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**PECULIARITIES IN THE USE OF THE ASPECTS OF VERBS AND CONVERBS IN  
THE WORKS OF M.A. SHOLOKHOV IN COMPARISON WITH OTHER RUSSIAN  
WRITERS OF THE FIRST HALF OF THE 19TH CENTURY TO FIRST HALF OF  
THE 20TH CENTURY (ON THE 40TH ANNIVERSARY OF THE DEATH OF M.A.  
SHOLOKHOV)**

**ОСОБЕННОСТИ УПОТРЕБЛЕНИЯ ВИДОВ ГЛАГОЛОВ И ДЕЕПРИЧАСТИЙ В  
ПРОИЗВЕДЕНИЯХ М. А. ШОЛОХОВА В СРАВНЕНИИ С ДРУГИМИ  
РУССКИМИ ПИСАТЕЛЯМИ ПЕРВОЙ ПОЛОВИНЫ XIX - ПЕРВОЙ  
ПОЛОВИНЫ XX ВЕКА (К 40-ЛЕТИЮ СО ДНЯ СМЕРТИ М.А. ШОЛОХОВА)**

**Annotation:**

Our goal is to find out the peculiarity of aspect relationships regarding verbs and converbs in the works of M.A. Sholokhov in comparison with 11 famous Russian writers of the first half of the 19th century to first half of the 20th century. We consider the frequency of location of perfect verbs (PV), imperfective verbs (IPV), perfect converbs (PCON), imperfect converbs (IPCON) and direct speech the constructions (DSC). The results of the research on the frequency of use of PV, IPV, PCON, IPCON show that in the works of 11 writers there is a bias in the place where PV, IPV, PCON, IPCON are used, but in that of M. A. Sholokhov they are used equally near and far from DSC and are placed symmetrically: the place close to DSC is occupied by PV and IPCON, and the place distant from DSC is the IPV and PCON. And our analysis of 20 of Sholokhov's works reveals that the symmetrical use of verbs and converbs with respect to aspect is consistent throughout Sholokhov's works. The analysis results of this paper provide new evidence that the alleged plagiarism regarding "Tikhij Don" ("And Quiet Flows the Don") is wrong.

**Keywords:** M. A. Sholokhov, figure, aspect, five positions of V, CON, DSC, close location of V and CON to DSC, distant location of V and CON from DSC, symmetry effect, Sholokhov's authorship

**Аннотация:**

Наша цель - выявить особенность видовых отношений глаголов и деепричастий в творчестве М.А. Шолохова по сравнению с 11 известными русскими писателями первой половины XIX - первой половины XX века. Рассматривается частота расположения глаголов совершенного вида (PV), глаголов несовершенного вида (IPV), деепричастий совершенного вида (PCON), деепричастий несовершенного вида (IPCON) и конструкций прямой речи (DSC). Результаты исследования частоты употребления PV, IPV, PCON, IPCON показывают, что в произведениях 11 писателей наблюдается перекоп в месте употребления PV, IPV, PCON, IPCON, а в творчестве М. А. Шолохова они используются одинаково вблизи и вдали от DSC и располагаются симметрично: место, близкое к DSC, занимают PV и IPCON, а место, удаленное от DSC, – IPV и PCON. И наш анализ 20 произведений Шолохова показывает, что симметричное употребление глаголов и деепричастий по отношению к виду последовательно во всем творчестве Шолохова. Результаты анализа данной статьи дают новые доказательства ошибочности предполагаемого плагиата в отношении произведения «Тихий Дон».

**Ключевые слова:** фигура, вид, пять положений V, CON, DSC, близкое расположение V и CON от DSC, удаленное расположение V и CON от DSC, эффект симметрии, авторство Шолохова

*"I would like my books to help people become better people,  
become purer in soul, awaken love for man,  
the desire to actively fight for the ideals of humanism  
and the progress of mankind."  
Mikhail Aleksandrovich Sholokhov*

**Introduction.**

In theoretical linguistics, a converb is a nonfinite verb form that serves to express adverbial subordination: notions like 'when', 'because', 'after' and 'while'. Other terms that have been used to refer to converbs include adverbial participle, conjunctive. The Russian verb has forms of tense (present, past and future), aspect (perfective and imperfective), voice (active, passive), mood (indicative, imperative and conditional) and person (forms 1st, 2nd and 3rd person). Of the five verbal categories (tense, aspect, voice, mood and person), aspect is morphologically expressed in the converb. Russian converbs are formed using special suffixes (suffix of the perfect participle: *ja* (*jas* <sup>ʹ</sup>) / suffix of the imperfect form: *v* (*vshis* <sup>ʹ</sup>)) depending on the aspect (perfective and imperfective) of the verb.

One of the aspects of studying the functioning of the aspect category is the analysis of the aspect forms of the verb, which act as a means of organizing the text. In the second half of the 20th century, observations about the role of appearance in the text were made by many researchers (R.O. Jakobson [8], V.V. Vinogradov [20], J. Fontaine [5], Ju.S. Maslov [13], E.V. Paducheva [14], A.V. Bondarko [4], G.A. Zolotova N. K. Onipenko, M. Iu. Sidorova [23], V.A. Plungjan [15]).

### **Theoretical justification.**

Previous researchers, who have studied the textual functions of the aspect of a verb, have emphasized the narrative function of the perfective form and the descriptive function of the imperfective form. But they do not pay due attention to the textual functions of the converb and do not consider the textual functions of verbs and converbs from a diachronic point of view.

For example, V.V. Vinogradov [20] writes that perfect forms, as if possessing kinetic energy, displace each other, prompting the plot to move towards a denouement, and outline the “main blueprint” of the narrative. At the same time, “new dimensions are introduced into this “line drawing” by forms of the past tense of the imperfect form” [20, p.114]. Vinogradov [21, p.453-463] correlates the functions of perfective forms (dynamic and resultative) with the functions of ancient aorist and perfect forms, and the functions of imperfective forms (pictorial and qualitatively characterizing) with the role of the imperfect. Following V.V. Vinogradov, G.A. Zolotova [23] correlates the four functions he identified not only with the aspectual forms of the verb, but also with the predicates of the text. However, neither Vinogradov nor Zolotova mention the aspect of the converb and the historical change in the textual functions of converbs. Thus, there are still blank spots in the study of the functioning of verbs and converbs in the text.

The most noticeable property of text is the order in which it unfolds. The expansion of the text is carried out by thematizing the sentence – attaching components carrying new information to an already implemented part of the text. The result of the consistent combination of communicatively unequal components is the hierarchical nature of the narrative, in which there are storylines that serve to advance the plot, and sidelines that are on the periphery of the text, not advancing the plot, but only expanding and enriching the text.

Fictional writing, in which the pictorial and expressive function is dominant, contrasts with scientific and business writing, in which the communicative function is dominant and characterized solely by the presence of explicit content. In the novels, action and plot development appear in the relationships between characters in particular situations. Naturally, not all situations are equivalent. It is the tense situations that play the most important role, the moments that mark turning points and are emotionally colored in the development of the action. In previous studies, there is almost no mention of emotionally expressive nuances. For example, A. V. Bondarko [4], examining the relationship of the verbal aspect with the sign of a change in the situation, notes that the perfect aspect, relating to changes in the situation, creates the first plan of the narrative, conveying a single action, completed in a chain of other actions, and leading the plot from the beginning to the denouement, and the imperfect form, not related to the change in the situation, is the background in the narrative. But there is a big difference between a simple temporal sequence of two situations and the connection of two situations, in which one serves as a sufficient basis for the realization of the other. As Aristotle notes in “the Poetics”, devoted to the study of the system of means of expression in a literary work, “It makes a great difference whether something happens as a consequence of something or after something” [2, p.657].

