FUNCTIONING OF GRAMMAR CASE FORMS OF RUSSIAN SUBSTANTIVES AS STYLISTIC DEVICES

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The article deals with a topical problem of linguistics, that is aesthetic potential of case forms of nouns in the Russian language. The aim of the article is to reveal stylistic devices expressed by grammar case forms of nouns in the Russian poetry. The main linguistic methods used in the study are descriptive and analytical, semantic and stylistic, distributive and quantitative methods. The material of the study is represented by poetic texts of the 20th century from the National Corpus of the Russian language as well as certain poetry collections. The novelty of the study is in determining stylistic devices represented by grammar case forms of Russian substantives.
Keywords: poetic text, case form of nouns, aesthetic potential of grammar case, stylistic device.

Introduction

The morphological category of case of nouns is known to be among insufficiently studied problems of Russian grammar. Several aspects of its description (place in classification models of morphological categories, semantic structure, expressive means) have been studied by A.V. Bondarko, L.A. Brusenskaya, A.A Zaliznyak, I.A. Ivanova, O.N. Lyashevskaya, G.I. Panova, A.A. Reformatskiy and other researchers. When defining fundamental characteristics of case forms of nouns, we shall use G.I. Panova's viewpoint who characterizes the case form as a word formation category of morpho-syntactic nature, having both semantic and structural value [10, p. 111].

In interdisciplinary context studying aesthetic potential of this category is of certain interest. It is a well-known fact that the problem of aesthetics of language units has not been properly studied yet. We adhere to G.A. Khairutdinova's position stating that studying this problem requires broad understanding of the aesthetic potential of language units. The concept of aesthetics as the most general and fundamental category lies in the basis of the problem [13, pp. 280–281].

1. Related works

The problem of literary text development is one of the most disputable in philology. One of the ways to organize a text is to use stylistics devices. Researchers define this phenomenon in various ways. According to S.E. Nikitina and N.V. Vasilieva, stylistic device is a means to organize an expression or a text that enhances its expessiveness. From L.A. Novikov's point of view, aesthetically experienced meaning is expressed with a certain device that serves as its literary form. An aesthetically valuable form correlates with its active dialectically contradictive meaning. Hence, every metaphor as a device represents contradiction between the actual world and fictional or imaginary world and,

thus, it also serves as a literary constructive component of a text [9, p. 32].

It should be mentioned that from the point of view of systemic approach to studying this problem, it is relevant to consider the figure of speech and the trope as variations of stylistic devices. For instance, the attribute of a figure of speech (producing a syntagmatic model) is rather formal in nature [12, p. 452].

According to the theory of I.R. Galperin, stylistic devices in their linguistic nature present generalized, typicalized expressive means of language. It is essential to mention that a stylistic device is relevant to the problem of aesthetics of language units. According to I.R. Galperin, in speech stylistic devices are used for specific emotional and aesthetic purposes [2, p. 137]. Various devices are studied to a different degree: functions of metaphors and similes are studied the most whereas rhythm and its functions are studied the least. "Creating visually or sensually perceptible images that envelop the thought is a well-known means of additional information, that is named and estimated differently. Some tend to see in the image, created by metaphor or simile, additional shades of thought characterizing the object or phenomenon, others estimate metaphors and similes as a means of causing a desirable emotional reaction to the expressed thought in a reader" [2, pp. 137–138].

V.P. Moskvin defines a stylistic device as a figure of speech that serves aesthetic function [5, p. 734].

According to O.N. Lintvar, all stylistic devices belong to the expressive language means but not all expressive language means are stylistic devices. Stylistic device is a deliberate and conscious enhancement of a structural or semantic feature of a language unit that became generalized, typicalized and serves as a generative model. Due to long use a language

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fact can transform into a stylistic device [4, p. 131]). This viewpoint is shared by E.V. Semenova and N.V. Nemchinova [11, p. 25].

Many scholars understand stylistic device as one of the means of organizing a text that serves aesthetic function or as a tool to enhance expressiveness of a text. Moreover, some researchers surmise that employing stylistic devices is based on pragmatically motivated deviation from a language norm. From our point of view, the most relevant approach for our study is the one by S.E. Nikitina and N.V. Vasilieva. Hence, we shall use their concept of stylistic devices as means of organizing a text. We also support L.A. Novikova's position stating that stylistic devices possess aesthetic value.

