

## MORPHOLOGICAL DOMINANT OF IMPERATIVE VERB FORM IN LYRICS BY VASYL STUS

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### Summary

The article deals with the analysis of imperative verb form functioning in the lyric works by Vasyl Stus. This verb form has been identified as morphological dominant in the fragments of poetic works by the mentioned author. The basis for the formation of the morphological dominant of fragments in the lyrical works by Vasyl Stus is the poetic selection of the central imperative verb form, the second person singular. Mostly this imperative verb form reproduces the modal meaning of request, wish, and advice, which acquires additional semantics due to its localization in the text. The fact that the author regularly repeats imperative forms in various ways, emphasizing their semantics using the linguistic and stylistic techniques is highlighted. It is noted that the poet involves the imperative form of the same verb and of various verbs, representing different communicative situations. Author's usage of imperative mood grammemes separately or accompanied with an address construction is pointed out. Address constructions when used together with imperative form of verbs significantly add to creating poetic sense and meaning.

**Key words:** grammatical units, linguistic techniques, poetic potential, artistic functioning, communicative situation, autocommunication, address construction.

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### 1. Introduction

The individual creative process of an artist of words characterizes the features of the author's thinking, reflects the realities of objective reality as the author sees them, representing his worldview. The author organizes the linguistic material in his original way, creating his own idiostyle. It becomes a complex multifaceted system, which is not just a set of means that the author uses to express poetic meaning and his ideas, but a way to reflect reality that distinguishes him among others. While writing his work, the artist reveals individual linguistic behavior, giving preference to certain linguistic and stylistic means that form complex and vivid images, content and author's intention.

The study of an artistic work as a set of systems of linguistic elements is accompanied by the identification of the main, dominant linguistic and stylistic means that the master selects to realize his main task. The accumulation and concentration of linguistic and artistic means of the same type in the text or idiostyle in philological studies is qualified as a dominant, the presence of which becomes a universal feature of idiostyle (*Skorobohatova, & Kozlova, 2020*). It has become essential for scholars worldwide to interpret the meaning of an artistic work taking into account the master's selection of linguistic material at the lexical or phonetic level, but writer's (poet's) selection of grammatical means to realize his artistic intention has not been thoroughly covered. In this article we aim to describe the functioning of imperative verb form,

which acquires the dominant features at the text level, in particular, in the fragments of the poetic texts by Vasyl Stus.

The nature of the aim caused the accomplishment of the following tasks: to give general analysis and description of the studied grammatical units by means of a descriptive method, to reveal the poetic potential of grammatical units in artistic functioning using a functional method and to characterize grammatical means and poetic techniques to create poetic meaning using a method of contextual and interpretative analysis.

A lot of linguistic works, primarily those of representatives of Kharkiv philological school, are devoted to the study of dominants of various types as linguistic and stylistic characteristics of the author's idiosyncrasy and as elements of the structure of a literary text. Idiosyncrasy dominants are described in detail in the works (*Holoborodko, 2010*), (*Lysychnenko, 2011*), (*Skorobogatova, 2014*). Some types of substantive binomials are characterized as dominants of individual poetic works in the thesis (*Buvalets, 2014*); poems with a dominant of negative particles are highlighted in the work (*Minina, 2016*); in the study (*Samsonenko, 2018*) the morphological dominant of a poetic text is identified and characterized.

## 2. The structure of imperative mood category

In Ukrainian linguistics, the category of mood is qualified as a morphological inflectional category that characterizes the predicative forms of the verb and expresses the relation of the action, process or state to reality from the speaker's point of view. In traditional grammar, the category of mood is considered as a three-membered structure consisting of three opposed verb forms of the indicative, imperative and conditional mood.

Other scholars define the indicative mood verb form as an unmarked member of the system, which is opposed to the marked ones – the verb forms of imperative and conditional mood (*Zahnitko, 1996*). The meaning of the indicative mood category (the meaning of real and objective action) is reproduced by an extensive system of formal and grammatical indicators depending on grammar tense, person, number, gender (in the past tense) that doesn't imply any specific formal component indicating the meaning of real, objective action. Instead, the verb forms of the imperative and conditional mood, as marked members of the paradigm, have a distinctive, much smaller set of formants.

The morphological paradigm of imperative verb forms consists of three personal synthetic forms: the second person singular (*принеси це ти*); the first and second person plural (*принесемо це ми / принесіть це ви*) and three analytical forms created with the grammemes of the present and future tense in combination with the free morpheme *хай/нехай*: the first person singular (*нехай почую все, хай я з ним побалакаю*); the third person singular (*хай він принесе*); the third person plural (*хай вони принесуть*) (*Bezprozasko, & Gorodenska, 1993*). The semantic center of the imperative is the synthetic forms of the second person singular and plural. Analytical forms of the imperative mood are on the periphery of appellative semantics, it is especially vague in the form of the first person singular with the free morpheme *хай/нехай* (*хай я зроблю, нехай я напишу*): the speaker addresses his interlocutor as a listener, not a potential performer of the action he needs (*Ibid.*: 228). It should be noted that some linguists (*Vykhovanets, 2004*) do not include this analytical form in the imperative mood paradigm.