The concept of 'figure (foreground)' correlates with the deployment of the text. The notion of 'figure' originally appeared in fine arts and was introduced into the field of psychology in the early XX century by the Danish psychologist E. Rubin [16]. 'Figure' is a closed, protruding forward, attention-attracting part of the phenomenal field. 'Figure' is used to enhance the artistic expressiveness and emotionality of a literary work. In a literary text, the figured situations make up a kind of semantic-pragmatic skeleton of the text, which the author of the text wants to emphasize against the general background of the narrative. In our concept, the notion of 'figure' correlates with the main functions of the perfective forms, while the imperfective forms plays the role of background for the turning point situations correlated with the perfective forms.

In connection with the concept of 'figure', we pay attention to the direct speech constructions (hereinafter DSC). In the novels, expressive forms of conveying someone else's speech (direct speech, improper direct speech, indirect speech, etc.) are used. In contrast to

others, direct speech, as the closest to live speech form of transferring another person's utterance, is distinguished by its emotionality. In general, dialogue is the most natural form of language; it is the main way of conveying the speech of characters in fiction. The characters enter various relationships with each other. In character contacts, dialogue gives rise to various speech acts that reflect the characters' relationships: demand, motivation, request, question, agreement, etc.

According to A.N. Baranov and G.E. Krejdlin [3, p.89], "An invariant feature of all types of dialogues is the dynamic nature of speech interaction."

This verbal interaction often creates plot tension. DSC acts in a visual function, drawing the appearance of a hero who has his own manner of speech behavior, and enlivens the literary narrative. Many researchers have studied the textual functions of DSC, defining it as 'expressive nuances' [19], 'theatricality' [22], 'subjectification of the narrative' [6]. In one of our previous works devoted to Russian converbs [10, 11], it was noted that, according to the theory of P. J. Hopper and S. A. Thompson [7], the use of DSC corresponds to 'figure (foreground)'. We continue to develop this idea.

### Purpose of the article.

February 21, 2024, marks 40 years since the death of the great Russian writer and Nobel Prize winner, Mikhail Aleksandrovich Sholokhov. This paper is dedicated to Sholokhov in commemoration of the 40th anniversary of his death.

Our goal is to find out the peculiarity of aspect relationships regarding verbs (hereinafter V) and converbs (hereinafter CON) in the works of M.A. Sholokhov in comparison with other Russian writers of the first half of the 19th century to first half of the 20th century.

To analyze the aspectual relationship between verbs and converbs in the novels we focus on the positional relationship with DSC that we consider 'figure (foreground)'.

### Material.

We selected the material from Russian novels (12 works, see Tables 1, 2, 3.) of the first half of the 19th - first half of the 20th centuries, dividing them into three periods (the first and second halves of the 19th century and the first half of the 20th century).

Table 1. Works of the first half of the 19th century

" <i>Kapitanskaja dochka</i> " ("The Captain's Daughter", A. S. Pushkin, 1836)
" <i>Geroj nashego vremeni</i> " ("Hero of Our Time", M. Yu. Lermontov, 1840)
" <i>Mertvye dushi</i> " (vol. 1) ("Dead Souls", N. V. Gogol', 1842)
" <i>Kto vinovat?</i> " ("Who is guilty?", A. I. Herzen, 1846)

Table 2. Works of the second half of the 19th century

" <i>Rudin</i> " ("Rudin", I. S. Turgenev, 1856)
" <i>Oblomov</i> " (part 1) ("Oblomov", I. A. Goncharov, 1859)
" <i>Prestuplenie i nakazanie</i> " (part.1-2) ("Crime and punishment", F.M. Dostoevskij, 1866)
" <i>Voskresenie</i> " ("Resurrection", L.N. Tolstoj, 1899)

Table 3. Works of the first half of the 20th century

“*Mat*” (part 1) (“Mother”, M. Gor’kij, 1906)

“*Master i Margarita*” (“The Master and Margarita”, M.A. Bulgakov, 1928)

“*Podnjataja tselina*” (vol. 1) (“*Virgin Soil Upturned*”, M.A. Sholokhov, 1932)

“*Pervye radosti*” (“Early Joys”, K.A. Fedin, 1945)

### Analysis of materials.

Our research has identified five possible positions of V and CON in the words of the author or in a separate sentence in relation to DSC. Below, for each position, we give examples of a perfective verb (hereinafter PV), an imperfective verb (hereinafter IPV), a perfective converb (hereinafter PCON) and an imperfect converb (hereinafter IPCON).

### I. V, CON merge with DSC (hereinafter referred to as VDSC / CONDSC)

#### VDSC

(1) Chto ty sdelał, Surin? – **sprosil** (PV) khozjain. [Kapitanskaja dochka]

[“What did you do, Surin?” **asked** the owner.]

(2) – Da vot ona – **otvechal** (IPV) jamshchik. [Kapitanskaja dochka]

[“Yes, here she is,” **answered** the coachman.]

#### CONDSC

(3) – Za chto eto vy ego blagodarite? – **zamorgav** (PCON), osvedomilsja Bezdomnyj. [Master i Margarita]

[“What are you thanking him for? **blinking**, Bezdomny inquired.]

(4) – Professor chernoj magii Voland, – vesko skazal viziter, **vidja** (IPCON) Stepiny zatrudnenija. [Master i Margarita]

[“Professor of black magic Woland,” the visitor said weightily, **seeing** Styopa’s difficulties.]

### II. V, CON are in interposition (hereinafter DSC + V + DSC / DSC + CON + DSC)

#### DSC + V + DSC

(5) – Ne mozhete li vy odolzhit’ mne karandashika? – obratilsja Pigasov k Basistovu. Basistov ne totchas **ponjal** (PV), chto u nego sprashival Pigasov.

– Zachem vam karandash? – progovoril on nakonets. [Rudin]

[“Can you lend me a pencil?” – Pigasov turned to Basistov. Basistov did not immediately **understand** what Pigasov was asking him.

“ Why do you need a pencil?” he finally said.]

(6) – Ja ljublju vas, – povtoril on, – i kak ja mog tak dolgo obmanyvat’sja, kak ja davno ne dogadalsja, chto ljublju vas!.. A vy?.. Natal’ja Alekseevna, skazhite, vy?..

Natal'ja edva **perevodila (IPV)** dukh.

– Vy vidite, ja prishla sjuda, – progovorila ona nakonets. [Rudin]

["I love you," he repeated, "and how could I have been deceived for so long, how I didn't realize for a long time that I love you!.. And you?.. Natalya Alekseevna, tell me, you?..

Natalya could barely **catch** her breath.

"You see, I came here," she finally said.]

### DSC + CON + DSC

(7) – Knjaginja Varvara Il'inishna, – dolozhil odin iz dvukh ogromnykh lakeev.

Babushka, **zadumavshis' (PCON)**, smotrela na portret, vdelannyj v cherepakhovuju tabakerku, i nichego ne otvechala.

– Prikazhete prosit', vashe sijatel'stvo? – povtoril lakej. [Voskresenie]

["Princess Varvara Ilyinishna," reported one of the two huge lackeys. The grandmother, **lost in thought**, looked at the portrait embedded in the tortoiseshell snuffbox, and did not answer.

"Would you like to ask, your excellency?" repeated the footman.]

(8) – Skol'ko ni delaj dobra ljudjam, kak ni bud 'privjazan, vidno, blagodarnosti nel'zja ozhidat', Nikolaj? – govoril Karl Ivanjch s chuvstvom.

Nikolaj, **sidja (IPCON)** u okna za sapozhnoy rabotoy, utverditel'no kivnul golovoj.

