



**“MORPHOLOGICAL CONCENTRATION”
AND “MORPHOLOGICAL DOMINANT” OF
DEGREES OF COMPARISON AS THE BASIS OF
EXPRESSIVENESS IN THE LANGUAGE
OF POETRY**

doi: <https://doi.org/10.34142/astraea.2022.3.2.01>



CHETVERYK VICTOR

PhD in Philology
H.S. Skovoroda Kharkiv National
Pedagogical University,
Kharkiv, Ukraine
E-mail: chetverik.victor@gmail.com
<https://orcid.org/0000-0002-2137-2095>

ABSTRACT

The present article deals with the phenomenon of the formation and functioning of the morphological dominant of degrees of comparison in poetry. It is noted that the language of poetry has several means to actualize the grammatical meanings and linguistic potential of certain language units. “Morphological selection” and “morphological condensation” of morphologically identical language units are some of these means, which contribute to the formation of the “morphological dominant” of a poetic work or its fragment. The conducted analysis of the peculiarities of the poetic realization of the forms of degrees of comparison allows us to identify some general patterns of the morphological dominants functioning in the poetic text and to trace the level of participation of the system of degrees of comparison of the adjective in the formation of the expressiveness of this morphological category, which forms the dominant of the degrees of comparison within the lyric text. Based on the analysis of some theoretical sources and poetic material, it is indicated that the basic form

© Chetveryk Victor, 2022

of the adjective has a wide range of expressive and expressive properties, which is associated with the realization of the aesthetic function of the analyzed part of the speech. Such lexical units and their forms in degrees of comparison can perform the function of expressive centers and actively interact with other linguistic levels within the language and artistic structure of the poetic text. The article claims that the formation of the “morphological dominant” is based on the active processes of the author’s “selection” of morphologically identical units and the “concentration” of such units within a specific poetic text. The conducted analysis of poetic fragments shows that the morphological dominant can be an essential and integral part of the compositional structure of the lyrical work and allows to convey the poetical meanings, to form the expressive centers of a lyrical text that attract a reader’s attention and to be a means of poetic expressiveness. It is noted that the “morphological dominant” can be one of the features of a poet’s creative heritage or its certain period.

Key words: adjective; degrees of comparison; inner form of a word; morphological concentration; morphological dominant; morphological selection.

АНОТАЦІЯ

«Морфологічне згущення» та «морфологічна домінанта» ступенів порівняння як основа експресивності у мові поезії

У поданій статті розглянуто феномен формування та функціонування морфологічної домінанти ступенів порівняння в площині мови поезії. Зазначено, що площина мови поезії має низку засобів для актуалізації граматичних значень та мовного потенціалу тих чи тих мовних одиниць. Одними із таких засобів є «морфологічна селекція» та «морфологічне згущення» морфологічно однотипних мовних одиниць, що сприяють формуванню морфологічної домінанти поетичного твору або його фрагменту. Аналіз особливостей поетичної реалізації форм ступенів порівняння дає змогу виявити деякі загальні закономірності функціонування морфологічних домінант у поетичному тексті та простежити ступінь участь системи ступенів порівняння прикметника у формуванні експресивності цієї морфологічної категорії, що утворює домінанту форм ступенів порівняння ліричного тексту. На основі аналізу низки теоретичних джерел із досліджуваної проблеми та поетичного матеріалу зазначено, що базова форма прикметника має широкий спектр виразних та експресивних можливостей, що пов’язано

з реалізацією естетичної функції аналізованої частини мови. Такі лексичні одиниці та їхні форми в ступенях порівняння можуть виконувати функцію експресивних центрів та активно взаємодіяти з іншими мовними рівнями в межах мовної та художньої структури поетичного тексту. У статті стверджується, що формування «морфологічної домінанти» відбувається на основі активних процесів авторської «селекції» морфологічно однотипних одиниць та їхнього «згущення» в межах конкретного поетичного тексту. На основі аналізу поетичних фрагментів показано, що морфологічна домінанта може бути важливою і невід'ємною частиною композиційної структури твору та сприяти як передачі поетичних смислів, утворенню експресивних центрів твору, що привертають увагу читача, так і бути засобом поетичної виразності та способом розгортання ліричного сюжету поетичного твору. Зазначено, що морфологічна домінанта може бути характерною особливістю творчості або окремого її періоду того чи того поета.

