Волюнтативная модальность в поэтическом дискурсе
(на материале немецкой, английской и осетинской лингвокультур)

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*Аннотация.* Цель исследования, посвященного проблеме корреляции между картиной мира автора и языком создаваемых им текстов, состоит в выявлении сходства и различия в способах репрезентации модальности волеизъявления в разноязычных поэтических дискурсах. В фокусе внимания находится функционирование эксплицитных и имплицитных средств вербализации волюнтативной модальности в поэтическом тексте (лексические единицы, морфологические формы, синтаксические конструкции). Научная новизна исследования видится в том, что в качестве экспликаторов волюнтативной семантики рассматриваются разноуровневые единицы, позволяющие выявить особенности реализации категории побуждения в идиостилях представителей различных лингвокультур. Доказано, что предпочтения в авторских модальных парадигмах обусловлены особенностями индивидуально-авторской картины мира, детерминированной, в свою очередь, национальной картиной мира. Полученные результаты сопоставительного анализа свидетельствуют о наличии сходных черт в способах реализации изучаемой категории в немецкой, английской и осетинской лингвокультурах. Установлены также различия в использовании эксплицитных и имплицитных средств репрезентации категории волеизъявления в исследуемых идиолектах.

Voluntative Modality in Poetic Discourse
(in German, English and Ossetian Linguocultures)

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*Abstract.* The aim of the study devoted to the problem of the correlation between the author's worldview and the language of his/her texts is to identify the similarities and differences in the ways of representing the modality of will in poetic discourses in different languages. The study is focused on the functioning of the explicit and implicit means of verbalizing voluntative modality in a poetic text (lexical units, morphological forms and syntactic constructions). The scientific originality of the study lies in the fact that multi-level language units making it possible to identify the features of implementing the category of inducement in the idiostyles of the representatives of different linguocultures are seen as the explicators of voluntative semantics. The preferences in the author's modal paradigms are proved to depend on the peculiarities of the author's individual worldview, which in its turn is determined by the national worldview. The article presents the results of a comparative analysis that indicate certain similarities in the ways of implementing the category under study in German, English and Ossetian linguocultures and highlights the differences in the use of explicit and implicit means of representing the category of will in the idiolects under study.

**Introduction**

Voluntative situations representing both personal and linguocultural features of the participants of speech communication are formed in the process of linguistic activity. The expression of will, i.e. transmitting the speaker's will to their surroundings, is one of the key concepts of national linguistic consciousness. Thus, the relevance of the present study is determined by the fact that the influence produced on people through speech has become a subject of active linguistic research in recent decades. This trend may be explained by the fact that the human factor, being an important component of the language transformation within the modern anthropocentric paradigm, correlates with the basic principles of the functional approach to the analysis of linguistic phenomena.

The examination of the imperative as a form expressing the category of voluntariness and the call to action, in particular, has been of great interest to a number of scientists. The theoretical background of the study is based on the works of V. V. Vinogradov (Виноградов, 1975), A. M. Peshkovsky (Пешковский, 1976) and V. A. Plungyan (Плунгян, 2003), which have contributed greatly to the development of the theory of modality and to the study

of the category of will expression, in particular. Thus, the point of view of V. V. Vinogradov, who interpreted volition in a broad sense, seeing it as a concept that includes the meanings of both desirability and motivation, has served as one of the starting points of the present research. Yu. S. Maslov's (Маслов, 1987) notion of the connection between the category of will expression and the appellative function of the language and I. P. Susov's (Сусов, 1988) conception of the aim of verbal communication as the essence of the category of inducement have been relevant for studying the problem discussed in the article. N. V. Gurova's (Гурова, 2011) statement about the universal character of the category of inducement and the presence of the imperative as a grammatical means of verbalizing voluntative semantics in nearly all language systems was also taken into account while forming the theoretical grounds of the present study as well as while choosing the materials for the analysis.

The object under study is the poetic works of I. Bachmann, J. Kerouac and N. Dzhusoity, the subject of the research being the means of expressing the category of inducement in poetic texts as seen through the prism of German, English and Ossetian linguocultures.

Therefore, the following tasks are being accomplished in the course of the present research:

1) identifying the structural, semantic and functional features of the linguistic means of representing the category of will in poetic texts as exemplified by the works of I. Bachmann, J. Kerouac and N. Dzhusoity;

2) carrying out the comparative analysis of explicit and implicit means of verbalizing the category of inducement in the idiolects under study;

3) finding out whether the specific use of imperative forms in the poetic text depends on the author's worldview determined in its turn by the linguocultural identity of the poet.