The problem of classification of stylistic devices presents considerable interest too. It causes dispute among the scholars as there is no common classification of stylistic devices.

I.R. Galperin defines three groups of stylistic devices. The first group contains stylistic use of various types of lexical meanings. This type of devices is based on the interaction of vocabulary and contextual denotative meanings: relations of similarity (metaphor), of adjacency (metonymy), relations on literal and opposite word meaning (irony), interaction of denotative and connotative meanings (epiphet, oxymoron, hyperbole) and others. The second group includes stylistic devices describing phenomena and events: periphrasis, euphemisms and similes. The third group includes devices that use phraseological units: sayings, proverbs, aphorisms, allusions and quotes [3, pp. 123–177].

A thorough research on classification of stylistic devices has been done by V.P. Moskvin. According to him, general classification of expressive means requires 13 speech evaluation parameters: correctness/incorrectness, disambiguity/ambiguity, clearness/vagueness, accuracy/inaccuracy, diversity/lack of diversity, etc. For instance, to make the speech diverse, the following devices are used: periphrasis, synonimical substitution and other ways to avoid tautology. Figures of homogenous speech are alliteration, assonance, paronomasia, antanaclasis [6, pp. 15–18].

The problem of classifying expressive means of a language and stylistic devices was studied by O.N. Lintvar. She divides them into two groups: descriptive (metaphor, metonymy, hyperbole, irony, periphrasis) and expressive devices (inversion, rhetorical question, parallel constructions, contrast). In her opinion, "descriptive means are characterized as paradigmatic because they are based on associations of the words that were preferred with other words, not represented in the text. Expressive means are syntagmatic as they are based on linear positioning of units" [4, p. 131].

We shall employ the theory by V.P. Moskvin for his classification of stylistic devices is the most solid and covers all the ways of text organization.

2. Aims, materials and methods of research

According to our point of view, aesthetic resources of grammar case of nouns can be analyzed in several aspects: reflecting a particular aesthetic category, forming figurativeness of a text, originality of literary genre the text inclines to, the author's individual style, functioning of given language units as stylistic devices [14, p. 182]. The latter aspect is the least studied which causes our interest in it. The aim of our article is to reveal stylistic devices in which functioning of grammar case forms of Russian nouns is involved. The main methods used in the study are descriptive, analytical, semantic, stylistic, distributive and quantitative analyses. The material includes poems of the 20th century from the National corpus of the Russian language [7]. The size of material is approximately 1000 contexts.

3. Results and discussion

Studying aesthetic resources of grammar case category requires analysis of stylistic devices in which grammar category of case of nouns is actualized. The analysis revealed that case forms are employed in 14 stylistic devices: amplificaton, amphithesis, anaphora, antanaclasis, genitive metaphor, homeoptoton, nominative theme, metamorphosis, poliptot, rhetorical addressing, rhyme, solecism, chiasm, echo-rhyme. We shall analyze case forms in some of the given stylistic devices.

Amphithesis. This device belongs to the figures of contrast and it is used to describe the whole by denoting its extremes [5, p. 106]. In the given example, amphithesis takes place with the use of the genitive case of various nouns with prepositions *от* and *до:*

*Ведь с Вами связаны жестоко
людей ушедших имена:*
**от императора до Блока,
от Пушкина до Кузмина.**
            (Я. Смеляков. «Анна Ахматова»).
Translation: "You are cruelly related to the gone people's names: from the emperor to Blok, from Pushkin to Kuzmin." Less commonly, the genitive case forms of the same noun are used, for example, for the word *край* in:

...И мое это небо **от края до края,**
И закатов багрянец, и зорь позолота.
(В. Блаженный. «Я по-прежнему та неприметная птаха...»).
Tr.: "And this is my sky from an edge to an edge, and the crimson of the sunset, and the gold of dawns."