Ключові слова: прикметник; ступені порівняння; внутрішня форма слова; морфологічне згущення; морфологічна домінанта; морфологічний відбір.

INTRODUCTION

The current stage of philological area development is characterized by an active increase of interest in interdisciplinary researches conducted in the close relationship of linguistics and literary studies, which study the interaction of vocabulary, syntax, morphology, etc. with poetics. In modern researches, the language of poetry and poetry itself are considered as an area for the maximum realization of the possibilities of the language as a whole, because in this field the requirements for normative traditional language norms are reduced as much as possible (the main requirement is the possibility of successful “decoding” of the author’s idea by the text’s recipient). That is why the language of poetry has a special influence on the formation of linguistic tendencies’ development and their implementation in everyday speech. There is an active transformation of linguistic units in the language of poetry (for example, with the help of morphological modifications a lexical unit acquires a new form and several semantic levels). The present research points out that adjectives, and also other parts of speech (the semantics of which potentially allows for the gradation of the properties/qualities included in their lexical meaning), can actively form the additional lexical meanings in the process of the formation degrees of comparison.

This phenomenon related to the fact that such units within the language of

poetry form semantic centers, function as an expression of implicit lexical meanings, vividly represent hidden semantics meanings, and play a significant role in the formation and revealing of the idea embedded in a poetic work by the author.

LITERATURE REVIEW

The works of such Ukrainian researchers as O.O. Skorobohatova (2012; 2015), N.S. Minina, O.M. Holikova, O.V. Haliman, and others formed the theoretical basis for the formation of ideas about the grammatical actualization of various parts of speech in the language of poetry and the “morphological dominant” as a phenomenon that forms additional poetic meanings (in particular, at the level of nouns, verbs, functional parts of speech, and other parts of speech). The dissertation research of N.I. Samsonenko (2018) systematically highlights the processes of formation of the *morphological dominant* and focuses on the actualization of verb and noun forms that form the dominant of the poem, and also considers their role in poetic texts of the XX–XXI centuries.

However, the issue of adjectives’ expressive resources was considered by scientists mainly in the aspect of stylistics. The issue of the functioning of morphological forms of the same type, and their implementation in the structure of poetic texts at the level of adjective’s degrees of comparison still requires clarification and in-depth study of certain aspects in the area of poetic text’s morphology. The study of the functioning of the “*morphological dominant*”, based on the “*concentration*” of comparative and superlative forms, as a mean of the formation of the expressiveness of the language of poetry and intensification of poetic meanings, requires special attention.

AIM OF THE ARTICLE

The present paper reviews the formation and functioning of the “*morphological dominant*” form based on the “*concentration*” of adjectives, which can be considered the basis of the expressiveness and intensification of the text in the language of poetry.

METHODOLOGY

The **analysis of scientific theoretical material** related to the research issues was used at all stages of the research. Also, such methods as the **descriptive method** (for the general analysis, description, and systematization of the poetic fragments with comparative forms) and the **functional method** (for studying the poetic potential of comparative forms in their artistic and aesthetic functioning) were used.

RESULTS

The language of poetry is the area of the maximum realization of language potential, as it can actualize the possibilities of linguistic units and allows significant shifts in traditional approaches to the linguistic units functioning, therefore the formation of a “*morphological dominant*” within the poetic text can become not only a way of actualizing grammatical meanings but also contribute to increasing the level of expressiveness in certain poetic texts.

Based on the analysis of theoretical material and a wide range of fragments from the poetic texts with comparative and superlative forms of adjectives, it was established that the “*morphological dominant*”, which is formed on the basis of morphological selection of morphologically identical units, can be a tool of forming the expressiveness of a poetic text and intensification of poetic meanings. In some cases, it can be a productive poetic tool, which is a significant feature of the idiostyles of many poets (both of past centuries and modern times) (for more details about idiostyles, see, for example, Iliesku, 2022).