– Ja dvenadtsat 'let zhivu v etom dome i mogu skazat 'pered Bogom, Nikolay, – prodolzhal Karl Ivanjch. [Voskresenie]

["No matter how much you do good to people, no matter how attached you are, apparently you can't expect gratitude, Nikolai?" Karl Ivanovich said with feeling.

Nikolai, **sitting** at the window at shoemaking, nodded his head affirmatively.

"I've lived in this house for twelve years and I can say before God, Nikolai," continued Karl Ivanovich. ]

### III. V, CON are located directly in front of DSC (hereinafter V + DSC / CON + DSC)

#### V + DSC

(9) Nagul'nov s somnieniem **pokachal (PV)** golovoj.

– Nu, net! On – svoy chelovek, – ubezhdenno zajavil Razmetnov. [Podnjataja tselina]

[Nagulnov **shook** his head doubtfully.

"Oh no! He is his own man," Razmetnov said with conviction.]

(10) Molodoy paren 'lenivo **podgrebal (IPV)** seno vilami-trojchatkami.

– Nu, chego ty, kak nezhivoy, khdish'? Ja v tvoji goda kak na vintakh byl! Razve tak rabotajut? A nu, daj sjuda vily!" [Podnjataja tselina]

[A young guy lazily **raked** hay with a three-pronged pitchfork.

"Well, why are you walking around like you're not alive? At your age I was screwed! Is that how they work? Come on, give me the pitchfork!"]

#### CON + DSC

(11) Ne **vzgljanuv** (PCON) na gostej, Parabukin reshitel'no ustremilsja za docher'ju.

– Kuda, kuda? – vskriknula Ol'ga Ivanovna. [Pervye radosti]

[Without **looking** at the guests, Parabukin decisively rushed after his daughter.

“Where where?” Olga Ivanovna screamed.]

(12) S neterpeniem, zlymi ryvkami on raskatal zasuchennyj rukav, slovno **ob"javljaja** (IPCON) kapituljatsiju.

– Skandal ne sostojalsja, – progovoril Tsvetukhin. [Pervye radosti]

[Impatiently, with angry jerks, he unrolled his rolled-up sleeve, as if **declaring** surrender.

“The scandal did not happen,” said Tsvetukhin. “It’s still a shame for a father to intimidate a child.” So, I think.]

#### IV. V, CON are located immediately after DSC (hereinafter DSC + V / DSC + CON)

##### DSC + V

(13) – Ostav'te menja, – skazala ona edva vnjatno.

Ja **pozhal** (PV) plechami, povernulsja i ushel. [Geroj nashego vremeni]

[“Leave me,” she said barely intelligibly.

I **shrugged** shoulders, turned and left.]

(14) – Vidish', ja na vse reshajus'. Khochesh', ja ukradu dlja tebjja moju sestru? Kak ona pljashet! kak poet! a vjshivaet zolotom – chudo! Ne byvalo takoj zheny i u turetskogo padishakha... Khochesh', dozhdis 'menja zavtra noch'ju tam v uschel'e, gde bezhit potok: ja pojdu s neju mimo v sosednij aul, –i ona tvoja. Neuzheli ne stoit Bela tvoego skakuna? Dolgo, dolgo **molchal** (IPV) Kazbich. [Geroj nashego vremeni]

[“You see, I decide on everything. Do you want me to steal my sister for you? How she dances! how he sings! and he embroiders with gold - a miracle! The Turkish padishah never had such a wife... If you want, wait for me tomorrow night in the gorge where the stream runs: I will go with her past to the neighboring village, and she is yours. Isn't Bela worth your steed?” For a long, long time Kazbich **was silent**.]

##### DSC + CON

(15) – Nastojashchij mordash,– prodolzhal Nozdrev, – Ja, priznajus', davno ostril zuby na mordasha. Na, Porfirij, otnesi ego!

Porfirij, **vzjavshi** (PCON) shchenka pod brjukho, unes ego v brichku. [Mertvje dushi]

[“A real face,” Nozdryov continued, “I admit, I have long sharpened my teeth on the face.” Here, Porfiry, take it to me!”

Porfiry, **taking** the puppy under his belly, carried him into the chaise.]

(16) – Pomilujte, ne tol'ko odevat'sja, no mozhetе sovershat 'pri mne vse, chto ugodno vashemu prevoskhoditel'stvu, – skazal Chichikov.

General stal umyvat'sja, **bryzgajas** '(IPCON) i **fyrkaja** (IPCON), kak utka. [Mertvje dushi]

[“Pardon me, not only to dress, but you may do anything your Excellency pleases in front of me,” said Chichikov.]

The General began to wash himself, **splashing** and **snorting** like a duck.]

**V. V, CON are more than one sentence away from DSC (hereinafter V + more than 1 sen. + DSC / DSC + more than 1 sen. + V / CON + more than 1 sen. + DSC / DSC + more than 1 sen. + CON)**

**V + more than 1 sen. + DSC / DSC + more than 1 sen. + V**

(17) Večerom, kogda sadilos 'solntse, i na steklakh domov ustalo blesteli ego krasnye luchi, - fabrika vykidyvala ljudej iz svoikh kamennykh neдр, slovno otrabotannyj shlak, i oni snova shli po ulitsam, zakopchennye, s chernymi litsami, rasprostranjaja v vozdukh lipkij zapakh mashinnogo masla, blestja golodnymi zubami. Teper 'v ikh golosakh zvuchalo ozhivlenie, i dazhe radost', - na segodnja **konchilas'** (PV) katorga truda, doma zhdal uzhin i otdykh. Den ' proglochen fabrikoj, mashiny vjsosali iz muskulov ljudej stol'ko sily, skol'ko im bylo nuzhno. Den 'bessledno vycherknut iz zhizni, chelovek sdelał eshche shag k svoej mogile, no on videl blizko pered soboj naslazhdenie otdykha, radosti dymnogo kabaka i - byl dovolen. [Mat']

[In the evening, when the sun was setting and its red rays shone wearily on the windows of the houses, the factory threw people out of its stone depths, like waste slag, and they again walked through the streets, smoked, with black faces, spreading a sticky smell in the air machine oil, shining with hungry teeth. Now there was revival, and even joy, in their voices - hard labor **was over** for today, dinner and rest were waiting at home. The day was swallowed up by the factory, the machines sucked as much strength from the people's muscles as they needed. The day was erased from life without a trace, the man took another step towards his grave, but he saw close in front of him the pleasure of relaxation, the joy of a smoky tavern, and he was satisfied.]

(18) Tak zhil i Mixail Vlasov, slesar', volosatyy, ugrjumyj, s malen'kimi glazami; oni smotreli iz-pod gustykh brovej podozritel'no, s nekoroshej usmeshkoj. Luchshij slesar 'na fabrike i pervyj silach v slobodke, on derzhalsja s nachal'stvom grubo i poetomu zarabatyval malo, kazhdyj prazdnik kogo-nibud 'izbival, i vse ego ne ljubili, bojalis'. Ego tozhe **probovali** (IPV) bit', no bezuspeshno. Kogda Vlasov videl, chto na nego idut ljudi, on xvatal v ruki kamen', dosku, kusok zheleza i, shiroko rasstaviv nogi, molcha ozhidal vragov. Litso ego, zarosshee ot glaz do shei chernoj borodoj, i volosatje ruki vnushali vsem strakh. Osobenno bojalis 'ego glaz, - malen'kie, ostrye, oni sverlili ljudej, točno stal'nye buravchiki, i kazhdyj, kto vstrechalsja s ikh vzgljadom, chuvstvoval pered soboj dikuju silu, nedostupnuju strakhu, gotovuju bit ' besposhadno. [Mat']

[So lived Mikhail Vlasov, a mechanic, hairy, gloomy, with small eyes; they looked suspiciously from under thick eyebrows, with a nasty grin. The best mechanic in the factory and the first strongman in the settlement, he behaved rudely with his superiors and therefore earned little, beat someone every holiday, and everyone did not like him, they were afraid of him. They also **tried** to beat him, but to no avail. When Vlasov saw that people were coming at him, he grabbed a stone, a board, a piece of iron in his hands and, spreading his legs wide, silently waited for the enemies. His face, overgrown from eyes to neck with a black beard, and hairy arms inspired fear in everyone. They were especially afraid of his eyes - small, sharp, they drilled into people like steel gimlets, and everyone who met their gaze felt a wild force in front of them, inaccessible to fear, ready to strike mercilessly.]

