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Жизнь русской фразеологии в художественной речи/The Life of Russian Phraseology in Artistic Speech. Ed. by A. M. Melerovich, V. M. Mokienko, et.al. Kostroma, Russia: N. A. Nekrasov Kostroma State University, 2010. Pp. 729.

Professor Mokienko and his team of research colleagues have achieved an impressive level of productivity this past decade with the publication of a number of proverb and phraseological dictionaries, culminating with the long-awaited appearance of the *Большой словарь русских пословиц* (2010), reviewed in last year's issue of *Proverbiум*. The present volume under review lends yet another major contribution to the field of proverb and phraseology scholarship.

As the editors observe in the opening note to their readers, modern phraseological practice has paralleled the development of modern linguistic theory. Indeed, intensive study of the semantic structure of phraseological units (PUs) is inextricably associated with increased experience with the lexicographic development of phraseological materials and research covering a number of the world's languages. The compilers of this valuable volume render lexicographers and paremiologists as well as students and scholars of Russian literature an important service in their convincing demonstration of the dynamic nature of phraseology in the form it takes in the body of artistic fiction and publicistic writing. As they note in their opening address, Melerovich and Mokienko were the first scholars to study the use of phraseologisms by individual Russian authors in their 1997 book *Фразеологизмы в русской речи/Phraseologisms in Russian Speech* (second and third editions appeared in 2000 and 2005, respectively). The current follow-up volume, *The Life of Russian Phraseology in Artistic Speech (LRP)*, represents the first attempt in Russian scholarly literature to describe idioms, proverbs, and winged expressions in their multiple variants in imaginative fiction, publicistic writing as well as the dynamics of daily speech. While describing itself as a "dic-

tionary for school students,” the vast range of readership interest for *RLP* will extend from undergraduate and graduate students to established scholars in the fields of Russian phraseology, paremiology, and literature.

The *Introduction to LRP* presents a clear and concise formulation of its instructional objectives: “to develop in pre-college students a broad and sufficiently active phraseological store of expressions, as well as the abilities and skills to determine semantic content, and to evaluate the stylistic use of phraseologisms in literary fiction and publicistic writing, and to use (PUs) in various genres of oral and written speech,” (p. 7). In addition, this phraseology dictionary presents proverbs and idioms in their multiple variants as well as their historical-etymological development.

In organizing their dictionary, the editorial team has applied a broadly defined use of phrases, including “phraseologisms” (phraseological units), winged expressions, and proverbs. By phraseological units they mean the relatively stable, reproducible, and expressive combination of words which, as a rule, have an integrated and complete meaning: e.g. водить за нос/to lead [someone] by the nose; своя рубашка ближе к телу/charity begins at home [lit.: one’s own shirt is closer to the body]. They define winged expressions as various kinds of figurative-expressive phraseological and aphoristic units, which have entered into the language from a defined literary, historical, or cultural source: “apt sayings from an historic figure in precise situations; citations from fictional literary works, films, publicistic writing, or movie trailers.” Finally, by proverbs the compilers mean “complete expressive or general sayings in which the folk experience of the people and their assessments of life events have been assigned,” (p. 8). The editors have included only PUs, which have been widely disseminated in the modern literary language and fixed in a number of applications by individual authors.

The *Жизнь русской фразеологии в художественной речи* is based on materials of nearly 3,000 applications of PUs taken from the most varied fictional and publicistic works being studied in high school literature classes as well as readings from outside of the classroom. In keeping with the educational purpose of their Dictionary, the editors seek to arrange each entry in a manner to reflect distinct aspects of “life” experience. They also feel that

occurrences of PUs should help the reader to obtain an idea about the semantic, emotional-expressive, and grammatical properties of PUs and the peculiarities of their stylistic use. The authors consider their Dictionary's distinctive feature to be its presentation of PUs which have transformed individual authorial applications, accompanied by a definition of their basic types of transformations and stylistic devices, followed by an explanatory commentary on the content meaning of the PUs in specific contexts.

To illustrate the structure of their Dictionary, the compilers select the PU *мастер на все руки*/*jack of all trades*, which they then follow with various popular transformations: *новар/cook* (*новар/doctor, etc.*) *на все руки* in representative contexts, e.g. «Я от скуки—на все руки/Out of boredom I am a jack/master of all trades from A. T. Tvardovsky's (1910-1971) epic poem *Vasily Tvyorkin*. In addition, this entry includes linguistic-historical and cultural information, presented with a historical-etymological commentary, which explains the sources of the various transformations as well as historical and cultural background information and a socio-linguistic discussion of its appearance.

The Dictionary is organized by a key word principle, usually according to the first noun, adjective, or verb appearing in the expression. Following this key word heading, variants of the PU appear along with examples from individual authors; which, in turn, are followed by expressive-stylistic features of the PU; semantic definitions of the PU and its uses; a section with examples; and, finally, historical-etymological information. To help readers use various phraseologisms correctly, the editors understand the importance of knowing in which typical situations they may be used properly. For this reason the *LRP* provides helpful situational commentaries about appropriate settings to use a given phrase unit. For example, the famous and customary greeting to those seated around a dinner table, *хлеб-соль*/*bread and salt* (*i.e. good appetite, enjoy your meal*) is followed in the *LRP* by several popular transformations over time, concluding with the following commentary:

***Bread and salt**—is the traditional symbol for hospitality and cordiality in ancient Rus'. Therefore a sincere, warm and hospitable host is called a *хлебосолом* or *хлебосольным человеком*/*the bread-and-salt person*. From days of

old as a sign of respect for honored guests on festive occasions, a loaf of bread and salt were presented on a red tablecloth. This ancient Slavic custom has been preserved down to the present day. The custom of bringing bread and salt shows the important significance of these foods for Slavs. This deferential regard for bread and salt reflects the large amount of labor that went into attaining them. [translation from the original Russian text.]

In addition to the Note from the Authors (pp. 5-6), the Table of Contents includes an Introduction (pp. 7-20); a section on How to Use the Dictionary (pp. 21-28); the Dictionary entries (pp. 29-713); an Index of phraseologisms (pp. 714-727); and a List of References (p. 728-729). Originally intended for Russian pre-college students, the *LRP* will find a welcome audience for English-language students and scholars of the Russian language. Its rich and exhaustive treatment of key Russian phraseological units will increase the knowledge and comfort level for all hoping to master the intricacies of the Russian spoken and written language.

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