The results of the study indicate that the considered concept of understanding the poetic and expressive potential of an adjective and its degrees of comparison has significant prospects. It was found that the process of formation of “*morphological dominant*” of the comparative and superlative forms reveals the existing language preconditions, which allows to realize the morphological, expressive, and aesthetic potentials of the adjective’s degrees of comparison. Also, certain methods related to the actualization of the aesthetic and poetic potential of the adjective are defined.

It is noted that the “*concentration*” of comparative and superlative forms impacts the intensification of the semantics of both the lexical units in such forms and the poetic meanings of the poetic work as a whole. Such actualization of the adjective

gives the poem expressive intension and is an additional means of accentuation and attracting the reader's attention.

DISCUSSIONS

The concept of expressiveness occupies a special place in linguistics. There are different interpretations and understandings of this term at the current stage. In a narrow sense, *expressiveness* is everything that makes the language more vivid, influential, and deeply impressive. In general, *expressiveness* can be considered as an expression of a subjective attitude to the subject of speech, which violates traditional ideas about it either through the possibilities of the language system or violations of language norms. That effect can be achieved by a special choice of language means of different levels, that simultaneously contribute to the most complete realization of the author's intention and the most accurate understanding of it by the recipient of the language. Most researchers focus on the fact that *expressiveness* as a phenomenon makes the language unusual and emphasizes a certain part of the text against the background of a neutral text environment, which contributes to the creation of a particular emotional atmosphere of the text and realization of the expressive potential of a certain language unit.

It is well known that *expressiveness* is characteristic of all units of the language system. It can be the formation of occasionalisms according to models typical for a specific language as lexical means of artistic expression (or language-game); use of the marked forms to express personal evaluation or attitude, including the degrees of comparison of an adjective (and other parts languages), as well as their relative forms, which indicate an extremely high degree of quality (Chetveryk, 2017); at the lexical level – the use of words that have an additional component to the main evaluative component; on the syntactic level – the violation of the usual order of words, repetition, etc.

Expressiveness is characteristic of various styles of speech: artistic, journalistic, scientific, etc., but poetry has the greatest expressive potential, which provides a strong emotional impact on readers. According to many researchers, imaginative and expressive tools (means) of language are used more frequently in poetic texts than in prose. This is due to the different functional and aesthetic aims of the texts. The language of poetry is vivid and emotional, it is fascinating and has an impact on the

reader's consciousness and subconsciousness. Thus, the language of poetry allows much more opportunities for the use of expressive means than prose, in this area, the violations of language norms have a more pronounced character, that makes it possible to create expressive poetry images with the use of a range of language expressive tools. It was noted that the analyzed poetic material proves that expressiveness at the morphological level is created not only by the violation of common language norms, but also using the actualization methods specific to poetry (juxtaposition, attraction, selection) and with the help of localization in strong positions of the poetic text, and the formation of a morphological dominant of the poetic text (Chetveryk, 2022).

The modern language is characterized by a rich system of adjectives, which have versatile depictive and expressive possibilities related to the realization of the aesthetic function of this part of speech. The stylistic potential of this part of speech is extensive, due to the fact adjectives are actively used in poetic language. The researchers note that the adjective, in comparison with other parts of the language, has a special place in the system of expressive resources of the language. It suggests that the frequency of use of adjectives as tools for creating expressiveness, and their properties and possibilities, make it possible to consider the adjective as one of the most functional and figurative parts of the language for creating vivid imagery and forming the expressiveness of the poetic text and its intensification.

O.O. Potebnia (1958) understood *imagery* as a special way of thinking both in language and in artistic text. According to the scientist, *imagery* is formed both at the lexical and grammatical levels in poetry and language. This statement is one of the fundamental ones in the analysis of the use of units of the morphological level in the language of poetry. Thus, the language potential of comparative and superlative forms of an adjective, and also its potential in the interaction within syntagmatics and paradigmatics, is fully and vividly realized when functioning within an artistic text.