**CON + more than 1 sen. + DSC / DSC + more than 1 sen. + CON**

(19) Raskol'nikov totchas priznal Katerinu Ivanovnu. Eto byla uzhasno pokhudevshaja zhenshchina, tonkaja, dovol'no vysokaja i strojnaja, eshche s prekrasnymi temno-rusymi volosami i dejstvitel'no s raskrasnevshimisja do pjaten shchekami. Ona khodila vzad i vpered po svoej nebol'shoj komnate, **szhav (PCON)** ruki na grudi, s zapekshimisja gubami i nerovno, preryvisto dyshala. Glaza ee blesteli kak v likhoradke, no vzgljad byl rezok i nepodvizhen, i boleznennoe vpechatlenie proizvodilo eto chakhotochnoe i vzvolnovannoe litso, pri poslednem osveshchenii dogoravshego ogarka, trepetavshem na litse ee. Raskol'nikovu ona pokazalas 'let tridsati, i dejstvitel'no byla ne para Marmeladovu... [Prestuplenie i nakazanie]

[Raskolnikov immediately recognized Katerina Ivanovna. She was a terribly thin woman, thin, rather tall and slender, still with beautiful dark brown hair and indeed with cheeks flushed to the point of blemishes. She walked back and forth in her small room, **clasp**ing her hands on her chest, with parched lips and breathing unevenly, intermittently. Her eyes shone as if in a fever, but her gaze was sharp and motionless, and this consumptive and agitated face made a painful impression, with the last light of the dying cinder fluttering on her face. She seemed to Raskolnikov to be about thirty years old, and really was not a match for Marmeladov... "Crime and Punishment."]

(20) Marmeladov opjat 'ostanovilsja v sil'nom volnenii. V eto vremja voshla s ulitsy tselaja partija p'janits, uzhe i bez togo p'janykh, i razdalis 'u vkhoda zvuki nanjatoj sharmanki i detskij, nadtresnutyj semiletnij golosok, pevshij "Khutorok". Stalo shumno. Khozjain i prisluga zanjalis 'voshedshimi. Marmeladov, ne **obrashchaja (IPCON)** vnimanija na voshedshikh, stal prodolzhat 'rasskaz. On, kazalos', uzhe sil'no oslab, no chem bolee khmelel, tem stanovilsja slovookhotnee. Vospominanija o nedavnem uspekhe po sluzhbe kak by ozhivili ego i dazhe otrazilis 'na litse ego kakim-to sijaniem. Raskol'nikov slushal vnimatel'no. [Prestuplenie i nakazanie]

[Marmeladov stopped again in great excitement. At that time, a whole party of drunkards, already drunk, came in from the street, and at the entrance the sounds of a hired organ-grinder and a childish, cracked seven-year-old voice were heard singing "Khutorok". It got noisy. The owner and servants busied themselves with those who had entered. Marmeladov, not **paying** attention to those who entered, began to continue the story. He seemed to have already become very weak, but the tipsier he became, the more talkative he became. Memories of his recent success in his career seemed to revive him and even reflected on his face with some kind of radiance. Raskolnikov listened attentively.]

The above five types of location of V, CON and DSC are divided into three groups: firstly, [VDSC], [CONDSC] mean a position in DSC, secondly, [DSC + V + DSC], [DSC + CON + DSC] / [V + DSC], [CON + DSC], [DSC + V], [DSC + CON] – very close location of V and CON to DSC, thirdly, [V + more than 1 sen. + DSC], [DSC + more than 1 sen. + V], [CON + more than 1 sen. + DSC], [DSC + more than 1 sen. + CON] – relatively distant location of V and CON from DSC. The first and second groups are included in the group close to DSC, and the third is in the group distant from DSC. Taking these groups into account, we will consider the frequency of placement of PV, IPV, PCON, IPCON and DSC in the works of the first half of the 19th – first half of the 20th centuries.

*5-1. Distribution of the aspect usage of verb and converb in relation to direct speech constructions in works from the first half of the 19th century to the early 20th century*

First, let's look at the frequency of the location of V and CON in the works of the first half of the 19th century. All locations of PV, IPV, and DSC are summarized in Table 4.

Table 4. The frequency of use of Perfective verbs (PV), Imperfective verbs (IPV), and direct speech constructions (DSC) in the texts of the 1st half of the 19th century

Position	PV			IPV		
	a	b	c	a	b	c
<i>Kapitanskaja dochka</i> (The Captain's Daughter)	300	353	<b>812</b>	163	132	<b>925</b>
<i>Geroj nashego vremeni</i> (Hero of Our Time)	253	186	<b>790</b>	140	113	<b>843</b>
<i>Mertvye dushi</i> (vol. 1) (Dead Souls)	438	113	<b>830</b>	220	60	<b>1295</b>
<i>Kto vinovat?</i> (Who is guilty?)	96	86	<b>576</b>	71	85	<b>903</b>
Total	1087	738	3008	594	390	3966

$$\chi^2=440.5870. v=15. p<0.005$$

Table 4 (as well as Tables 7, 10) is arranged as follows: the lines indicate the names of the works, columns "a" – [VDSC], "b" – [DSC + V + DSC], [V + DSC], [DSC + V], "c" – [V + more than one sentence + DSC], [DSC + more than one sentence + V]. Columns "a" and "b" contain data from groups coinciding with DSC and close to DSC, and "c" – data on a group separated from DSC. High frequencies are shown in bold. Below this and the following tables are the value of Pearson's  $\chi^2$  criterion, the number of degrees of freedom for a given distribution and the p value – the probability of obtaining such a distribution in the absence of differences between products. With a p value less than 0.05, we can conclude that there are significant differences between the works in the distribution of the constructs under study. In this table, in 4 works PV and IPV are predominantly used in "c".

Next, let's consider the frequency of location CON. All locations of PCON, IPCON, and DSC are summarized in Table 5.

Table 5. The frequency of use of Perfective converbs (PCON), Imperfective converbs (IPCON) and direct speech constructions (DSC) in the texts of the 1st half of the 19th century

Position	PCON			IPCON		
	a	b	c	a	b	c
<i>Kapitanskaja dochka</i> (The Captain's Daughter)	<b>58</b>	<b>23</b>	62	79	17	<b>130</b>
<i>Geroj nashego vremeni</i> (Hero of Our Time)	<b>63</b>	<b>22</b>	48	35	14	<b>94</b>
<i>Mertvye dushi</i> (vol. 1) (Dead Souls)	<b>136</b>	<b>48</b>	136	89	13	<b>114</b>
<i>Kto vinovat?</i> (Who is guilty?)	42	20	<b>73</b>	47	16	<b>107</b>
Total	299	113	319	250	60	445

$$\chi^2=65.2222. v=15. p<0.005$$

Table 5 (as well as Tables 8, 11) is arranged in the same way as the previous one: the rows indicate the names of the works, columns “a” – CONDSC, “b” – DSC + CON + DSC / CON + DSC / DSC + CON, “c” – CON + more than one sentence + DSC / DSC + more than one sentence + CON. [“a” and “b”] means a group close to DSC, and “c” means a group separated from DSC. High frequencies are shown in bold. As can be seen from the table, PCON in three works (“*Kapitanskaja dochka*”, “*Geroj nashego vremeni*”, “*Mertvye dushi*”) is mostly collected in positions “a” and “b”, only in “*Kto vinovat?*” PCON tends towards “c”. Meanwhile, IPCON in 4 works is preferably included in “c”.

