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## THE DOMINANT PRESENT VERB FORM IN THE LYRICS BY MYKOLA KHOLODNYI

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*The article deals with the poetic functioning of dominant verb forms, in particular present tense verb forms in the lyrics by the poet of the sixties period Mykola Kholodnyi. The poetic ways to actualize morphological forms and meanings, which are singled out and systematized in the works by Olena Skorobohatova, the scholar, Kharkiv philological school representative, researcher of the poetic language morphology, are highlighted. It is established that along with a number of ways and techniques to feature linguistic units in poetic texts that contribute to the actualization of lexical and grammatical semantics, one of the main methods of actualization in the works by Mykola Kholodnyi is the poetic technique of concentration of morphologically similar units, the result of which in some cases is the formation of the grammatical dominant of the poem or its fragment. The dominant present tense verb forms are accentuated, indicating static, unchanging life situations. It is found out that the poet organically combines morphologically related categories of tense, person and number to create images, mostly socially unequal, opposed by different levels of life. Poetic techniques and principles (concentration, juxtaposition, repetition, the principle of compositionality) are outlined, which essentially influences creating poetic meaning and, along with the grammatical categories of the verb, constitute an individual authorial system of means for reproducing reality and events witnessed by the author himself. The author's individual way to create poetic meaning is defined as the poet's creativity modus. Comprehension of this concept is based on the definition of the term "modus" in the dictionary by Anatolii Zahnitko, as well as on the general scientific definition given in the Great Ukrainian Encyclopedia.*

**Keywords:** *creativity modus, morphological dominant, poetic technique, juxtaposition, concentration, actualization, authorial system.*

**Гончарова Ж. М. Дієслівна домінанта теперішнього часу у ліриці Миколи Холодного.**

*У статті досліджено поетичне функціонування домінантних часових форм дієслова, зокрема дієслівних форм теперішнього часу у ліриці поета-шістдесятника Миколи Холодного. Висвітлено віршові способи актуалізації морфологічних форм і значень, які виокремлені й систематизовані у роботах вітчизняної науковиці, представниці Харківської філологічної школи, дослідниці морфології поетичної мови, Олени Скоробогатової. Встановлено, що серед низки способів і прийомів виділення мовних одиниць у поетичних текстах, які сприяють актуалізації лексичної і*

*граматичної семантики, одним із основних способів актуалізації у творчості Миколи Холодного виступає поетичний прийом згущення морфологічно подібних одиниць, результатом якого у ряді випадків стає утворення граматичної домінанти вірша чи його фрагмента. Виділені домінантні дієслівні форми теперішнього часу, що вказують на статичні, незмінні картини життя. З'ясовано, що поет органічно комбінує морфологічно пов'язані категорії часу, особи й числа для формування образів, більшою мірою соціально нерівних, протиставлених за різним рівнем життя. Окреслено поетичні прийоми й принципи (згущення, співпозиція, повтор, принцип композиційності), які відіграють важливу роль у створенні поетичного смислу та разом з граматичними категоріями дієслова складають індивідуальну авторську систему засобів для відтворення дійсності та подій, свідком яких був сам автор. Індивідуальний спосіб автора створювати поетичний смисл визначено як модус креативності поета. Розуміння цього поняття ґрунтується на визначенні терміну "модус" у словнику Анатолія Загнітка, а також на загальнонауковому визначенні, поданому у Великій українській енциклопедії.*

**Ключові слова:** *модус креативності, морфологічна домінанта, поетичний прийом, співпозиція, згущення, актуалізація, авторська система.*

## **Introduction**

The primary basis of a literary work is the word. Poets and writers of each literary era strive to find the necessary words, using the linguistic potential to accurately, concisely and figuratively reflect the author's inner world, his perception and description of life. According to many scholars, linguistic and stylistic experiments in the works by word artists became more active at the beginning of the twentieth century and got especially noticeable in its second half. This period includes the works by poets of the sixties, whose poetry became a symbol of that time.

Linguists' interest in the works by poets of this period is connected with the study of the peculiarities of linguistic means usage which are characteristic of each author, as well as with the understanding of their poetry impact on the poetic language formation during the "thaw" period. Showing great love for their native language, they were not satisfied with clichés and plunged into "ideological and artistic searches based on national tradition" (translated by Zh. H.) (Boiko, 1969).