The present study involved a complex set of research methods, including those of linguistic observation, comparative and contextual analyses, as well as some elements of structural-semantic and statistical analyses.

The material of the study includes poems by an Austrian poet Ingeborg Bachmann (1926-1973) (Bachmann I. Ausgewählte Werke: in 3 Bd. Berlin: Aufbau-Verlag, 1994. Bd. 1), an Ossetian poet Nafi Dzhusoity (1925-2017) (Джусойты Н. Нымæт æмæ хъамайы маст. 1956. URL: https://ironau.ru/vasojy-nomaraen.html) and an American author Jack Kerouac (1922-1969) (Kerouac J. Poems. 2012. URL: https://www.poemhunter.com/i/ebooks/pdf/jack_kerouac_2012_7.pdf) representing the English-speaking community. The abovementioned authors used to create their poetic works in the middle of the 20th century, the time marked by unprecedented challenges and hardships that not only changed the course of human history, but also influenced the works of wordsmiths around the globe.

The present article may clarify some aspects of examining the category of inducement and, particularly, the implicit means of its expression. The identification of the appropriate linguistic features of the poems under study might consequently contribute to the further development of the problem dealing with the relationship between the author's individual worldview and idiolect (Дреева, Семенова, 2019, с. 17). This, in turn, could help to understand whether the peculiarities of the imperative forms used in the poetic text depend on the author's image of the world determined by their linguocultural background.

It is common knowledge that the term "linguoculture" refers to the culture reflected and fixed in a language and, furthermore, developed in it. A human being is regarded as a bearer of the language, culture and worldview, involving certain concepts of the objective reality. "The image of the world is the core of individual and social consciousness, for while varying slightly among the members of a single cultural community, it remains the same in its essential features but differs from the worldview of the representatives belonging to another language community, i.e. to another nationality" (Фаткуллина, 2020). Therefore, taking the linguocultural aspect into account appears to be quite relevant while studying the abovementioned problem.

The practical value of the article is determined by the possibility of using the results of the present research in university courses on theoretical grammar and stylistics.

## Results and Discussion

The representatives of western science insist on a great variety of acts that can be performed by any type of a sentence, distinguishing various types of imperative, e.g. wish imperatives, permission imperatives, hypothetical infinitives, replies in context and conditional constructions which may be requests, promises, threats, warnings or simply assertions of general truths (Downes, 1977, p. 77-78). M. Kaufmann and C. Poschmann (2013), for instance, point out that "the relation to a particular function is merely prototypical in nature. Declaratives can equally well be used to make promises or make commands, and imperatives can equally well be used to give advice or express wishes" (p. 619).

The dictionary by T. F. Efremova defines inducement as "the urge, aspiration to do smth; the need to do smth; forcing smb to fulfill some action" (Ефремова Т. Ф. Побуждение // Новый словарь русского языка. Толково-словообразовательный: в 2-х т. М.: Русский язык, 2000. Т. 2). Hence, imperativeness is regarded as a communicative category expressing the will of a speaker, which manifests itself in the influence produced on the recipient of the message with the purpose of inducing them to display some specific behaviour.

Scientists attribute imperativeness to a communicative and pragmatic category that is implemented in a sentence and plays an important role both in communication and in human activities in general. Thus, A. V. Velsky (Вельский, 1953) regards inducement as an integral part of human communication, pointing out the stimulating nature of the communicative act per se: "Communication is inconceivable without an impulse to action. People keep addressing a variety of imperative phrases to each other" (c. 83).

Motivation is verbally expressed with the help of imperative sentences that may contain a request, an order, an invitation, etc. After reviewing the existing literature on the topic, it is worth mentioning that the concept

of inducement should be understood broadly, as to a certain extent any statement is aimed at provoking some reaction in the recipient, i.e. it "induces" them to act in a certain way. Our research is based on such a broad pragmatic understanding of the category of inducement, which involves the study of the language means used to express the speaker's will aimed at stimulating the recipient's certain actions or behaviour.

The meaning of inducement is explicated by various language units expressing the urge to perform or not to perform an action. The voluntative function of language can be verbalized by means of lexis, morphological forms, intonation, word order and syntactic constructions.

The lexical units expressing the meaning of inducement in the German language include the verbs "*bitten*", "*befehlen*", "*empfehlen*", etc. The English verbs "*to order*", "*to demand*", "*to insist*", "*to plead*", etc. are characterized by explicit inducing semantics. As for the Ossetian language, there are fewer lexical units to convey the meaning of voluntariness: «*æмбæлы*», «*хъуамæ*», etc.