All locations of V, CON and DSC in the works of the first half of the 19th century are summarized in Table 6.

Table 6. Location, which shows the high frequency of use of PV, IPV, PCON, IPCON and DSC in works of the first half of the 19th century.

		<b>Kapitanskaj a dochka</b>	<b>Geroj nashego vremeni</b>	<b>Mertvye dushi</b>	<b>Kto vinovat?</b>
PV IPV	Close to DSC (a, b)	PCON	PCON	PCON	
PCON IPCON	Distant from the DSC (c)	PV, IPV, IPCON	PV, IPV, IPCON	PV, IPV, IPCON	PV, IPV, PCON, IPCON

- (a): VDSC      (b): DSC + V + DSC / V + DSC / DSC + V  
(c): V + more than 1 sen. + DSC / DSC + more than 1 sen. + V  
(a): CONDSC    (b): DSC+CON+DSC, CON+ DSC, DSC+CON  
(c): CON + more than 1 sen. + DSC / DSC + more than 1 sen. + CON

As the table shows, in all works V and CON are concentrated in a place remote from DSC; they show a one-sided arrangement.

Next, let's look at the works of the second half of the 19th century. All locations of PV, IPV and DSC are summarized in Table 7.

Table 7. The frequency of use of Perfective verbs (PV), Imperfective verbs (IPV), and direct speech constructions (DSC) in the texts of the 2nd half of the 19th century

Position	PV			IPV		
	a	b	c	a	b	c
<b><i>Rudin</i></b> ( <i>Rudin</i> )	<b>396</b>	<b>256</b>	306	48	70	<b>374</b>
<b><i>Oblomov</i></b> ( <i>part 1</i> ) ( <i>Oblomov</i> )	<b>491</b>	<b>153</b>	199	174	60	<b>493</b>
<b><i>Prestuplenie i nakazanie</i></b> ( <i>part.1-2</i> ) ( <i>Crime and punishmen</i> )	242	308	<b>1032</b>	128	174	<b>1612</b>
<b><i>Voskresenie</i></b> ( <i>Resurrection</i> )	294	163	<b>1558</b>	45	62	<b>921</b>
Total	1423	880	3095	395	366	3400

$$\chi^2=1846.8821. v=15. p<0.005$$

As can be seen from the table, PV in two works (“*Oblomov*” and “*Rudin*”) is especially often found in positions “a” and “b”, and in the works “*Prestuplenie i nakazanie*” and “*Voskresenie*” the verb more often falls outside DSC (“c”). Meanwhile, IPV in all four works is concentratedly used in “c”. In other words, in “*Prestuplenie i nakazanie*” and “*Voskresenie*” V is concentrated in a place remote from DSC.

Next, let’s consider the frequency of location CON. All locations of PCON, IPCON and DSC are summarized in Table 8.

Table 8. The frequency of use of Perfective converbs (PCON), Imperfective converbs (IPCON) and direct speech constructions (DSC) in the texts of the 2nd half of the 19th century

Position	PCON			IPCON		
	a	b	c	a	b	c
<b><i>Rudin</i></b> ( <i>Rudin</i> )	<b>48</b>	<b>5</b>	33	<b>48</b>	<b>7</b>	49
<b><i>Oblomov</i></b> ( <i>part 1</i> ) ( <i>Oblomov</i> )	<b>75</b>	<b>5</b>	11	<b>162</b>	<b>25</b>	56
<b><i>Prestuplenie i nakazanie</i></b> ( <i>part.1-2</i> ) ( <i>Crime and punishmen</i> )	46	10	<b>106</b>	<b>110</b>	<b>34</b>	<b>142</b>
<b><i>Voskresenie</i></b> ( <i>Resurrection</i> )	78	43	<b>259</b>	24	37	<b>385</b>
Total	247	63	406	344	103	632

$$\chi^2=499.0336. v=15. p<0.005$$

In this table, CON shows different frequencies of use. PCON in two works (“*Rudin*” and “*Oblomov*”) mainly gravitates towards “a” and “b”, and in two other works (“*Prestuplenie i nakazanie*” and “*Voskresenie*”) - towards “c”. On the other hand, IPCON in 2 works (“*Rudin*” and “*Oblomov*”) is mainly in “a” and “b”, and in the novel “*Voskresenie*” - in “c”, and in “*Prestuplenie i nakazanie*” IPCON is used equally in “a”, “b” and “c”. In other words, in “*Rudin*” and “*Oblomov*” CON is concentrated in a place close to the DSC, and in “*Prestuplenie i nakazanie*” and in “*Voskresenie*” CON is concentrated in a place distant from the DSC.

All locations of V, CON and DSC in works of the second half of the 19th century are summarized in Table 9.

Table 9. Arrangement that shows the high frequency of use of PV, IPV, PCON, IPCON and DSC in the works of the second half of the 19th century.

		<b>Rudin</b>	<b>Oblomov</b>	<b>Prestuplenie i nakazanie</b>	<b>Voskresenie</b>
PV IPV PCON IPCON	Close to DSC (a, b)	PV PCON IPCON	PV PCON IPCON	IPCON	
N	Distant from the DSC (c)	IPV	IPV	IPV, PV, PCON, IPCON	PV, IPV PCON, IPCON

(a): VDSC      (b): DSC + V + DSC / V + DSC / DSC + V

- (c): V + more than 1 sen. + DSC / DSC + more than 1 sen. + V  
 (a): CONDSC (b): DSC+CON+DSC, CON+ DSC, DSC+CON  
 (c): CON + more than 1 sen. + DSC / DSC + more than 1 sen. + CON

As can be seen from the table, in “*Rudin*” and in “*Obломov*” V and CON are concentrated in a place close to the DSC, and in “*Prestuplenie i nakazanie*” and in “*Voskresenie*” V and CON are concentrated in a place remote from the DSC. That is, in all works V and CON show a one-sided arrangement.

Next, we move on to consider the works of the first half of the 20th century. All locations of PV, IPV and DSC are summarized in Table 10.

Table 10. The frequency of use of Perfective verbs (PV), Imperfective verbs (IPV) and direct speech constructions (DSC) in the texts of the 1st half of the 20th century

Position	PV			IPV		
	a	b	c	a	b	c
<i>Mat’ (part 1) (Mother)</i>	<b>236</b>	<b>154</b>	102	50	110	<b>444</b>
<i>Master i Margarita (The Master and Margarita)</i>	<b>337</b>	<b>186</b>	<b>505</b>	51	81	<b>395</b>
<i>Podnjataja tselina (vol. 1) (Virgin Soil Upturned)</i>	<b>323</b>	<b>222</b>	316	102	106	<b>381</b>
<i>Pervye radosti (Early Joys)</i>	<b>240</b>	<b>134</b>	234	31	53	<b>464</b>
Total	1136	696	1157	234	350	1684

$$\chi^2=320.0114. v=15. p<0.005$$

As the table shows, PV in three works (“*Mat’*”, “*Podnjataja tselina*”, “*Pervye radosti*”) is in most cases used in positions “a” and “b”, only in “*Master i Margarita*” – in all three positions (“a”, “b” and “c”). Whereas IPV in 4 works is mainly placed in “c”.