Anaphora. It is a repetition of units located at the beginning of speech. Any language units can serve as anaphora: a phoneme or phoneme combination, a morpheme, a word, a word combination, a phrase, a syntactic construction [5, p. 114]. As our analysis demonstrates, all case forms are used as

anaphora with or without a preposition. Examples are as follows:

The nominative case:

Хоть где-то, где-то, чуть маяча,
Томит им души до беды
Москва *– мечта,*
Москва *– задача,*
Москва *– награда за труды.*

(А. Твардовский. «Москва в пути»).

Tr.: "At least somewhere barely signalling, pestering their souls to misfortune, Moscow is a dream, Moscow is a problem, Moscow is a reward for work."

The genitive case:

В ста верстах от столицы всех надежд,
от гостиниц *«Украина», «Будапешт»,*
от кафе *молодёжных,*
от дружинников *надёжных,*
от посольских *лимузинов,*
от валютных *магазинов,*
от *ужасно серьёзных* **министерств,**
<...>
от *«Вечеркиных»* **кроссвордов,**
от вытья: *«Судью на мыло!»,*
от конгрессов *ради мира,*
от гастролей *«Айс-ревю»*
тихо-тихо, как в раю.

(Е. Евтушенко. «В ста верстах»).

Tr.: "In hundred versts from the capital of all hopes, from the hotels "Ukraina" and "Budapesht", from youth cafes, from reliable vigilantes, from Polish limousines, from shops with currency, from dreadfully serious ministries <...>, from "Vecherkin" crosswords, from the shouts "Maim the ref", from peace congresses, from "Ice revue" tour, it is quiet like in heaven."

The dative case:

Как лунатик
Благодаря луне,
Как укротитель
Благодаря львам,
Как волнорез
Благодаря волне –
Вы существуете
Благодаря мне,
Я – благодаря вам! (Л. Мартынов. «Это...»).

Accusative case:

Долбят пещерным ломом
Сквозь храм *седьмого века,*
Сквозь черепицу *крыши,*
Сквозь череп *человека.*

(К. Симонов. «Бомбежка по площадям»).

Tr.: "Cracking with cave crowbar through the temple of the 7th century, through the roof, through human skull."

The ablative case:

Простучит.
Задыхаясь. Воя.
Расшатавшийся. Кривой.
Между звездами *и* **землею,**

между осенью *и* **зимою,**
между Горловкой *и* **Москвой.**

(Я. Смеляков. «Прощанье»).

Tr.: "It will knock. Out of breath. Howling. Shattered. Gnarly. Between stars and the Earth, between autumn and winter, between Gorlovka and Moscow."

The prepositional case:

Мы выйдем без цветов,
в *помятых* **касках,**
в *тяжелых* **ватниках,**
в *промерзших* **полумасках**...

(О. Берггольц. «Я никогда героем
не была...»).

Tr.: "We will go out without flowers, in rumpled helmets, in heavy philistines, in frozen half-masks."

The most frequent form is the accusative case form with the preposition *за*:

А надо бы сказать спасибо:
За кринку *молока парного,*
За *черную* **ковригу** *хлеба,*
За небо *с кромкою лиловой,*
<...>
За *двух небоязливых* **галок,**
<...>
За ветки *в глиняном кувшине,*
За ветер, *веявший с востока,*
За вкус *черники темно-синей,*
За связки *чеснока и лука*...

(И. Чиннов. «А надо бы сказать
спасибо...»);

Я предлагаю тост
За мост
За мост
Крымский
За мост
Москворецкий
За мост
Бруклинский
За мост
Через канал Суэцкий
За мост
Который
Разъединяет реки
Соединяет горы
За мост
Соединяющий
Суши
За мост
Разъединяющий
Души
За Мост
Тост

(И. Холин. «Тост»).

Tr.: "We should say thank you: for a milk jug, for a black loaf of bread, for the sky with a purple line, for two brave jackdaws, for twigs in the jar, for

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the wind from the East, for the taste of dark-blue blueberry, for the armful of onion and garlic... I am posing a toast to the bridge, to the Crimean bridge, to the Moskvoretskiy bridge, to the Brooklyn bridge, to the bridge over the Suez Canal, to the bridge that divides rivers and unites mountains, to the bridge that unites the lands, to the bridge that divides souls, to the bridge is my toast.”