The Ukrainian researcher A.K. Moisiienko in his research continues to develop O.O. Potebnia's views. A.K. Moisiienko (2006) notes that *artistic imagery* "as a form of artistic thinking, as a system organization of an artistic work, as a specific feature" is realized in a text structure that has a dynamic plan of expression; and decoding of *artistic imagery* occurs based on the ontological, extratextual, and textual experience of the recipient. The understanding of the artistic sense in the poetic occurs on the basis of the language structure analysis, the individual author's methods, and the

tools for forming the material form of the poetic work. The world depicted by the poet “as a result of personal understanding” in the poetic text forms on the basis of a wide range of lexical-grammatical, semantic, and poetic facts (Moisiienko, 2006, p. 265).

It should be noted that the main function of an adjective is to express new information about an object, which indicates its characteristic and the novelty and unusualness of images created using adjectives have a huge expressive potential. Adjectives can reveal the speaker’s attitude to a certain object, which can make the text more emotional and it allows to influence the stylistic properties of the text in general. The author has the opportunity to express his attitude to the depicted world in more detail by using adjectives, especially their marked forms, and also to emphasize the main idea and the most important points of work, to show the originality of worldview and to influence the recipient’s perception of the work (Chetveryk, 2021). Therefore, the study of the expressive potential of the adjective has great importance for the study of the morphological functioning of the adjective both in the poetic text and for understanding the author’s style. That’s why, the study of the expressive potential of adjectives’ degrees of comparison, which allow poets to vividly, informally, and creatively convey the idea of comparison, gradation, or compare the peculiarities of objects and phenomena, deserves special attention.

The issue of the functioning of an adjective’s degrees of comparison in a poetic text, in particular their expressive potential, is insufficiently studied. Even though the degrees of comparison accumulate enormous stylistic, evaluative, and emotional potential.

The plane of poetry is full of expressive-emotional adjectives in the positive degree of comparison, but the use of language units in forms of degrees of comparison by the poets actively contributes to their selection among neutral or positive forms, because these forms are used to strengthen the meaningful and expressive aspects of a poetic work. So, it can be concluded that the active use of the category of degrees of comparison contributes to the material representation, for example, of the poet’s experiences, feelings, and his / her inner world. Also, it can be noted that the category of degrees of comparison has a wide range of properties and possibilities for linguistic creativity because there can be a lot of subjectivity in the author and reader’s interpretation of such morphological forms. After all, the semantics of such units includes a range of gradational aspects.

The category of adjectives' degrees of comparison due to their morphological properties is used to express the comparison and evaluation of the subject's various features in poetic texts (Chetveryk, 2022). The semantics of adjectives in the comparative and superlative forms compared to a positive degree is considered as marked, because it has additional characteristics compared to the unmarked one, and therefore these forms are expressive.

It should be noted that the actualization of the expressive potential of an adjective's degrees of comparison also depends on the peculiarities of their implementation and realization in the structure of the poetic text. So, for example, the frequent use of lexical units in the form of degrees of comparison (within a single poem) is one of the most vivid and frequent ways of distinguishing them in poetry. According to O. O. Skorobohatova (2012), such *concentration* of lexical units of the same type can be interpreted as "*morphological concentration*", that is, "localization of morphologically identical units in a relatively small space of a verse text" (p. 375).

The phenomenon of "*morphological concentration*" based on the degree of comparison can be illustrated by the following fragment from the creative heritage of I. F. Drach (2016): "**Naikrashcha** muzyka – tse tysha, / **Naitykhisha** tysha, tysha z tysh, / Koly lysh sertse hromom dyshe, / To ty do mene prylytysh..." (in the Ukrainian language: «**Найкраща** музика – це тиша, / **Найтихіша** тиша, тиша з тиш, / Коли лиш серце громом дише, / То ти до мене прилетиш...» ("Naikrashcha muzyka – tse tysha..." / «Найкраща музика – це тиша...»).