Lexical means of expressing the voluntative meaning are generally considered to be supplementary to grammatical ones. Thus, the major grammatical forms expressing the call for action in German are as follows:

1. verbs in the imperative mood (*Steh! Setzen Sie sich!*);
2. the infinitive (*Nicht rauchen!*);
3. modal verbs with the infinitive (*Du sollst die Arbeit sofort leisten!*);
4. the verb "lassen" + the infinitive (*Lass mich erst nachdenken*);
5. sentences with "dass" (*Dass du mich in Ruhe lasst!*).

The grammatical forms used to verbalize the will of the speaker in English include:

1. imperative sentences with a predicate expressed by a verb in the imperative mood (*Open the door*);
2. modal verbs and their equivalents + the infinitive (*You must stay here! You are to go to your room at once*);
3. the "let + infinitive" construction (*Let's go*);
4. general questions with "will" as the auxiliary verb (*Will you pass me some salt?*).

The imperative meaning in the Ossetian language can be grammatically expressed by the following syntactic units:

- verbs in the form of the 2nd and 3rd person of the imperative mood (*бадзурут*, *хизæд*);
- verbal forms ending with «*-гæ*» (*Цæугæ!*);
- the «*-иу*» particle (*Бафæрс-иу æй*).

According to some researchers, "the degree of imperativeness in the Ossetian language can be strengthened by means of morphological units" (Дреева, Гиголаева, 2015, с. 5). Thus, the preverbal particle «*ны-*» adds a categorical (strict) shade to the meaning of the verb expressing the action, simultaneously addressing the action to the object. At the same time, the voluntative intensity of the abovementioned particle is softened by the particle «*-иу*», which gives the statement the meaning of desirability.

The ways of expressing voluntative semantics under study belong to direct forms of inducement, which have been extensively examined by linguists and are widely used. However, due to the desire of the world community for tolerance implying awareness and acceptance of the world's diversity and in order to give up the categorical style of communication, these forms are increasingly being replaced in speech by indirect means of expressing the will of the speaker.

To illustrate the ways of indirect inducement in the German language, one should contemplate the "sein + zu + infinitive" construction. For instance, such a construction is used to express a call to action that is not addressed to anyone in particular in the sentence "*Das Gedicht ist auswendig zu lernen*". It is the context that makes it possible to understand to whom the statement is addressed and whose actions are expected to follow. A similar meaning can be expressed by modal verbs with a passive infinitive in the English language (*All the books must be returned to the library*).

As for the Ossetian language, the conjunctive form of the verb can be used to express imperativeness (*ссарин мæ амонд*), the subjunctive mood acting as an implicit means of expressing the category of inducement.

It should be emphasized that the implicit (indirect) ways of expressing motivation have not been sufficiently examined in modern linguistics, the evidence of this fact being the disagreement among scientists about the interpretation of the concept of "inducement" applied to the indirect forms of its expression. Indirect (or implicit) forms imply the means of expressing voluntariness in a particular context. In other words, the inducing meaning of such statements can be identified by analyzing the context of a message or the situation in general.

The present research has shown that the German, English and Ossetian languages have a wide variety of means to express voluntative meaning.

According to the analysis, poems by I. Bachmann demonstrate a tendency towards the use of explicit means of the manifestation of the author's will, the latter being expressed predominantly by the 2nd person singular of the imperative mood, e.g.:

**Sieh** *dich nicht um.*
**Schnür** *deinen Schuh.*
**Jag** *die Hunde zurück.*
**Wirf** *die Fische ins Meer.*
**Lösch** *die Lupinen!*
(Bachmann, 1994, S. 17).

The extensive use of the "reference" form to verbalize the imperative meaning appears to be one of the peculiarities of the poet's idiostyle, which, in our opinion, may be due to her critical attitude to reality.

Direct means of expressing the speaker's will are also frequently used in the idiolect of the Ossetian poet, e.g.:

*Искуы уæд та мæ дæ фыссæнгарз* **самай**,
*Науæд мæ* **сæлвас**!.. *Ирон дæ!*..
(Джусойты, 1956).

The abovementioned extract from the poem by N. Dzhusoity «Нымæт æмæ хъамайы маст» illustrates the use of a similar grammatical verb form (2nd person singular) acting as a direct (explicit) expression of inducement and, similarly to the German language, being the basic imperative form in the Ossetian language system.