Next, let’s consider the frequency of location CON. All locations of PCON, IPCON and DSC are summarized in Table 11.

Table 11. The frequency of use of Perfective converbs (PCON), Imperfective converbs (IPCON) and direct speech constructions (DSC) in the texts of the 1st half of the 20th century

Position	PCON			IPCON		
	a	b	c	a	b	c
<i>Mat’ (part 1) (Mother)</i>	<b>48</b>	<b>16</b>	27	<b>105</b>	<b>15</b>	63
<i>Master i Margarita (The Master and Margarita)</i>	<b>61</b>	<b>18</b>	49	<b>88</b>	<b>24</b>	32
<i>Podnjataja tselina (vol. 1) (Virgin Soil Upturned)</i>	35	20	<b>70</b>	<b>128</b>	<b>56</b>	88
<i>Pervye radosti (Early Joys)</i>	<b>26</b>	<b>11</b>	31	<b>81</b>	<b>20</b>	43
Total	170	65	177	402	115	226

$$\chi^2=77.50325. v=15. p<0.005$$

As can be seen from the table, PCON in 3 works (“*Mat*”, “*Master i Margarita*”, “*Pervye radosti*”) is most often contained in “a” and “b”, only in “*Podnjataja tselina*” – PCON in “c”. On the other hand, IPCON in 4 works mainly refers to “a” and “b”.

All locations of V, CON and DSC in the works of the second half of the 20th century are summarized in Table 12.

Table 12. Arrangement that shows the high frequency of use of PV, IPV, PCON, IPCON and DSC in the works of the first half of the 20th century.

		<b>Mat’</b>	<b>Master i Margarita</b>	<b>Podnjataja tselina</b>	<b>Pervye radosti</b>
PV, IPV, PCON, IPCON	Close to DSC (a, b)	PV PCON IPCON	PV, IPV PCON IPCON	PV IPCON	PV PCON IPCON
	Distant from the DSC (c)	IPV	PV	IPV PCON	IPV

- (a): VDSC (b): DSC + V + DSC / V + DSC / DSC + V  
 (c): V + more than 1 sen. + DSC / DSC + more than 1 sen. + V  
 (a): CONDSC (b): DSC+CON+DSC, CON+ DSC, DSC+CON  
 (c): CON + more than 1 sen. + DSC / DSC + more than 1 sen. + CON

As can be seen from the table, in the three works other than “*Podnjataja tselina*”, V and CON are concentrated near DSC.

Thus, all the locations of V, CON and DSC in 12 works of the first half of the 19th - first half of the 20th centuries are summarized in Table 13.

Table 13. Location, which shows the high frequency of use of PV, IPV, PCON, IPCON and DSC in the works of the first half of the 19th – first half of the 20th centuries

	Close to DSC	Distant from the DSC
<b><i>Kapitanskaja dochka</i></b>	PCON	PV, IPV, IPCON
<b><i>Geroy nashego vremeni</i></b>	PCON	PV, IPV, IPCON
<b><i>Mertvye dushi</i></b>	PCON	PV, IPV, IPCON
<b><i>Kto vinovat?</i></b>		PV, IPV, PCON, IPCON
<b><i>Rudin</i></b>	PV, PCON, IPCON	IPV
<b><i>Oblomov</i></b>	PV, PCON, IPCON	IPV
<b><i>Prestuplenie i nakazanie</i></b>	IPCON	PV, IPV, PCON, IPCON
<b><i>Voskresenie</i></b>		PV, IPV, PCON, IPCON
<b><i>Mat’</i></b>	PV, PCON, IPCON	IPV
<b><i>Master i Margarita</i></b>	PV, IPV, PCON, IPCON	PV,
<b><i>Podnjataja tselina</i></b>	<b>PV, IPCON</b>	<b>IPV, PCON</b>

<b><i>Pervye radosti</i></b>	PV, PCON, IPCON	IPV
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As can be seen from the table, all works other than “*Podnjataja tselina*” show a markedly biased usage distribution of PV, IPV, PCON, and IPCON, whereas only “*Podnjataja tselina*” has a well-balanced and symmetrical usage distribution of PV, IPV, PCON, and IPCON. From the point of view of the relationship of the aspect of V and CON to DSC in “*Podnjataja tselina*”, V and CON are placed symmetrically : the place close to the DSC is occupied by PV and IPCON, and the place distant from DSC is occupied by IPV and PCON (see Table 14).

Table 14. The positional relationship of verbs (V) and converbs (CON) to the direct speech constructions (DSC) in “*Podnjataja tselina*” from an aspectual perspective

	<b>V</b>	<b>CON</b>
<b>Close to DSC</b>	Perfective aspect	Imperfective aspect
<b>Distant from the DSC</b>	Imperfective aspect	Perfective aspect

Symmetry effect is a phenomenon mentioned in the fields of psychology and aesthetics. The human brain tends to prefer symmetry, and symmetrical patterns and shapes are easier for the brain to process and are said to be useful for organizing and recognizing information. This effect refers to people’s preference for symmetrical patterns and shapes and their tendency to find them beautiful. “*Podnjataja tselina*” reflects symmetry effect well.

In connection with the above results, let us analyze Sholokhov’s works in detail.

#### 5-2. *Distribution of the aspect usage of verb and converb in relation to direct speech constructions in Sholokhov’s works*

Linguistic studies have been conducted on Sholokhov’s works. For example, research on “*Sud’ba cheloveka*” (A.N. Vasil’eva [18], [K.Ja.Sigal [17]]), research on “*Tikhij Don*” (M.G.k. Akperova [1], E.V. Kamenskaja [9]). However, most of the previous studies focused on individual works and have not linguistically analyzed Sholokhov’s multiple works, using the same criteria.

We analyze the distribution of verb and converb usage in terms of aspect in relation to the direct speech constructions used in Sholokhov’s 20 works. Our material is listed in Table 15.

Table 15. 20 works of M.A. Sholokhov

“ <b><i>Rodinka</i></b> ” (“The Birthmark”, 1924)
“ <b><i>Fel’etony</i></b> ” (“Feuilletons», 1924)
“ <b><i>Aleshkino serdtse</i></b> ” (“Aleshkin’s Heart”, 1925)
“ <b><i>Bakhchevnik</i></b> ” (“The Watchman in the Vegetable Plot”, 1925)
“ <b><i>Dvukhmuzhnjaja</i></b> ” (“Two-husband”, 1925)
“ <b><i>kolovert</i></b> ” (“The swirl”, 1925)

“ <i>Krivaja stezhka</i> ” (“Crooked Stitch”, 1925)
“ <i>Obida</i> ” (“Resentment”, 1925)
“ <i>Prodkomissar</i> ” (“The Food Commissar”, 1925)
“ <i>Put’-dorozhen’ka</i> ” (“The Way and the Road”, 1925)
“ <i>Batraki</i> ” (“The farm laborers”, 1926)
“ <i>Zherebenok</i> ” (“The Foal”, 1926)
“ <i>Kaloshi</i> ” (“Galoshes”, 1926)
“ <i>Smertnyj vrag</i> ” (“A Mortal Enemy”, 1926)
“ <i>Chervotochina</i> ” (“Wormhole”, 1926)
“ <i>Chuzhaja krov’</i> ” (“Alien Blood”, 1926)
“ <i>Mjagkotel’yj</i> ” (“Soft”, 1927)
“ <i>Tikhij Don</i> ” (vol.1) (“And Quiet Flows the Don”, 1928)
“ <i>Podnjataja tselina</i> ” (vol.1) (“Virgin Soil Upturned”, 1932)
“ <i>Sud’ba cheloveka</i> ” (“The Fate of a Man”, 1956)

First, let’s look at the frequency of the location of V in 20 works by M.A. Sholokhov. All locations of PV, IPV, and DSC are summarized in Table 16. Table 16 is arranged as follows: the lines indicate the names of the works, columns “a” – [VDSC], “b” – [DSC + V + DSC], [V + DSC], [DSC + V], “c” – [V + more than one sentence + DSC], [DSC + more than one sentence + V]. Columns “a” and “b” contain data from groups coinciding with DSC and close to DSC, and “c” – data on a group separated from DSC. High frequencies are shown in bold.

