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## Functioning of Grammar Case Forms of Russian Substantives as Stylistic Devices

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**Abstract.** The aim of the research is to reveal stylistic devices functioning by way of grammar case forms of nouns in the Russian poetry. The main linguistic methods used in the study are: descriptive and analytical, semantical and stylistic, distributive and quantitative. The material of the study is represented by poetic works of the XX century from the National Corpus of the Russian language as well as certain poetic collections. The novelty of the study is comprised of stylistic devices represented by grammar case forms of Russian substantives. The results that obtained could be used to further develop the conception of aesthetics of language and speech.

**Key words:** poetic text, case form of nouns, aesthetic potential of grammar case, stylistic device

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## Функционирование грамматических падежных форм русских существительных как стилистических приемов

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**Аннотация.** Цель исследования – выявить стилистические приемы, функционирующие посредством грамматических падежных форм существительных в русской поэзии. Основными лингвистическими методами, использованными в исследовании, являются: описательный и аналитический, семантический и стилистический, дистрибутивный и количественный. Материал исследования представлен поэтическими произведениями XX века из Национального корпуса русского языка, а также отдельными поэтическими сборниками. Новизна исследования заключается в использовании стилистических приемов, представленных грамматическими падежными формами русских существительных. Полученные результаты могут быть использованы для дальнейшего развития концепции эстетики языка и речи.

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**Ключевые слова:** поэтический текст, падежная форма существительных, эстетический потенциал грамматического падежа, стилистический прием

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## Introduction

Morphological category of case of nouns is known to be one of insufficiently studied problems of Russian grammar. Several aspects of its description (place in classification models of morphological categories, semantic structure, expressive resources) have been studied by G.I. Panova and other researchers. When defining fundamental characteristics of case forms of nouns, we shall use G.I. Panova's position that characterizes case form as a category of word formation, semantic with structural value, of morpho-syntactic nature [Panova, 2010, p. 111].

In interdisciplinary context studying aesthetic potential of this category is of interest. It is a well-known fact that the problem of aesthetics of language units has not been properly studied yet. We shall use the G.A. Khairutdinova's position stating that studying this problem requires broad understanding of aesthetic potential of language units. In the basis of the problem lies the concept of the aesthetic as the most general and fundamental category of the aesthetics [Khairutdinova, 2013, p. 280].

## Literature review

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 expressiveness. From L.A. Novikov's point of view, aesthetically experienced meaning is expressed through some device that serves as its literary form. Aesthetically valuable form correlates with its active dialectically contradictive meaning. Hence, every metaphor as a device presents contradiction between the actual world and fictional, imaginary world and, thus, it also serves as a literary constructive component of a text [Novikov, 2001, p. 32].

It should be mentioned that from the point of view of systematic approach to studying this problem, it is relevant to consider figure of speech and trope as variations of stylistic devices. For instance, the attribute of a figure of speech is a rather formal nature (making syntagmatic model) [Alekseeva et al., 2003, 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 [Galperin, 2005, 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" [Galperin, 2005, p. 137-138].

V.P. Moskvina defines a stylistic device as a figure of speech that serves aesthetic function [Moskvina, 2007, 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 fact can trans-



form into a stylistic device [Lintvar, 2013, p. 131]). This position is shared by E.V. Semenova and N.V. Nemchinova [Semenova, Nemchinova, 2017, 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.

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 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 (epithet, 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 [Galperin, 1958, p. 123-177].

A thorough research on classification of stylistic devices has been done by V.P. Moskvin. In his point of view, general classification of expressive means requires 13 speech evaluation parameters: correctness/incorrectness, disambiguity/ambiguity, clearness/vagueness, accuracy/inaccuracy, variety/ lack of variety, etc. For instance, to add variety to the speech, the following devices are used: periphrasis, synonymical substitution and other ways to avoid tautology. Figures of homogenous speech are: alliteration, assonance, paronomasia, antanaclasis [Moskvin, 2006, p. 15-18].

The problem of classifying expressive means of a language and stylistic devices was studied by O.N. Lintvar. She divides them into 2 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" [Lintvar, 2013, 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.

### **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 literature genre the text inclines to, author's individual style, functioning of given language units as stylistic devices [Chzhan, 2018, p. 182]. The last 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. The material includes poems of 20th century from National corpus of the Russian language [Natsional'nyy korpus ..., 2003-2022.]. The amount of material is approximately 1000 contexts.

### **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, polyptoton, 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 [Moskvin, 2007, p. 106]. In the given example, amphithesis takes place with the use of 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 emperor to Blok, from Pushkin to Kuzmin.” In rarer instances genitive case forms of the same noun are used, for example, the word *край*:

*...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 edge to edge, and the crimson of the sunset, and the gold of dawns.”