As for the works of J. Kerouac, who is one of the major representatives of the so-called "beat generation" characterized by their inherent rejection of the realities of Western society, his poems also demonstrate a tendency towards the predominant use of explicit expression of the imperative meaning. Thus, in one of the poems of his book "The Scripture of the Golden Eternity" the semantic expression of will is manifested by verbs in the imperative mood:

*__Wait__ awhile, __close__ your eyes, __let your breathing stop__*
*three seconds or so, __listen__ to the inside silence in the womb of the world,*
*__let your hands and nerve-ends drop,__*
*__re-recognize__ the bliss you forgot...*
(Kerouac, 2012).

Unlike the poet's earlier works, this one, influenced by the Buddhist philosophy, does not call the reader to any drastic actions, it is but an invitation to a meditative contemplation of the transience of all beings, this idea supported by the use of "let + noun + infinitive" constructions.

Grammatical forms prevail among all the variety of means expressing voluntative meaning in the analysed poetic texts written by the authors under consideration, which, in our opinion, can be explained by their relative autonomy (semantic unambiguity) compared with the lexical units and independence from the context, e.g.:

*__Halt ein!__ Dich beschwör ich,*
*Gesicht der einzigen Liebe,*
*__bleib__ hell und __schlag__ mit den Wimpern*
*das Auge zur Welt __zu, bleib__ schön,*
*Gesicht der einzigen Liebe,*
*und __heb__ deine Stirn*
*aus dem Wetterleuchten der Zweifel*
(Bachmann, 1994. S. 50).
*Charley Parker, __pray__ for me*
*__Pray__ for me and everybody*
*In the Nirvanas of your brain...*
(Kerouac, 2012).

As can be seen from the examples presented above, the imperative, being a grammatical means of expressing voluntariness, performs the appellative function most unambiguously and concisely, directly affecting the recipient, which is "not characteristic of other verb forms" (Дреева, Гиголаева, 2015, с. 7).

The form of imperative considered above can be used as a means of expressing prohibition, i.e. it may serve as a means of verbalizing prohibitive semantics, e.g.:

*Урсыты кæрдты тугвæд нысæнттæй*
*Дудынц ныр дæр мæ фæрстæ...*
*__Ма 'ппæлæд, ма-кæ,__ Иссæйы нымæт дæр,*
*Иу къуымбилæй нæ 'ууæрстой!*
(Джусойты, 1956).

In this verse the Ossetian author warns against performing certain actions, which is indicated by the use of the particle «ма». This particle is placed before the verb and adds negative connotation to the action expressed.

The use of prohibitive constructions, including implicit ones, is also typical of the works by J. Kerouac:

1. *Now. Soldier, follow me! – there never was a war.*
*Arjuna, __don't fight!__ – __why fight__ over nothing? Bless and sit down*
(Kerouac, 2012).
2. *The taste*
*of rain*
*– __Why kneel?__*
(Kerouac, 2012).

In the first passage the call to avoid the battle is expressed both explicitly by the negative form of the imperative mood (*don't fight!*) and implicitly by the elliptic interrogative sentence "*why fight...?*". The latter implicit construction is widely used in Kerouac's works and can be regarded as a specific feature of the American poet's idiostyle.

As for the lexical means of expressing the category of voluntariness, it should be noted that they have not been registered in the examined poems by I. Bachmann and N. Dzhusoity, which proves the prevalence of grammatical means of stating the speaker's will in German and Ossetian linguocultures.

However, lexical units involving the meaning of inducement are represented in J. Kerouac's poetry, although they are not frequently used.

In the following example, for instance, the verb "to insist" is used as an explicit means of expressing voluntative semantics:

*When you've understood this scripture, throw it away.*
*If you can't understand this scripture, throw it away.*
*I __insist__ on your freedom*
(Kerouac, 2012).

It should be noted that according to the results of the analysis, explicit forms expressing the category of voluntariness prevail in the poems by I. Bachmann, implicit ones are used less frequently:

*Erwacht zum Leben im Schein,*
*von Planeten verführt,*
*die von uns Ausdruck verlangen,*
**sei** *ich zur grenzenlosen Musik*
*die Bewegung der Stummen*
(Bachmann, 1994, S. 49).

The verb "*sein*" used in the form of the subjunctive mood ("*sei*") performs a voluntative function in the passage above.

N. Dzhusoity's poetic idiolect is characterized by the predominant use of implicit means of expressing motivation. Let us scrutinize the following passage from one of his poems:

*Нымӕтӕн къулыл айтыгъд йӕ фӕдджи,*
*Ауыгъд йӕ уӕлӕ – хъама...*
*Уыдонмӕ армӕй* **ӕвналын нӕ фӕтчы,**
*Цыма сӕ хицау амард...*
(Джусойты, 1956).