The presented fragment contains a small group of morphologically identical lexical units in the superlative form, which contributes to the formation of expressiveness and imagery of the poetic fragment, and as a result of which the intensifying of poetic meanings occurs. The feature of the presented poetic work is the functioning of units in superlative form in the strong position of the beginning of the verse, and also the fact that the superlative form is included in the title of the poem. In this example, it is also noteworthy the formation of a juxtaposition based on the close location of the superlative form of the adjective «наймухіша» (adj. "the quietest"), formed from the adjective «муха / мухуї» (adj. "quiet") and the noun «муша» (n. "the quiet"), which share the same derivational root. Such *juxtaposition* additionally contributes to the expressiveness of the fragment, because the lexical units' semantics intensifies on the base of the actualization of the root's meaning (within the analyzed poetic fragment).

Localization of adjectives in the form of the degrees of comparison within a specific poetic text (or its fragment) can perform various stylistic tasks, which are determined by the semantics meanings and functions of the adjectives. It is well known that the usual function of the grammatical category of degrees of comparison is to express the level of the property, quality, or quantity of a corresponding word (or even phrase or clause) and the adjective's concentration within a poetic text contributes to increasing of qualitative, quantitative and evaluative semes of lexical units, that is, such "concentration" can increase the level of poetic meanings and emphasize the extraordinary background of a certain action, event, person or his/her personal qualities, behavior, state, etc.

This can be illustrated by the following fragment from the poem "The Best Thing That Happened This Winter..." ("Naikrashche, shcho bulo tsiiei zymy..." / «Найкраще, що було цієї зими...») by S.V.Zhadan (2015): «Naikrashche, shcho bulo tsiiei zymy, – / yii slidy na pershomu snihu. / Naitiazhche bulo kanatokhidtsiam: / yak yim trymaty rivnovahu <...> Naikrashche, shcho bulo tsiiei zymy, / – dereva z ptakhamy. <...> Naikrashche, shcho mohlo trapytys, / trapylos same z namy» (in the Ukrainian language: «Найкраще, що було цієї зими, – / її сліди на першому снігу. / Найтяжче було канатохідцям: / як їм тримати рівновагу <...> Найкраще, що було цієї зими, / – дерева з птахами. <...> Найкраще, що могло трапитись, / трапилось саме з нами»).

In the presented fragment, the "concentration" of the lexical units in superlative form plays an important function in creating the content of the poem as a whole, because this contributes to the accentuation of this class of words, which makes the text expressively rich. It should be noted, that in the presented fragment the adjectives' marked forms are also actualized due to the poetic localization at the beginning of the verses. Such position of marked forms represents an additional text creation role in the analyzed poem, and the concentration of marked forms contributes to the additional actualization of this form. Another feature of the analyzed poetic work is that the poem's title includes a superlative form.

The grammemes localized in such a way (for example, the superlative forms of the adjective) form a vertical grammatical line, which serves as one of the ways of attracting the reader's attention to the accentually expressed and semantically important aspects of the poem. Also, such a kind of localization of morphologically same type units within a poem (or its fragment) serves as a means of forming the

grammatical dominant of the text or its fragment. The concentration of similar grammemes contributes to the actualization of certain meanings expressed by artistic means.

The concentration of grammemes (of an adjective's superlative form) within one specific text plane causes the formation of the *morphological dominant* of an adjective in the superlative forms. In the entire structure of poetic work, such a process actualizes the semantic meaning of each adjective and intensifies the common poetic meaning formed by such units. Besides, it should also be said that in each verse or stanza, the poetic image acquires a new characteristic that increases the meanings of the previous ones, while maintaining the syntactic and morphological parallels in the poem's structure. Such use of lexical units and their grammatical forms performs the function of meaning creation of the whole poem because it creates the atmosphere and meaning specific to the poem.

Consequently, it can be concluded that the "*concentration*" of morphological forms of the same type within one specific poetic work or its fragment forms the "*morphological dominant*" of the poetic text.