Table 16. The frequency of use of Perfective verbs (PV), Imperfective verbs (IPV) and direct speech constructions (DSC) in the texts of 20 works by M.A. Sholokhov

	PV			IPV		
	a	b	c	a	b	c
<i>Rodinka</i> (The Birthmark)	<b>38</b>	<b>44</b>	51	11	18	<b>61</b>
<i>Fel’etony</i> (Feuilletons)	<b>26</b>	<b>19</b>	17	4	8	<b>21</b>
<i>Aleshkino serdtse</i> (Aleshkin’s Heart)	<b>58</b>	<b>92</b>	112	6	23	<b>108</b>
<i>Bakhchevnik</i> (The Watchman in the Vegetable Plot)	<b>65</b>	<b>54</b>	72	4	26	<b>118</b>
<i>Dvukhmuzhnjaja</i> (Two-husband)	<b>56</b>	<b>129</b>	132	14	34	<b>133</b>
<i>kolovert’</i> (The swirl)	<b>61</b>	<b>74</b>	61	8	27	<b>74</b>
<i>Krivaja stezhka</i> (Crooked Stitch)	<b>52</b>	<b>56</b>	71	3	19	<b>83</b>

<b>Obida</b> ( <i>Resentment</i> )	<b>42</b>	<b>90</b>	61	26	28	<b>95</b>
<b>Prodkomissar</b> ( <i>The Food Commissar</i> )	<b>39</b>	<b>29</b>	27	0	4	<b>8</b>
<b>Put'-dorozhen'ka</b> ( <i>The Way and the Road</i> )	<b>152</b>	<b>269</b>	185	27	123	<b>267</b>
<b>Batraki</b> ( <i>The farm laborers</i> )	<b>157</b>	<b>235</b>	184	25	49	<b>248</b>
<b>Zherebenok</b> ( <i>The Foal</i> )	<b>27</b>	<b>31</b>	54	1	23	<b>65</b>
<b>Kaloshi</b> ( <i>Galoshes</i> )	<b>37</b>	<b>31</b>	48	16	39	<b>95</b>
<b>Smertnyj vrag</b> ( <i>A Mortal Enemy</i> )	<b>77</b>	<b>66</b>	106	16	15	<b>86</b>
<b>Chervotochina</b> ( <i>Wormhole</i> )	<b>52</b>	<b>62</b>	61	21	37	<b>103</b>
<b>Chuzhaja krov'</b> ( <i>Alien Blood</i> )	<b>95</b>	<b>60</b>	109	21	36	<b>138</b>
<b>Mjagkotel'jy</b> ( <i>Soft</i> )	<b>22</b>	<b>38</b>	12	4	8	<b>24</b>
<b>Tikhij Don</b> ( <i>And Quiet Flows the Don</i> )	<b>270</b>	<b>390</b>	480	108	234	<b>636</b>
<b>Podnjataja tselina</b> ( <i>Virgin Soil Upturned</i> )	<b>323</b>	<b>222</b>	316	102	106	<b>381</b>
<b>Sud'ba cheloveka</b> ( <i>The Fate of a Man</i> )	<b>68</b>	<b>159</b>	202	90	79	<b>438</b>
<b>Итого</b>	1717	2150	2361	507	936	3182

$$\chi^2=420.1090. v=57. p<0.005$$

As the table shows, in all works, PV is used more often at locations (a, b) near the DSC than at locations (c) far from the DSC. On the other hand, IPV, in contrast to PV, is used more often at locations (c) away from the DSC than at locations (a, b) near the DSC.

Next, let's consider the frequency of location CON. All locations of PCON, IPCON, and DSC are summarized in Table 17. Table 17 is arranged in the same way as the previous ones: the rows indicate the names of the works, columns "a" – CON/DSC, "b" – DSC + CON + DSC / CON + DSC / DSC + CON, "c" – CON + more than one sentence + DSC / DSC + more than one sentence + CON. ["a" and "b"] means a group close to DSC, and "c" means a group separated from DSC. High frequencies are shown in bold.

Table 17. The frequency of use of Perfective converbs (PCON), Imperfective converbs (IPCON) and direct speech constructions (DSC) in the texts of 20 works by M.A. Sholokhov

	PCON			IPCON		
	a	b	c	a	b	c
<b>Rodinka</b> ( <i>The Birthmark</i> )	1	2	<b>6</b>	<b>12</b>	<b>9</b>	9
<b>Fel'etony</b> ( <i>Feuilletons</i> )	2	0	<b>4</b>	<b>3</b>	<b>5</b>	3
<b>Aleshkino serdtse</b> ( <i>Aleshkin's Heart</i> )	0	6	<b>8</b>	<b>20</b>	<b>21</b>	10
<b>Bakhchevnik</b> ( <i>The Watchman in the Vegetable Plot</i> )	3	3	<b>7</b>	<b>13</b>	<b>14</b>	16
<b>Dvukhmuzhnjaja</b> ( <i>Two-husband</i> )	6	3	<b>12</b>	<b>34</b>	<b>15</b>	21

<b><i>kolovert'</i></b> ( <i>The swirl</i> )	1	2	6	10	3	8
<b><i>Krivaja stezhka</i></b> ( <i>Crooked Stitch</i> )	2	1	5	17	13	24
<b><i>Obida</i></b> ( <i>Resentment</i> )	2	5	8	30	8	11
<b><i>Prodkomissar</i></b> ( <i>The Food Commissar</i> )	1	0	1	7	2	2
<b><i>Put'-dorozhen'ka</i></b> ( <i>The Way and the Road</i> )	3	8	14	52	32	31
<b><i>Batraki</i></b> ( <i>The farm laborers</i> )	14	18	39	59	49	76
<b><i>Zherebenok</i></b> ( <i>The Foal</i> )	3	0	14	5	14	15
<b><i>Kaloshi</i></b> ( <i>Galoshes</i> )	4	1	8	10	6	10
<b><i>Smertnyj vrag</i></b> ( <i>A Mortal Enemy</i> )	11	11	29	27	11	28
<b><i>Chervotochina</i></b> ( <i>Wormhole</i> )	4	5	10	18	15	11
<b><i>Chuzhaja krov'</i></b> ( <i>Alien Blood</i> )	4	8	17	28	8	22
<b><i>Mjagkotel'jy</i></b> ( <i>Soft</i> )	3	2	10	6	11	5
<b><i>Tikhij Don</i></b> ( <i>And Quiet Flows the Don</i> )	22	34	80	134	136	146
<b><i>Podnjataja tselina</i></b> ( <i>Virgin Soil Upturned</i> )	35	20	70	128	56	88
<b><i>Sud'ba cheloveka</i></b> ( <i>The Fate of a Man</i> )	2	1	8	3	5	5
<b>ИТОГО</b>	123	130	356	616	433	541

$$\chi^2=89.0251. v=57. p<0.005$$

As can be seen from the table, in “*Prodkomissar*”, PCON is used the same number of times in positions near (a,b) and far (c) from DSC, but in other works, PCON is used more often in positions (c) away from DSC than in positions (a,b) close to DSC. Meanwhile, in all works, IPCON is used more often in a position (a,b) close to the DSC than in a position (c) far from the DSC.