The impersonal sentence in the third and fourth lines of the given verse contains an indirect inducement and, specifically, a prohibition expressed by the compound verb consisting of the 3rd person singular verb «фӕтчын» with the negative particle «нӕ» and the infinitive «ӕвналын». The order not to touch the host's belongings is not addressed to a specific person, which highlights the implicit nature of the prohibition as a speech act.

Let us consider another example from N. Dzhusoity's poem «*Нымӕт ӕмӕ хъамайы маст*»:

*Не знӕгтӕ* **лидзой** *ме 'рттывд, мӕ койӕ,*
**Ахӕсс** *мӕ демӕ стӕры!*
*Уый та мӕ байсӕрды топсӕрфӕн сойӕ,*
*Стӕй мӕ фӕстӕмӕ нывӕры... –*
(Джусойты, 1956).

In the first line the poet uses the indirect form of inducement (*лидзой* – 3rd person plural), while a direct expression of will can be found in the second line (*ахӕсс* – 2nd person singular).

Indirect voluntariness is also found in J. Kerouac's idiolect, which can be exemplified by the following passage from one of his poems:

*April in Nevada –*
*Investigating Dismal Cheyenne*
*Where the war parties*
*In fields of straw*
*Aimed over oxen <...>*
*To* **make the settlers**
**Eat** *more dust*
*than dust was eaten In the States*
*From East at Seacoast*
(Kerouac, 2012).

The verb "to make" is used as a part of an objective infinitive construction and bears the imperative meaning ("to force smb to do smth"). The activity, however, is expected on behalf of the settlers rather than the reader of the poem.

Therefore, according to the results of the comparative analysis, direct forms of expressing the author's will prevail in I. Bachmann's and J. Kerouac's texts, while N. Dzhusoity's works predominantly contain indirect forms.

The statement about the explicit and implicit means of representing voluntariness appears to be rather important in terms of linguistic theory, as it supports the idea of the "formal volition" characteristic of German linguoculture, voiced by one of the most prominent representatives of German philology and a researcher of the poetic speech, Oskar Walzel (Вальцель, 2007, с. 22), in the beginning of the previous century. However, while allowing us to draw a preliminary conclusion on the differences in English, German and Ossetian linguocultures, this statement has to be confirmed by the analysis of a broader empirical evidence.

## Conclusion

Thus, summing up the research findings, a conclusion can be made about the universal nature of the "reference" grammatical means of expressing inducement, i.e. the form of the imperative, which is most frequently used in all the idiolects under study. The imperative is grammatically marked in the German and Ossetian languages, i.e. it features additional markers of the imperative meaning in the form of inner flection lacking in the English language. The imperative as a paradigmatic form implementing the category of inducement performs the voluntative function in all the presented linguocultures as unambiguously and explicitly as possible, which is not characteristic of other forms of the verb that can be regarded as peripheral means of expressing the voluntative semantics. Therefore, the present research allows considering the imperative a dominant form of fulfilling the voluntative function in the German, English and Ossetian languages.

The comparative analysis of the linguistic means used to implement the category of inducement suggests that the use of the imperative is more characteristic of I. Bachmann's and J. Kerouac's rather than N. Dzhusoity's

idiostyles. In addition to this, the "reference" form, i.e. the 2nd person singular of the verb is extensively used in the German and Ossetian authors' poetry, while texts by the American author contain, correspondingly, the imperative form of the verb. The abovementioned forms are the basic ("core") forms within the paradigm of the imperative mood and belong to the explicit ways of expressing voluntative meaning. According to the data of the research, such forms generally predominate in I. Bachmann's and J. Kerouac's poetry, while implicit means of verbalizing inducement are more characteristic of N. Dzhusoity's idiolect.

It is widely acknowledged that the author's worldview determines the characteristic features of their idiostyle and the choice of specific language means, in particular. Linguoculture, including language symbols, traditions, values, worldview, etc., is formed in the close interaction between language and culture. This means that to master a language, one should not only learn its grammar and vocabulary, but also adopt the entire scope of the native speakers' picture of the world.

Therefore, the conducted study makes it possible to draw a conclusion concerning the necessity to analyse a poet's idiostyle on different linguistic levels, including pragmatics, semantics and grammar, which is aimed at the perspective of conducting further research within the framework outlined in the article. It is the approach that makes a comprehensive and accurate study of the national image of the world possible.

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