The study of a poetic work as a complex of systems of linguistic and stylistic elements is accompanied by the identification of the main, dominant means that organize the integral unity of the artistic work, serve as an essential way of poetic expressiveness and the formation of the author's meaning. From this point of view, the poetic potential of morphological forms and meanings is substantial, the actualization of which serves as a significant means of artistic expression. Therefore, the main objective of our research is to identify and analyze grammatical means, morphological in particular, which the author uses when creating texts. In our

opinion, the patterns of functioning and interaction of grammatical forms and meanings play a significant role in the generation of poetic meanings in the idiostyle of each particular master of the word. In this article we set **the aim** to describe the poetic functioning of the dominant verb forms, namely the dominant present verb forms in the lyrics by Mykola Kholodnyi.

### **Methodological notes**

The nature of the aim caused the accomplishment of the following tasks: to give general analysis and description of the studied grammatical units, present tense verb forms, 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.

### **Theoretical Background**

The basis of our research is the theory of studying the morphological level of the poetry language, presented in the scientific works by Olena Skorobohatova. The developed methodology to analyze the functioning of the noun grammatical categories can also be applied to study the poetic functioning of other morphological units. While describing the methods of actualizing grammatical meanings in a poetic text Olena Skorobohatova outlines the poetic techniques of *morphological selection* and *concentration*. The linguist defines such techniques as the accumulation of similar units, namely morphological ones, within a small space of a poetic text and singles them out as those that serve as the basis for the formation of a *morphological dominant* (Skorobohatova, 2015). It should be noted that masters of the word regularly use similar techniques, selecting morphological units of different classes and categories (selection of particular tense and aspect verb forms, voice, mood; selection of infinitive forms, nouns according to their different categories, numerals, possessive adjectives, degrees of comparison and short forms of adjectives, etc.).

### **Results and Discussion**

As scholars fairly accentuate: "Both modern poets and modern researchers consider poetry as a type of human activity and a way of thinking, co-natural and "corresponding" to language" (translated by Zh. H.) (Skorobohatova, 2015). The outlined idea is necessary and essential in our research, since the idiostyle of each

poet can be characterized through the individual features of the author's choice of certain morphological means that actualize language forms and meanings.

Our attention was drawn to Mykola Kholodnyi's language, a representative of the sixties period movement in Ukraine. Since the author actively uses morphological means while depicting his perception of reality, his inner world. It appears to be his individual way of creating poetic meaning, and therefore, makes the mentioned master's *creativity modus*. Our conception of the term "modus" is based on its definition in the dictionary by Anatolii Zahnitko ("modus – combinatorics of two elements at the level of parts of speech, model – at the logical and grammatical level; modification – detailing of its various grammatical variants; reflection of the position of the subject regarding the objective content") (translated by Zh. H.) (Zahnitko, 2012). We also ground on the general scientific definition ("modus – type, manifestation, variety of an object; an insignificant, accidental, temporary property of an object, inherent in its certain states; a way of being, action, experience and thinking"), given in the Great Ukrainian Encyclopedia. Therefore, we consider the concept of the author's *creativity modus* to be the master's type of thinking, his method of action, which enables to produce new ideas that are reflected in the individual creative use of traditional artistic techniques and the author's selection of linguistic and stylistic material.

One of the main ways to actualize grammatical forms and meanings in the works by Mykola Kholodnyi is the poetic technique of *concentration* of morphologically similar units (Skorobohatova, 2015), which in some cases results in the formation of the grammatical dominant of a poem or its fragment. Linguists define the grammatical dominant as a set of grammatical features characteristic of a particular type of text. In linguistic studies by Kharkiv Philological School representatives (Skorobohatova, 2015; Buvalets, 2014; Minina, 2016; Samsonenko, 2018) the grammatical dominant is considered as the result of the similar linguistic units concentration, namely grammatical ones, in a particular work of art or individual authorial system.

Following Olena Skorobohatova, we perceive the dominant grammatical forms in a poetic work as the concentration of similar grammemes, the accumulation of which plays a significant role in the text organization and serves as a means of creating certain poetic meanings (Skorobohatova, 2015).

One of the substantial grammatical categories that participates in the formation of the poetic space and time in Mykola Kholodnyi's lyrical works is the grammatical category of tense.