The process of the formation of the the morphological dominant based on the superlative forms of adjectives can be illustrated by the following fragment from the poem "Convicted, but Unbroken" («Zasudzhenyi, ale neperemozhenyi» / «Засуджений, але непереможений») by S. V. Zhadan (2015): "Ya poseliusia v **nainebezpechnishomu** z prytulkiv. / Ya zavedu znaiomstva z **naihanebnishoiu** pohanniū mista, / z **naividomishymy** skandalistamy ta spivakamy. / Ya torhuvatymu vzuttiam i natkhnenniam, / vtratyvshy holovu, zahubyvshy sum. / Ya rozdiahatymu **nainedovirlyvishykh** zhinok u misti" (in the Ukrainian language: Я поселюся в **найнебезпечнішому** з притулків. / Я заведу знайомства з **найганебнішою** поганню міста, / з **найвідомішими** скандалістами та співаками. / Я торгуватиму взуттям і натхненням, / втративши голову, загубивши сум. / Я роздягатиму **найнедовірливіших** жінок у місті»). In the presented small fragment of the poem, the concentration of the adjectives in the superlative form contributes to the actualization of the inner basic expressive potential of such units, and contributes to the intensification of the semantics of the entire text. In such cases, the concentration of the morphological marked forms contributes to additional actualization of this morphological form, which impacts the formation both of a peculiar effect of multiple

meanings and a wide range of potential interpretations of a poetic text or its fragment. And such a process affects the general meanings and poetic meanings of poems.

The Czech literary critic and linguist Jan Mukařovský (1967) in his work “Literary Language and Poetic Language” emphasized that the dominant is an element of artistic work, which determines the concept of the entire artistic work and specifies the relationships between all text elements (p. 411). According to the researcher, the inner organization of a poetic work directly depends on the dominant, which forms the unity of the poetic work (Mukařovský, 1967, p. 411). The relationship between actualized and non-actualized components in particular poetic work represents the structure of the work, which is dynamic by its nature. Also, the researcher noted that the structure of artistic work is indivisible because each of its elements gets meaning in the general context, which includes both language and content aspects (Mukařovský, 1967, p. 413). That is why the “*dominant*” is an important element of an artistic work’s characteristic because the relationship between various structural elements of the text depends on it, as well as the choice of tools for text formation.

Modern linguistic researches in this area note a special interest in the study of the concept of *dominant* in various forms of its manifestation as an element of the structure of an artistic text. The works devoted to the linguopoetic analysis of the artistic text consider the dominant as a concentration of language and artistic tools (means) of the same type in a specific artistic work or the creative system of certain author.

The Ukrainian researcher A. P. Zahnitko (2006) understands *dominant* in the area of *stylistics* as the predominance of a range of features according to which the text belongs to a certain functional style (p. 167).

So, the *dominant* is the predominance of certain (specific) language means or methods of artistic expression in a particular artistic work. It can be concluded that a certain artistic structure (figurative or associative) in artistic work can be formed as a result of the language units’ selection and the formation of dominant of certain linguistic elements of the same type.

Certain characteristic features of the grammatical structure in a poetic text, based on selection, location in a text, correlation, as well as the quantitative representation of units of both syntactic and morphological levels, can be associated with the poetic meanings that they express and by which they are predetermined in some cases. Also, the morphological means are under the influence of the conditions

and patterns of poetic text formation that determine the functional and semantic load of the used units.

According to O. O. Skorobohatova (2012) and N. I. Samsonenko (2018) one of the main ways to create a morphological dominant is “*selection*” and “*concentration*” of morphological forms (which are often formed based on selection). This conclusion has been developed and proved in a number of works by researchers on the material of the poetry of the XX–XXI centuries.

So, “*morphological selection*” is a productive way of actualization of grammatical meanings and forms in the language of poetry. It should be noted that such “*selection*” as a sequential selection of grammatical units according to certain features actively contributes to 1) the formation of the morphological dominants of various types in a certain poetic work or its fragment; 2) the formation of the grammatical originality of a poetic work (of certain literary movement or historical period); 3) to the formation of unique and individual author’s style. Such “*concentration*” of the language units of the same type is a consequence of the selection of grammatical units in a poetic text. Such a type of actualization implies the localization of morphologically similar units within a certain poetic text or its small fragment (Skorobohatova 2012, p. 375). It is also worth noting that the close localization of homogeneous morphological units within a short verse fragment can transform the common grammatical meanings of language units into more specific and unique ones, and this process can complicate and specify the semantics of such units (Skorobohatova 2012, p. 375).

