Zhukovsky’s poem “A Man” (1802)], bui-tur [about Prince Vladimir; a descriptive word, used in “The Song of Prince Igor” and kept by V.A.Zhukovsky in his translation of this artifact of Old Russian Literature; literally: “powerful bull”, compare with *batyr*], buki [name of the second letter in Cyrillic alphabet], burenosets (*stormbringer*) [according to the Russian National Corpus, in poetry it was used for the first time by V.A.Zhukovsky; nonce], burovitsya [“grow muddy, soar from the bottom”; arch., colloquial], busurman [“infidel”, colloquial], bylie [“grass”, arch.], bustrokolesny (*fast-wheeled*) [nonce], bystrokrilyaty (*swift-winged*) [nonce], bystroletuchiy (*fast-flying*) [nonce], bystroletyashchiy [nonce], bistro-lyushchiysya (*quickly streaming*) [nonce], bystropoputny (*quick and favourable*) [about the wind; nonce], bystosmertelny (*quick and deadly*) [about arrows; nonce], bystrotekuchiy (*fast-flowing*) [nonce], bystroshumny (*quick and noisy*) [nonce], bychatina (*bull meat*) [nonce], bychok (*bull*) [in particular, as part of proverb *no bull will escape from its string*].

Conclusion

It is already obvious that V.A.Zhukovsky's poetic language is quite traditional for its time, but simultaneously, due to the specificity of the author's individuality as a poet, it is saturated with archaic vocabulary, occasionalisms, words in figurative and ironic meanings. Work on the word list of the "Dictionary of V.A.Zhukovsky's Poetic Language" is going on. Implementation of this project requires significant time, research and technical efforts; but the outcomes of this work, as we hope, will be in demand from the philological point of view as a necessary link, filling the gaps in the systematic study of the language of Russian poetry.

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