Modern Ukrainian literary language is known to have the opposition of verb forms with respect to the moment of speech which is realized through grammatical forms of the present, past and future tenses. They convey the temporal sequence of events that occurred, occur and will occur in objective or artistic reality with respect to the moment of speech.

The core of the category of tense is the present tense verb form, which characterizes actions, processes and states that happen simultaneously with the moment of reporting about them. Grammarians distinguish between the present actual and present non-actual tenses depending on the fact which actions and processes coincide with the moment of speech (Vykhovanets, 2004). Actions that coincide with the moment of speech and almost do not go beyond its boundaries are denoted by the present actual tense. And those processes, states and actions that coincide with the moment of speech only to a certain extent, simultaneously going into different time periods, preceding and following this moment, are expressed with the present non-actual tense. The present non-actual tense is divided into the present constant and the present extended tense. Actions and processes marked by the present extended tense can precede the moment of speech and follow it (Ibid.). Linguists point out that it is the present extended tense that is characteristic of lyrical works. Olena Oleksenko, in particular, underlines: "The present actual tense is not characteristic of lyrical works in general, because the action in lyrical genres usually does not correlate with the moment of speech. The present extended tense is used <...>, which characterizes repeated habitual or metaphorized actions and states" (translated by Zh. H.) (Oleksenko, 2020). This pattern is observed in the poetic works by Mykola Kholodnyi.

In the poetic piece "Sobaky" ["Dogs"] the master selects verb forms according to one grammatical category, creating a present tense verb dominant.

*Собаки в місті мають* паишпорти. / Собак на дачах *бачу* поза містом. / У цих собак збудовані роти / сучасно і за формою й за змістом. / Вони навчені гавкати по-хатньому. / Війна з вовками – то не їхня тема. / Канарці *усміхаються* по-братньому, / у спів її вслухаючись дотемна. / Собаки в місті з почеснями *мруть*: / прадавня слава в їхньому роду є. / Собак в ночі до тюрем не *беруть*, / як тих *беруть*, хто їх щодня *годує*. / А наша слава впала на Порогах. / Пішла від нас десятою дорогою. / *Сидять* собаки у лискучих «Волгах», / а мої друзі десь *сидять* за Волгою... / Хай буде ж славен український лоб, / яким з-під чобота ми так чудово *бачимо!* / *Стоїть*

*безпашипортний за хлібом хлібороб, / стоїть і заздрить він життю собачому*  
(Kholodnyi, Sobaky).

Verbs play an essential part in the structure of this poem. It is morphologically organized with the present tense verb forms, which deprives the narrative of temporal dynamics, but creates a static prolonged emotional picture of the things depicted in the work – the static nature of the Soviet period, which does not allow society to develop. The present tense verb dominant serves as the basis of the temporal plan of the poem, in which the author reproduces feelings, thoughts and experiences associated with the life hardships. States and actions of such nature cannot be present only at the moment of speech. Therefore, we consider it possible to mention the functioning of verb forms with the semantics of the present extended tense in this work. Since, on the one hand, the poem depicts a static, motionless picture of life, and on the other hand, the constancy, immutability of the situation, which indicates that actions and processes preceded the moment of speech, correlate with it at the present moment and, most likely, will occur after it. That is, in this case, the actions marked by the present tense verb forms with the semantics of the present extended actualize the meaning of constancy, fulfillment, and immutability of the life situation when people, due to the struggle against national and social enslavement, were subjected to fierce persecution for a long time.

The injustice, and sometimes the savagery of real-life situations during the Soviet period is embodied in the ironic depiction of the details of the different legal status of a farmer and a pet. To implement the poetic task, the author uses the following poetic techniques: 1) *juxtaposition* of verb forms, where the negative particle «not» actualizes the contrasting meaning: *беруть – не беруть* (*собак до тюрем не беруть – як тих беруть, хто їх щодня годує*); 2) *repetition* of the verb in various preposition and noun constructions: *сидять у «Волгах» – сидять за Волгою* (*сидять собаки у «Волгах» – а мої друзі десь сидять за Волгою*). The semantics of the opposition is actualized due to the meanings polysemy in the proper name «Volga» – 1. 'the name of the river', 2. 'the name of a car make', which creates contrast through different semantic content of the word combinations: *сидять у «Волгах»* – they sit in a car, *сидять за Волгою* – they are imprisoned. Another means to actualize the contrasting meaning is the *principle of compositionality* (Skorobohatova 2015), which plays a significant part in the structure of a poetic work. The first line of the poem *Собаки в місті мають пашипорти*, and the last *Стоїть безпашипортний за хлібом хлібороб* create a compositional frame, where we single out the combination *мають пашипорти*, which is contrasted with the