We share the traditional view of linguists, who include three personal synthetic forms and three analytical forms in the imperative mood paradigm.

Verb forms of the imperative mood convey the speaker's expression of will, which in specific communicative situations can take on various modal meanings, including orders, demands, commands, instructions, wishes, requests, advice, warnings, threats, appeals, etc.

### 3. Imperative verb form functioning in poetic works

Analyzing Vasyl Stus's language work, we note that the poet selects the central synthetic form of the imperative, the form of the second person singular. It acquires dominant features in the artist's poetic works or their fragments, where it mostly reproduces the modal meaning of a request, wish, and advice. The choice and accumulation of similar morphological units in a small space of the poetic text is qualified by O. Skorobohatova as a poetic technique of "selection", the consequence of which is "concentration": the poetic selection of similar units of the morphological level serves as the basis for the formation of the morphological dominant of the literary work (Skorobohatova, 2015: 50), which is a grammeme, the accumulation of which becomes essential for the poetic meaning.

The author uses this technique, the technique of selection of the imperative mood verb form, reproducing it oftentimes within a verse line or a verse fragment:

Compare: **Терни, терни** – терпець тебе шліфує, / **сталить** твій дух – тож **і терни, терни**. / Ніхто тебе з неволи не врятує, / ніхто не зіб'є з власної трони. / На ній **і смій, і стрій** – допоки скону, / допоки світу й сонця – **смій і смій**. / Хай шлях – до раю, некла чи полону – / **усе пройди і винести зумій**. / **Торуй** свій шлях – той, що твоїм назвався, / той, що обрав тебе навіки вік. / До нього змалку ти заповідався / до нього сам Господь тебе прирік (В. Стус «Терни, терни...»).

In the communicative situation of this poetic text, the modal meaning of advice is conveyed, which is explicated by the imperative verb form of the second person singular. Within a line of verse, the poet repeats the imperative form of one verb and symmetrically places it in the next line, using the linguistic and stylistic schema of chiasmus. Compare:

- (1) **Терни, терни** – терпець тебе шліфує,  
сталить твій дух – тож **і терни, терни** <...>.  
(2) <...> На ній **і смій, і стрій** – допоки скону,  
допоки світу й сонця – **смій і смій** <...>.

The author's repetition and arrangement of the imperative form of one verb, in our opinion, indicates not only the necessity and importance of performing this action, but also emphasizes the persistence of the speaker. We draw attention to the fact that, in this case, the speaker is at the same time the addressee of speech, which is called the phenomenon of auto-communication, common in lyric poetry. A sign indicating autocommunication in the context of the specified fragment is one of the distinctive features of the dialogue – the imperative verb form. The lyrical hero, giving himself advice, acts as his interlocutor. However, the semantics of instruction, an appeal to himself is added to the modal meaning of advice here due to the author's localization of repeated grammemes. The author arranges them according to the principle of enumeration within one line and repeats them in the next (model 1). In other two lines the author repeats these grammemes and connects them with a conjunction in different ways (*і смій, і стрій; смій і смій*) (model 2). It is important that the author, selecting the verb form of the imperative mood, uses the technique of paronymic attraction. Compare: <...> На ній **і смій, і стрій** – допоки скону,

допоки світу й сонця – **смій і смій** <...>.

Paronymic forms *смій і стрій* are underlined by morphological and syntactic parallelism. The same morphological form, semantic convergence of consonant words and their symmetrical localization in the verse line create grammatical symmetry and an expressive rhythmical and stylistic effect.

The imperative mood of the verb, as well as other forms of a dialogue (address, second person form, question), plays a rather significant part in the structure of poetic texts. According to linguists, the peculiarity of these categories in lyric poetry is associated with the absence of interlocutors during poetic speech, with the possible unusual nature of interlocutors in lyric poetry, as well as the complication of relations between the subject of speech and its addressee.

#### 4. Imperative forms accompanied by address constructions

We mentioned the phenomenon of autocommunication in lyrical texts, when the speaker becomes the addressee of speech. In the previous verse fragment the author uses only the imperative verb form to create a situation of autocommunication. There are no words or phrases denoting a person or an object that is the addressee of speech. But there are examples of autocommunication when imperative verb forms are often accompanied by an address. The lyrical hero addresses himself with ordinary words in lyrical poetry: *poet, artist*. These concepts acquire different verbal expression in poetry.

We will turn to such poetic works by Vasyl Stus, in which autocommunication is indicated by the imperative verb forms accompanied by an address. It is worth mentioning that the author regularly chooses the grammatical units that linguists consider to be transpositional parts of speech as components of these address constructions. Transpositional parts of speech are the “words that combine on a different (lexical, morpheme-derivative, morphological, syntactic) basis the properties of two or three parts of speech” (translated by – ЗН. Н) (*Skorobohatova, & Kozlova, 2022: 315*). These are substantivates, in particular adjective and participle substantivates.