That is why it can be concluded that “*morphological dominant*” predetermines the language specificity of a certain verse text.

Such morphological homogeneity related to the actualization of potential grammatical meanings as a result of the author’s grammatical selection predetermines the specificity of used units of certain language levels and the construction of the poetic text. In some cases, the “*morphological dominant*” of a poetic text or its fragment can be considered as a way of the language formation of a lyrical plot.

So, in most cases, both the language of modern poetry and the creative heritage of some poets are characterized by the use of tools of artistic “*morphological selection*”, not only at the vocabulary level but also at the grammatical level of the language, which actualize the inner form of the word. It is also worth noting that according to O. O. Skorobohatova (2015) the 20th century is characterized by conscious grammaticalization of poetics (p. 301).

“*Morphological selection*” can be considered an example of grammatical actualization, which is expressed through the sequential selection of certain language units, which causes the “*concentration*” of morphologically similar units within a small fragment of a poetic text. “*Morphological selection*” is based on the inner meanings of morphological units and manifests as an expressive or background (neutral) concentration of morphological units in the poetic text. The consequence of this process is the specification of the semantics of the grammemes and its complication. Such a phenomenon can complicate and specify the semantics of lexical units through the transformation of generalized grammatical meanings into more specific ones.

Based on the analysis of theoretical material about the studied issue and analysis of the range of poetic works it can be concluded that “*morphological selection*” as a basis of the “*morphological concentration*” and the formation of “*morphological dominant*” are productive poetic techniques and distinguishing features of many idiostyles of poets of both the 20th century and modern times.

So, in the presented work, the concept of “*morphological dominant*” is defined as a set of grammemes of the same morphological type, which plays an essential role in the organization of the text, and is a means of creating poetic meanings in the language of poetry. Also, the “*concentration*” of morphological units in the language of poetry is often associated with the organization of vertical and horizontal lines in a poem through the author’s selection, and it contributes to the formation of “*morphological dominant*” based on specific grammatical units. So, the formation of a “*morphological dominant*” of a poem or its fragment can be the result of the active “*concentration*” of morphological units.

However, in the wide range of researches in this linguistics field, it has been shown in detail that “*morphological selection*”, “*morphological concentration*” and “*morphological dominant*” are the general poetic techniques specific to the language of poetry of the 20th-21st centuries. But, the grammatical actualization of the forms and meanings of the adjective and its forms in the degrees of comparisons (the functioning of such forms depends on the poet’s language preferences) has not yet been the object of attention of researchers in the linguistics field, although it is worth noting that functioning of such forms has some features specific to each poet’s idiostyle that require in-depth study.

CONCLUSIONS

The analysis of adjectives in the forms of degrees of comparison in the language of poetry conducted in the present research leads to the following conclusions: 1) the adjective due to its expressive, descriptive, and figurative possibilities, especially its marked forms (comparative and superlative forms), is actively used by poets to create vivid and expressive poetic texts; 2) the grammatical actualization in the poetic text occurs through the use of the following tools and techniques such include the active processes of “*morphological selection*”, “*morphological concentration*”; 3) in most cases, such processes contribute to the formation of the “*morphological dominant*” of the same type of language units; 4) such tools of grammatical actualization significantly increase the basic expressive potential of analyzed part of speech (and its marked forms) within the poetic text or its small fragments and contribute to the formation of the individual author or poet’s style.