Homeoptoton. This device is a type of morphemic repetition, which creates suspense with recurring identical or similar endings that is impossible in non-inflected languages [5, p. 207]. According to R.O. Jacobson, homeoptoton resembles a metaphor in its semantics because equality of suffixes denotes equality of grammar meanings of words. Thus, the same association by similarity as in metaphor appears here [15, p. 29]. The following example is found:

Порядок поротых и гнутых,
*в час**ах**, секунд**ах** и минут**ах**,*
*в год**ах** – везде большой порядок.*

(Б. Слуцкий. «Июнь был зноен.
Январь был зябок...»).

Tr.: “The order of the beaten and bent in hours, seconds and minutes, in years – the order is everywhere.” In this poem the words “час”, “секунда” “минута” “год” (with the preposition *в*) are used in the prepositional case in plural with the ending *-ax* repeated, like in the following example:

*И висят город**ами** украденными,*
*Золотыми обмолвк**ами**, ябед**ами**,*
*Ядовитого холода ягод**ами** –*
Растяжимых созвездий шатры,
Золотые созвездий жиры...

(О. Мандельштам. «Стихи
о неизвестном солдате»).

Tr.: “Stretched marquees of constellations, golden fats of constellations are hanging like stolen cities, golden slips of tongue and tattlers, like berries of poisonous frost...” In this poetic extract, the words “город”, “обмолвка”, “ябеда”, “ягода” are used in the ablative case in plural. It is apparent that using homeoptoton doesn’t only serve to express the author’s idea, but enhances the rhythmic organization of the poetic text as well as its acoustic expressiveness.

Metamorphosis. Comparing metamorphosis with similar structures, N.D. Arutyunova notes that “metaphor as a characterization of an object always remains object-oriented. On the contrary, in metamorphosis the subject disappears, only its shapeshift remains”. According to the researcher, metaphor emphasizes the essential, consequently the constant feature of an object whereas simile and especially metamorphosis emphasize the episodic transformation” [1, pp. 29–30]. The contexts, in which this device is employed, are numerous. The following example demonstrates aesthetic potential of the grammar case of nouns:

Катьку-дуру обнимает,
Заговаривает...

Запрокинулась лицом,
*Зубки блещут **жемчугом**...*
Ах ты, Катя, моя Катя,
Толстоморденькая...

(А. Блок. Поэма «Двенадцать»).

Tr.: “Embracing silly Katya... Enchanting... Her face falling back... Teeth shine as pearls... Oh, Katya, my Katya, with a plump face...” In the given extract, the author compares teeth with a pearl using the ablative case of the noun “жемчуг” (“pearl”). In the following example, metamorphosis is represented by the ablative case of the noun “хозяйка” (“hostess”) creating a bright image of winter:

Осень, в шубу желтую одета,
По лесам с метелкою прошлась,
*Чтоб вошла рачительной **хозяйкой***
В смежные лесные терема
Щеголиха в белой разлетайке –
Русская румяная зима!

(Д. Кедрин. «Скинуло кафтан
зеленый лето...»).

Tr.: “Autumn dressed in a yellow coat, swept all over the forests in order to enter as a hostess into the forest tower chambers an elegant woman in a white fly-away – a Russian rosy winter”.

Poliptot. This device presents a repetition of a word in various grammar forms [6, p. 566]. K. Balmont creates a multidimensional image using the noun Сладим-река (Sladim river) in all case forms except genitive:

*Радуйся – Сладим-**Река**, Сладим-**Река** течет,*
*Радуйся – в Сладим-**Реке,** в Сладим-**Реке** есть мед,*
*Радуйся – к Сладим-**Реке**, к Сладим-**Реке** прильнем,*
*Радуйся – с Сладим-**Рекой** мы в рай, мы в рай войдем,*
*Радуйся – Сладим-**Река** поит и кормит всех,*
*Радуйся – Сладим-**Река** смывает всякий грех,*
*Радуйся – в Сладим-**Реке** вещанье для души,*
*Радуйся – к Сладим-**Реке**, к Сладим-**Реке** спеши,*
*Радуйся – Сладим-**Река**, Сладим-**Река** есть рай,*
*Радуйся – в Сладим-**Реке** Сладим-**Реку** вбирай,*
*Радуйся – Сладим-**Река**, Сладим-**Река** есть мед,*
*Радуйся – Сладим-**Река**, Сладим-**Река** зовет.*

(«Радуйся»).