According to scholars, in poetic functioning the syntactic and morphological features of a noun and an adjective (in adjective substantivates) or a noun, an adjective and a verb (in participle substantivates) are not neutralized, but are combined, and in a certain contextual situation some of them are actualized (*Ibid.*).

Compare: *Сто плах **перейди**, серцеокій, / сто плах, сто багать, сто голгоф, <...>* (В. Стус «Сто плах перейди, серцеокій»).

In our opinion, the author's choice of such grammatical units to denote a person who is the subject and the addressee of speech has a significant semantic load. Due to the grammatical categories of an adjective, noun and a verb, the poet creates the image of a lyrical hero tired of the suffering and challenges of life.

Compare: *Та вже! **Мовчи!** Заблуканий у нуці, / уже **не ремствуй, позирай** у глиб, / у суцце, що розпукнеться в грядуще / і ружею заквітне коло шиб* (В. Стус «Як добре те, що смерті не боюсь я...»).

In the mentioned verse fragment the author creates a communicative situation of a self-command to accept the suffering that is inevitable in his life. This poetic meaning is realized due to the imperative form of various verbs: *мовчи, не ремствуй, позирай (у глиб)* in combination with the address construction: *заблуканий у нуці*, which is aimed at designating the subject of speech.

A similar meaning of imperative verb forms can be traced in other poems by Vasyl Stus.

Compare: *П'юци біду, неначе оковиту / я заховався, змовкнув і затих. / Ні ворогів, ні друзів дорогих, / ні сліз, ані клятьби, ані привіту, / ані небес, ні сонця – теж нема. / Мені затоваришила п'тьма, / і мури світять, коли ніч безсонна / стоїть, мов небезпечна оборона – / ледь по кутках снується павутинням, / мовляв, козаче, **наберись терпіння**, / **не нарікай** на долю ненаситу / і **пий** біду, неначе оковиту* (В. Стус «П'юци біду, неначе оковиту...»).

In the position of address, the poet uses a noun in the vocative form *козаче*, which is traditional in Ukrainian poetry. We draw attention to the principle of compositionality, which is outlined by the repetition of the first and last lines. The adverbial participle *п'ючи* in the first line, explaining the predicates *заховався, змовкнув, затих* nominates an additional action and outlines the imperative *пий* in the last line.

Compare: *П'ючи біду, неначе оковиту / я заховався, змовкнув і затих. / <...> / і пий біду, неначе оковиту.*

We believe that the compositional frame, where units of different grammatical nature (*п'ючи, пий*), but identical in semantics, as well as other imperatives (*наберись (терпіння), не нарікай (на долю)*) actualize the performance of specific actions related to the realization of the poetic meaning.

## 5. Conclusions

Thus, among other forms of the morphological paradigm of the imperative mood, we identify the synthetic verb form of the second person singular as dominant in many poetic works by Vasyl Stus. Mostly this imperative verb form reproduces the modal meaning of request, wish, and advice, which acquires additional semantic layers due to its localization in the text. We draw attention to the fact that the author regularly repeats imperative forms in various ways, emphasizing their semantics using the linguistic and stylistic technique of paronymic attraction, the poetic principle of compositionality and the stylistic figure of chiasmus. Therefore, we note the contact localization of the imperative form, which is repeated according to the principle of enumeration within one line or the distant localization of repeated forms within two or three verse lines to reproduce the meaning of the speaker's instruction and appeal to himself. In our opinion, fragments of the analyzed poems, in which the author involves the imperative form of various verbs, depict the communicative situation of self-command.

Vasyl Stus uses imperative mood grammemes separately or accompanied with an address construction, the component of which can be one word or a phrase. We consider the regular use of the imperative verb form together with address constructions to be important. The addressee of speech in fragments by Vasyl Stus's poetic works is often the speaker himself, which is qualified as a phenomenon of autocommunication. Address constructions are no less significant in creating poetic meaning. It is interesting to point out that along with nouns in the address position the author chooses the grammatical units that are defined as transpositional parts of speech according to their grammatical properties. These are adjective and participle substantivates, which combine the grammatical features of two or three parts of speech. We consider such author's choice of grammatical units to be important in creating the image of a lyrical hero. Owing to the grammatical verb categories, which can be determined in the participle substantivate, and noun categories that are possible to specify both in a participle substantivate and an adjective substantivate, the image of a tired lyrical hero who seeks struggle is depicted.

The basis for the formation of the morphological dominant of fragments in the lyrical works by Vasyl Stus is the poetic selection of the central imperative verb form, the second person singular. We consider the fact that the imperative verb form is regularly and in various ways repeated in the lyrical works or their fragments to be characteristic. The author involves the repeated imperatives as well as the imperative form of various verbs. The last are less frequent, which reflects and realizes certain poetic intention and sense.

Linguistic and stylistic analysis of other dominant grammatical units is considered to be perspective both at the level of an individual poetic work and in terms of studying the writer's idiosyncrasy in general.

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