phrase *безпаспортний хлібороб* (a farmer who does not have a passport). The actualization of the contrasting semantics is realized by means of the affix *без-* in the word *безпаспортний*, which gives information about the absence of the subject (Radchuk, 2020). Very expressive is also the author's use of the phraseological unit «життю собачому»: *стоїть безпаспортний за хлібом хлібороб, / стоїть і задрить він життю собачому*. In this case, the meaning of the word combination consists of the sum of its elements meanings, which actualizes the internal form of the set phrase (Skorobohatova, 2021). The semantics of the generalized singular form in the phrase *безпаспортний хлібороб* personifies the mass of peasants who stand in a queue to get bread and envy the four-legged dog. It is important to emphasize the actualization of the internal derivational form in the phrase *за хлібом хлібороб*, where the repetition of the root strengthens the poetic meaning and linguistic unity of the motivating and motivated words.

Thus, the analysis of M. Kholodnyi's poetry "Sobaky" testifies to the author's intention to recreate the life realities of that stable and unchanging period that did not imply any further society progress or development. To implement the poetic task, the author selects morphologically related verb categories of tense and person. The present tense verb forms of the third person plural are dominant in the work. They denote actions that go beyond the moment of speech, therefore they have the meaning of the present extended tense. Grammatical categories of tense, person and number, as well as such poetic techniques as the juxtaposition and repetition of verb forms, the principle of compositionality, the juxtaposition of conjugate words (the words having the same root), the use of phraseological unit in its direct meaning serves as individual authorial means of forming the poetic meaning.

In the works by Mykola Kholodnyi, human life episodes are represented not only with the present tense verb forms. The temporal plan of his texts can change from the present to the future. The researchers call this phenomenon prospective temporal composition (Oleksenko, 2020, p. 211). Such temporal transition loads master's poetic works with the modal meanings of possibility, desire, readiness or expectation. Consider the poem "Kin u Kyiievi" ["Horse in Kyiv"]: *Ти тут почувася гостем. / Вивозиш сміття за місто. / Та ще десь твій брат у колгоспі / допалює труп свій вчисто... / Не бійсь, що ножем за рогом / хтось тебе штрикне під бік, / бо робиться все для того, / щоб ти добровільно зник. / Та ба, і на шахтах є ти, / І в Комі громадиш ліси... / І мусять ще й досі / писати, що ти єси. / Що рівень життя твій вище. / І ширша, мовляв, хода... / Тим часом твої пасовища / щодень заливає вода! / І хай відіреш ти чи*

*вимреш* – / є догляд. *І нагляд є.../ Лише поклянися, що віриш / У світле майбутнє своє. / І вже тобі кращу роботу. / І стайню таку, що аж! / Ба, навіть з тобою в суботу / відвідають спільно пляж. / Прилюдно розріжуть булку / й поділять з тобою вдвох. / Про себе ж плекатимуть думку, / якби ти найшвидше здох... (Kholodnyi, Kin u Kyiievi).*

The reader is demonstrated with a hard worker who struggles tirelessly in order to survive. The author depicts the life situation of a working person using the verb categories of tense, mood and person, which are closely related at the morphological level due to a common means of expression – the ending. The category of tense is represented by the present and future verb forms. The category of person meanings (second person singular) are expressed with the verb endings, as well as personal pronouns and possessive adjectives in various case forms: *ти, тебе, тобі, з тобою, твій, твої*. The performer of the action, the bearer of the process or state in the form of the second person is the interlocutor (listener). So, the listener, the addressee of the message in this poetic work is the character whose life is depicted by means of the present tense indicative verb forms of the second person (sometimes adding the third person form) singular: *вивозиш сміття за місто, твій брат у колгоспі / допалює труп свій, Та ба, і на шахтах є ти, і в Комі зградиш ліси, тим часом твої пасовища / щодень заливає вода! І мусять ще й досі / писати, що ти єси*. We also fix the lines with the change from indicative mood to imperative: *Лише поклянися, що віриш / У світле майбутнє своє, Не бійсь, що ножем за рогом / хтось тебе штрикне під бік*.