Tr.: “Rejoice – Sladim river, Sladim river runs, Rejoice – in Sladim river, in Sladim river there is honey, Rejoice – to Sladim river, to Sladim river we will snuggle up to, Rejoice – with Sladim river we will fly into rage, Rejoice – Sladim river feeds everyone and gives to drink, Rejoice – Sladim river washes away any sin, Rejoice – in Sladim river there is a storytelling for the soul, Rejoice – to Sladim river you should rush, Rejoice – Sladim river is the heaven, Rejoice – in Sladim river you should embrace Sladim river, Rejoice – Sladim river is honey, Rejoice – Sladim river calls you.” S. Shervinskiy employs the genetive, accusative and prepositional cases in plural of the noun “камень” (“stone”)

to show lively water streams, which serves to create an image of a fountain:

Плески, выплески, блестки и блески,
Через камни, в камнях, из камней,
Брызги, дребезги, всплески и плески / В ноги женщин, в ноздри коней. («Фонтан треви»).

Tr.: Splashes, outbursts, sparkles and shines, through stones, in stones, from stones Splutters, shatters, splashes and plashing to the women's feet, to the horses' nostrils.

Chiasm. It is a device that has two repeating components with inversion [5, p. 804]. According to S.E. Nikitina and N.V. Vasilieva, chiasm is an antithesis with double lexical repetition in a form of crossed parallel parts in two contiguous word combinations or sentences [8, pp. 143–144]. This is an example of chiasm:

Как много вещей хотел бы я нарисовать –
И **маму**, *розовощекую, как* **кукла,**
           И **куклу**, *печальную, как* **мама**.
           (В. Блаженный. «Всегда был
                   наперсником смерти...»).

Tr.: "So many things I wanted to draw – my mother as rosy-cheeked as a doll, and the doll as sad as my mother."

Судьба, понятно, не причина,
Но эта даль всего верней
Сибирь с Москвой *сличать учила,*
Москву с Сибирью *наших дней.*
           (А. Твардовский. «К концу дороги»).

Tr.: "Destiny is obviously not the reason, but this distance mostly taught to compare Siberia and Moscow, Moscow and Siberia of modern days."

Полон стакан,
Пуст стакан.
Гомон гитарный, луна и грязь.
Вправо и влево качнулся стан.
Князем – цыган!
Цыганом – князь!
Эй, господин, берегись, – жжет!
Это цыганская свадьба пьет!
           (М. Цветаева. «Цыганская свадьба»).

Tr.: "The glass is full, the glass is empty, a guitar sounds, the moon and dirt, the glass inclined left and right. By king – a gypsy! By gypsy – a king! Hey, my lord, beware, it is hot! It is a gypsy wedding drinks!" In the first instance, chiasm is manifested with the cross-use of nouns (мама and кукла) in the accusative and nominative cases. Variations of case forms take place in subject lexemes, that enhances such text features as euphonia and expressiveness.

Echo-rhyme. This device is a combination of passage division and rhyming picking up as an accentuation tool. It also covers those cases when one of the rhyming words is included into the other [5, 934]. In our opinion, echo-rhyme, studied in the context of the aesthetics of the morphological category of case, manifests in two different ways.

In the first case, there are variant case forms oriented to the particular sphere of communication and have a special label "inf.", "poet.", etc. In the given example, a variant genetive case form of the noun *снег* is analyzed.

В ранний час, в мою теплую **негу**
Долетают с мороза слова, –
Вон, на дворик, распухший от **снегу**,
Привезли из деревни дрова.
           (П. Сухотин. «В ранний час,
                   в мою теплую негу...»).