**Anaphora.** It is a repetition of the beginning of speech units. Any language units can serve as anaphora: a phoneme or phoneme combination, a morpheme, a word, word combination, a phrase, a syntactic construction [Moskvin, 2007, p. 114]. As our analysis demonstrates, all case forms are used as anaphora with or without a preposition. 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.” 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 “Budapest”, from youth cafes, from reliable vigilantes, from Polish limousines, from shops with currency, from dreadfully serious ministries <...>, from “Vecherka” crosswords, from the shouts “Maim the ref”, from peace congresses, from “Ice revue” tour it is quiet like in heaven.” 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.” 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.” 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 accusative case form with preposition за:

*А надо бы сказать спасибо:*

**За кринку молока парного,**

**За черную ковригу хлеба,**

**За небо с кромкою лиловой,**

<...>

**За двух небожливых 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 black loaf of bread, for the sky with purple line, for two brave daws, for branches in the jar, for the wind from the East, for the taste of dark-blue blueberry, for the armful of onion and garlic... I am proposing a toast for the bridge, for the Crimean bridge, for Moskvoretskiy bridge, for Brooklyn bridge, for the bridge over Suez Canal, for the bridge that divides rivers and unites mountains, for the bridge that unites the lands, for the bridge that divides souls, for the bridge a toast.”

**Homeoptoton.** The essence of this device is type of morphemic repetition, which creates suspense with recurring identical or similar endings that is impossible in non-inflected languages [Moskvin, 2007, p. 207]. According to R.O. Jakobson, homeoptoton in its semantics resembles a metaphor because equality of suffixes denotes equality of grammar meanings of words. Thus, the same association by similarity as in metaphor appears here [Jakobson, 1987, p. 29]. The following example is given:

*Порядок поротых и гнутых,  
в часах, секундах и минутах,*

*в годах – везде большой порядок.* (Б. Слуцкий. «Июнь был зноен. Январь был зябок...»).

Tr.: “The order of the curved in hours, seconds and minutes, in years – order everywhere.” In this poem the words “час”, “секунда”, “минута”, “год” (with preposition в) are used in prepositional case in plural form with the -ah ending repetition, such as in the following instance:

*И висят городами украденными,  
Золотыми обмолвками, ябедами,  
Ядовитого холода ягодами –  
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 ablative case of plural form. It is apparent that using homeoptoton doesn’t only serve to express author’s idea, but enhances 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 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” [Arutyunova, 1990, p. 29-30]. The contexts in which this device is employed are numerous. The following example demonstrates aesthetic potential of 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 plump face...” In the given extract, the author compares teeth with pearl with the use of ablative case form of the noun *zhemchug* (pearl). In the following example, metamorphosis is represented by the ablative case form of the noun “хозяйка” (“hostess”) allowing to create a bright image of winter:

*Осень, в шубу желтую одета,  
По лесам с метелкою прошла,  
Чтоб вошла рачительной хозяйкой  
В смежные лесные терема  
Щеголиха в белой разлетаке –  
Русская румяная зима!* (Д. Кедрин. «Скинуло кафтан зеленый лето...»).

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

**Polyptoton.** This device presents a repetition of a word in various grammar forms [Moskvin, 2007, p. 566]. K. Balmont creates a multidimensional image with using a 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 will feed and give to drink to anyone, Rejoice – Sladim river washes away any sin, Rejoice – in Sladim river there is a telling to the soul, Rejoice – to Sladim river you should rush, Rejoice – Sladim river is heaven, Rejoice – Sladim river you should embrace, Rejoice – Sladim river is homey, Rejoice – Sladim river call you.” S. Shervinskiy employs genitive, accusative and prepositional case forms in plural of the noun “камень” (“stone”) to demonstrate how lively the water currents are which serves to create an image of a fountain:

*Плески, выплески, блески 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 [Moskvin, 2007, 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 [Nikitina, Vasil'eva, 1996, p. 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 наперником 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 with 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, guitar sounds, the moon and dirt, the glass inclined left and right. To a gypsy – the king! To the king – a Gypsy! Hey, my lord, beware, it is hot! It is a gypsy wedding drinks!” In the first instance, chiasm is manifested with cross-use of nouns (мама and кукла) in 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 [6, 934]. In our opinion, echo-rhyme, studied in the context of the aesthetics of 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, variant genitive 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.” Variant ablative case form of 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 молодой,*

*Поливали рано по рассаде*

*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 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 forms of genitive case in plural nouns are also employed:

*Я под выкрики метели,  
Шорох снежных **крыл**  
Молча встал с моей постели,  
Двери **приоткрыл**.* (П. Потемкин. «Этой ночью кот мяукал...»).

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,  
носящих Вас к заливу, к **деревам**,  
по отечеству без памятника **Вам**.* (И. Бродский. «Закричат и захлопочут петухи...»).

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 the monument to you.”

## Conclusions

In terms of compositional organization of poetic texts case forms of nouns are used in 14 stylistic devices: amplification, amphithesis, anafora, antanaclasis, genitive metaphor, homeoptoton, nominative theme, metamorphosis, polyptoton, 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. Comparison of the new data with the knowledge from the researches on other categories can contribute to the 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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