REFERENCES

- Chetveryk V.K. (2021). Virshovanyi tekst yak ploshchyna dlia intensyfikatsii semantykyleksychnykhodynyts: okazionalni stupeni porivniannia (na materiali rosiiskomovnoi poezii) [The Verse Text as a Plane for the Intensification of the Semantics of Lexical Units: Occasional Degrees of Comparison]. In *The Driving Force of Science and Trends in its Development: Collection of Scientific Papers «SCIENTIA» with Proceedings of the I International Scientific and Theoretical Conference* (Vol. 1), August 20, 2021 (pp. 120–122). Coventry, United Kingdom: European Scientific Platform.
- Chetveryk, V.K. (2022). *Vyraznyi potentsial stupeniv porivniannia v movi rosiiskoi poezii XX–XXI stolit* [Expressive Potential of Degrees of Comparison in the Language of Russian Poetry of the XX–XXI Centuries]. [PhD Dissertation, H.S. Skovoroda Kharkiv National University]. Electronic Kharkiv National Pedagogical University Institutional Repository. <https://dspace.hnpu.edu.ua/handle/123456789/9500>
- Chetveryk, V.K. (2017). K voprosu o markirovannosti sravnitelnoi stiepieni imeni prilagatielnogo [To the Problem Of Markedness of the Comparative Degree of an Adjective]. *Russian Philology. Bulletin of H.S. Skovoroda Kharkiv National Pedagogical University*, 3(62), 20–26. <https://doi.org/10.5281/>

zenodo.1044286

- Drach, I.F. (2016). *Satyrykon*. Poezii [Satyricon. Poetry]. Folio.
- Iliesku, V. (2022). Grammar of the Idiostyle in Poetry (on the example of Georgy Ivanov's poems). *Astraea*, 3(1), 45-64. <https://doi.org/10.34142/astreaa.2021.3.1.03>
- Moisiienko, A.K. (2006). Slovo v apertsepsiinii systemi poetychnoho tekstu. Dekoduvannia Shevchenkovoho virsha. Vydavnytstvo «Stal».
- Mukařovský, J. (1967). Litieraturnyi yazyk y poetichieskii yazyk [Literary Language and Poetic Language]. In N.A. Kondrashova (Ed.), *Prazhskii lingvistichieskii kruzhok: Sbornik statiei* (pp. 406–432). Progress.
- Potebnia, A.A. (1958). *Iz zapisok po russkoi hrammatikie* [From Notes on Russian Grammar] (T. I-II). Uchpedhiz.
- Samsonenko N.I. *Morfolohichna dominanta poetychnoho tekstu (na materiali rosiiskomovnoi poezii XIX – XXI stolit)* [Morphological Dominant of Poetic Text (a Case Study of the Russian Language Poetry of the 19th – 21st centuries)] [PhD Dissertation, H.S. Skovoroda Kharkiv National University]. H.S. Skovoroda Kharkiv National University.
- Skorobohatova, O.O. (2015). *Poetichieskii potentsial imennykh hrammatichieskikh katehorii (na materiali russkoi poezii XIX–XXI viekov)* [Doctoral Dissertation]. Kharkiv.
- Skorobohatova, O.O. (2012). *Hrammatichieskiie znachieniia i poetichieskiie smysly: poetichieskii potentsial russkoi grammatiki (morfolohichieskiie katiegorii i lieksiko-grammatichieskiie razriady imieni)*. [Grammatical Meanings and Poetic Meanings: The Poetic Potential of Russian Grammar (Morphological Categories and Lexical-Grammatical Classifications of Names)]. Kharkiv: NTMT.
- Zahnitko, A. (2006). *Linhvistyka tekstu: Teoriia i praktykum. Naukovo-navchalnyi posibnyk* [Linguistics of the Text: Theory and Practice. Scientific and Educational Textbook]. Donetsk: DonNU.
- Zhadan, S. (2015). *Hospod sympatyzuie autsaideram* [God Sympathizes with Outsiders]. Klub Simeinoho Dozvillia.

Received: 5.09.2022

Accepted: 10.11.2022

Cite this article as

Chetveryk, V. (2022). “Morphological concentration” and “morphological dominant” of degrees of comparison as the basis of expressiveness in the language of poetry. *Astraea*, 3(2), 10-26. doi: <https://doi.org/10.34142/astreaa.2022.3.2.01>