Tr.: In the early hour, in my warm delight, the words of frost come to me, there, to the yard full of snow they brought some wood." A variant ablative case form of the singular noun *судьба* is also frequent:

Я – зримый – зеркало стремлений,
Гранимый призраком алмаз
Пересеченных преломлений:
Мигнув, отбрасываюсь – в вас,
Как переполненный **судьбою**
На вас возложенный венец:
Созрею, отдаваясь **бою**
Родимых, греющих сердец.
           (А. Белый. «Первое свидание»).

Tr.: "I am visible – a mirror of aspirations, a brilliant of crossed fractions grinded by a ghost: blinking I shine on you, as if filled with destiny on your wreath: I'll bloom embracing the beat of close warming hearts." In the following fragment, prepositional case form of the noun *сад* is used:

– Как мы были, пели в тихом **саде,**
Парень с молодицей,
Поливали рано по **росаде**
Ключевой водицей.
           (С. Клычков. « Как мы были,
                   пели в тихом саде...»).

Tr.: "As we were and sang in the silent garden a man with a young woman were watering rootstocks early with spring water."

In the second case, echo-rhyme is represented by archaic case forms. In the following example, an archaic form of the vocative case in the word *человек* is presented:

Гляди-ка, **человече,**
чуденький человечина,
как луга кипучее **вече**
на все лады расцвечено,
как луга море сухое
июлем взбаламучено
и лето слепо-глухое
перечерчено и измучено.
           (С. Петров. «Гляди-ка,
                   человече...»).

Tr.: "Look, man, a strange man, as a meadow a swirling veche is coloured in all ways, as a meadow, a dry sea is disturbed by July and the summer, blind and deaf, crossed and fatigued." Archaic

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forms of the genetive case in plural nouns are also employed:

> *Я под выкрики метели,*
> *Шорох снежных* **крыл**
> *Молча встал с моей постели,*
> *Двери* **приоткрыл**.

<div align="right">(П. Потемкин. «Этой ночью
кот мяукал...»).</div>

Tr.: Through blizzard's screams and rustle of winter wings I got up from my bed and opened the doors." Dative case forms of plural nouns are also present:

> *Я не видел, не увижу Ваших слез,*
> *не услышу я шуршания колес,*
> *уносящих Вас к заливу, к* **деревам**,
> *по отечеству без памятника* **Вам**.

<div align="right">(И. Бродский. «Закричат
и захлопочут петухи...»).</div>

Tr.: "I didn't and I will not see your tears, will not hear the rumble of the wheels taking you to the bay and the trees through the motherland without a monument to You."

Conclusions

In terms of poetic text composition, the case forms of nouns are used in 14 stylistic devices: amplificaton, amphithesis, anafora, antanaclasis, genitive metaphor, homeoptoton, nominative theme, metamorphosis, poliptot, rhetorical addressing, rhyme, solecism, chiasm, echo-rhyme. The most frequently used ones are amplification, amphithesis, anaphora, genitive metaphor, homeoptoton, metamorphosis, rhyme and echo-rhyme. From our point of view, revealing the entire list of stylistic devices using case forms of nouns must widen our knowledge about aesthetic potential of particular morphological category. The comparison of new data with the knowledge from research on other categories can contribute to a more precise definition of their aesthetic capabilities. The given conclusions can be used in further developing of the concept of speech and language aesthetics.

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ФУНКЦИОНИРОВАНИЕ ГРАММАТИЧЕСКИХ ФОРМ ПАДЕЖА РУССКИХ СУБСТАНТИВОВ В КАЧЕСТВЕ СТИЛИСТИЧЕСКИХ ПРИЕМОВ

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Данная статья посвящена одной из актуальных проблем лингвостилистики – эстетическому потенциалу падежных форм существительных русского языка. Цель работы –выявление стилистических приемов, в составе которых грамматические формы падежа используются в русской поэзии. В качестве основных использованы следующие методы лингвистического исследования: описательно-аналитический, семантико-стилистический, дистрибутивный, количественный. Материалом для анализа послужили поэтические произведения XX века, извлеченные из Национального корпуса русского языка, а также ряда поэтических сборников. Новизну работы составили стилистические приемы, в составе которых используются падежные формы русских субстантивов.

Ключевые слова: стихотворный текст; категория падежа существительных; эстетический потенциал грамматического падежа; стилистический прием.

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