We draw attention to the fact that the poet combines several morphological categories, as the personal correlation of nouns (pronouns) and verbs is most clearly traced in the endings of the present and future verb forms. And these are the forms of the present and future tenses, as well as the forms of the imperative mood, that work as morphological means of expressing the meaning of the person (Vykhovanets, 2004).

The temporal plan of the future is represented with the future tense verb forms of the second person singular: *І хай відіреш ти чи вимреш* and the third person plural: *Ба, навіть з тобою в суботу / відвідають спільно пляж, Прилюдно розріжуть булку / й поділять з тобою вдвох, Про себе ж плекатимуть думку, / якби ти найшвидше здох*. From our point of view, the transition from the second person singular to the third person singular/plural is not realized, the interlocutor remains: almost every line of the poetic work contains grammatical features of the second person meaning (personal pronouns, possessive adjectives or personal endings

of the verb). The author includes the third person in the conversation, changing the time plan from the present to the future. He presents the actions of those who belonged to the upper social class as consecutive ones in the future: *відвідають спільно пляж, прилюдно розріжуть булку, поділять з тобою вдвох, про себе ж плекатимуть думку....* The author predicts, gives his forecast for the future. The change of temporal plan from the present to the future in this case gives the text an expressive modal meaning of possibility.

It is interesting to find out that in another poem by Mykola Kholodnyi «Пахне небо...», the nuance of possibility and expectation is recreated by means of the present tense verb form in the last line: *Пахне небо ліками Коротича, / Пахнуть перса пальцями Драча, / пахне В. Діденкові у родича / самогоном дідова сеча, / пахнуть вірші маками й вербами, / а на вербах пахнуть асигнації; / у непосидячого трудячого / пахнуть димом з печі облигації / пахне Винграновський сивим бардом, / українські пісні пропахли буряками / пахне Д. Павличко й Ко. Більярдом / ..... / А в повітрі пахне Соловками (М. Холодний «Пахне небо...»).*

The poet highlights episodes from people's lives, using morphological means, verb categories in particular. We single out the dominant of the present tense verb, which is created with the forms of the same verb, the grammemes of the third person singular and plural: *пахне, пахнуть*. Similarly to other poems by Mykola Kholodnyi, the plan of the present tense is extended. Actions, processes and states occur not only at the moment of speech, they combine the past with the present and future, since the author depicts the constancy and immutability of life situations. The last line of the poem *А в повітрі пахне Соловками* somewhat alters the picture of life, its «immobility», adding a modal meaning of expectation and possibility. The localization of this line as an additional one after the end of the main part (coda) indicates the author's conclusion and prophecy, which at the same time is a verdict for those who fought for freedom.

### Conclusions and Perspectives

The lyrical poems that we consider in this article affect the reader with the depth of the author's thought, as they contain episodes of people's terrible life who "were tormented, but did not repent" (translated by Zh. H.) (Boiko, 1969) during the period of the sixties of the last century. We conclude that, aiming to complete a certain poetic task, the author selects morphological units according to their different categories and classes. Grammatical categories of the verb are used (category of

tense, category of person, category of mood) to represent life situations in the poems. Within the category of tense, present verb forms are dominant, indicating static, constant pictures of life. The temporal plan of the present tense in some cases changes into the future, reflecting the author's forecast for the possible development of events. Researchers of various grammatical dominants attribute the tense verb dominant to the type of meaning dominant, "since the concentration of the single tense verb forms conveys the narrative in one of three temporal plans, while the verb forms carry not only the meaning of tense, but also the meaning of person, number and gender (for past tense verbs)" (translated by Zh. H.) (Samsonenko, 2018). The poet organically combines morphologically related categories of tense, person and number to make images that are largely unequal in society, contrasted by different levels of life. An equally important part in creating poetic meaning is played by poetic techniques and principles (concentration, juxtaposition, repetition, the principle of compositionality), which, along with the grammatical verb categories, constitute an individual authorial system of means for reproducing reality and events witnessed by the author himself.

We see the prospect of the research in identifying other linguistic units of the grammatical level and authorial techniques that participate in the embodiment of the intentions and organization of the texts by the mentioned poet, as well as in searching for and featuring grammatical means that other Ukrainian poets of the sixties period choose when creating texts to implement their artistic ideas.

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