

artist is forced to copy nature, imposing on the copy as much as he can in the way of pleasing forms and colours; but the abstract artist is free to romp with the paint as much as he pleases» [3, с. 192]. Превосходной иллюстрацией к сказанному может служить абстрактная зарисовка Огдена Нэша:

«The Literary Scene»
In imperial boudoirs
The heroine noudoirs.
For so mimsy a babe
The womraths outgrabe.

Подводя общий итог, заметим, что выводы, сделанные в настоящей статье, не противоречат авторитетному заключению Э. Парtridge относительно жизнеспособности проанализированных инноваций Кэрролла: «'Chortle' has proved to be the most viable, hence the most popular, of all Carrollian neologisms; 'galumph' runs its close; 'mimsy' and 'frabjous' come next; and 'uffish' has its devotees. Occasionally one hears 'brillig' and 'frumious'. Rarely the others.

Both Carroll and Lear must, in their philological heaven, be chortling at the thought that the they have frabjously galumphed their way into the English vocabulary. For all their fun, they were serious men» [8, с. 188].

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