As a result of analyzing the frequency of use of V and CON from the perspective of whether they are close or far from DSC, we can point out the following tendency regarding Sholokhov's works:

*The areas close to the DSC are occupied by PV and IPCON, while the areas far from the DSC are occupied by IPV and PCON.*

What kind of situation does the symmetrical arrangement of the aspects of V and CON in relation to the DSC create in literary works?

First, let's mention the use of V and CON near the DSC.

In example (21), the dialogue takes place between an elderly couple (Gavrila and his wife) and their fellow countryman, a Cossack (Prokhor). Prokhor witnessed the death of Gavrila's only son (Petro) and, under the inquisitive gaze and questions of the old man, describes Petro's death in every detail. Gavrila is furious at the tragic news. Gavrila Vasilich turns all the pain that lived in his soul for a long time to Prokhor. This fact introduces tension into the atmosphere of dialogue. Here, seven perfective verbs (sprosil, promolchal, stuknul, rjavknul, progovoril, vykriknul, vstal), seven imperfective converbs (nagibajas', podnimaja, vytjagivaja, oblokotjas', gljadja, bledneja, nashchupyvaja) and two imperfective verbs (shla, raspiral) are used.

(21) – Ubit, chto li?.. – **nagibajas** '(IPCON), nizkim shepotom **sprosil** (PV) Gavriila. Prokhor, ne **podnimaja** (IPCON) glaz, **promolchal** (PV), slovno i ne slyshal voprosa. – Stojali, a krasnje proryvalis 'k goram: k zelenym na soedinen'e. Naznachaet ego, Petra vashego, komandir sotni v raz''ezd... Komandirov u nas byl pod''esaul Senin... Vot tut i sluchis'... ponimaete... Vozle pechki zvonko **stuknul** (PV) upavshij chugun, starukha, **vytjagivaja** (IPCON) ruki, **shla** (IPV) k krovati, krik **raspiral** (IPV) ej gorlo. – Ne voj!!! – grozno **rjavknul** (PV) Gavriila i, **oblokotjas** '(IPCON) o stol, **gljadja** (IPCON) na Prokhora v upor, medlenno i ustalo **progovoril** (PV): – Nu, konchaj! – Srubili!.. – **bledneja** (IPCON), **vykriknul** (PV) Prokhor i **vstal** (PV), **nashchupyvaja** (IPCON) na lavke shapku. – Srubili Petra... nasmert'... Ostanovilis 'oni vozle lesa, konjam peredyshku davali, on podprugu na sedle otpustil, a krasnye iz lesu... [Chuzhaja krov ']

["Killed, or what?.." **asked** (PV) Gavriila, **bending down** (IPCON), in a low whisper. Prokhor, without **raising** (IPCON) his eyes, **remained silent** (PV), as if he had not heard the question. – They stood there, and the Reds broke through to the mountains: to the Greens to join forces. He, your Peter, is appointed by the commander of a hundred to go on patrol... Our commander was Senin... That's where it happened... you know... Near the stove there was a **loud knock** (PV) of fallen cast iron, the old woman, **stretching out** (IPCON) her arms, **walked** (IPV) to the bed, a scream **bursting** (IPV) into her throat. – Don't howl!!! – Gavriila **barked** (PV) menacingly and, **leaning** (IPCON) on the table, **looking** (IPCON) at Prokhor point-blank, slowly and tiredly **said** (PV): – Well, stop it! – They cut it down!.. – **turning pale** (IPCON), Prokhor **shouted** (PV) and **stood up** (PV), **groping** (IPCON) for his hat on the bench. – They cut Peter down... to death... They stopped near the forest, gave the horses a break, he let go of the girth on the saddle, and the red ones left the forest...]

Next, let us turn to P and CON, which are used away from DSC.

Example (22) describes his (Polovtsev's) daily routine of walking around his house at night and occasionally checking out the horses in the stable. And example (23) characterizes Stepan, Aksin'ja, and the mother-in-law through their daily actions. In example (22), four imperfect verbs (*khodil*, *shel*, *vstrechal*, *znal*) and two perfect converbs (*nakinuv*, *zatushiv*) are used. And in example (23), seven imperfect verbs (*rabotal*, *ukhodil*, *prikhodilos'*, *byla*, *padala*, *stonala*, *szhimalas'*) three perfect converbs (*nachesav*, *posuetivshis'*, *vytjanuv*) and one imperfect converb (*gljadja*) are used.

(22) Noch'ju on chasto **khodil** (IPV) po spjashchemu domu (ni odna dver 'ne skripnet, zabolitlivno smazannaja v petljakh gusinyim zhirom). Inogda, **nakinuv** (PCON) polushubok, **zatushiv** (PCON) tsigarku, **shel** (IPV) provedat 'konja, sprjatannogo v mjakinnike. Zastojavshiysja kon 'vstrechal (IPV) ego drozhashchim priglushennym rzhaniem, slovno **znal** (IPV), chto ne vremja Vyrzhat 'svoi chuvstva polnym golosom. [Podnjataja tselina]

[At night he often **walked** (IPV) around the sleeping house (not a single door creaked, carefully greased in the hinges with goose fat). Sometimes, having **put on** (PCON) a sheepskin coat, **put out** (PCON) his cigarette, he **went** (IPV) to visit the horse hidden in the chaff. The stagnant horse **greeted** (IPV) with a trembling, muffled neigh, as if he **knew** (IPV) that it was not the time to Express his feelings in a full voice.]

(23) Stepan **rabotal (IPV)** s lentsoj: **nachesav (PCON)** chub, **ukhodil (IPV)** k tovarishcham pokurit', perekinut'sja v kartishki, pobrekhat 'o khutorskikh novostjakh, a skotinu ubirat ' **prikhodilos '(IPV)** Aksin'e, vorochat 'khozjajstvom – ej. Svekrov 'byla (IPV) plokhaja pomoshchnitsa. **Posuetivshis '(PCON)**, **padala (IPV)** na krovat 'i, **vytjanuv (PCON)** v nitku blekluju zhelten 'gub, **gljadja (IPCON)** v potolok zverejushchimi ot boli glazami, **stonala (IPV)**, **szhimalas '(IPV)** v komok. [Tikhij Don]

[Stepan **worked (IPV)** with laziness: **having combed (PCON)** his forelock, he **went (IPV)** to his comrades to smoke, play cards, chat about farm news, and Aksinya **had to (IPV)** clean up the cattle, she had to manage the farm. The mother-in-law **was (IPV)** a bad helper. **After fussing (PCON)**, she **fell (IPV)** onto the bed and, **stretching (PCON)** her faded yellow lips into a thread, **looking (IPCON)** at the ceiling with eyes that were wild with pain, she **moaned (IPV)**, and **curled up (IPV)** into a ball.]

Example (22) and example (23) only explain the characters and the situation, but they do not convey the tense atmosphere that example (21) does.

As our previous studies [10, 11] have made clear, the form of dialogue in literary works has many characteristics of 'figure (foreground)'. From the symmetric usage distribution of aspects related to the DSC of verbs and converbs used in Sholokhov's works, it is clear that perfective verbs and imperfective converbs tend to be related to 'figure', while imperfective verbs and perfective converbs do not have a significant tendency to be related to 'figure'.

## 6. Conclusion

This paper examines the usage distribution of verb and converb used in the literary works of 12 representative Russian writers from the first half of the 19th century to the first half of the 20th century, based on their positional relationship with direct speech constructions. The results revealed that only in Sholokhov's works, the usage distribution of perfective verbs (PV), imperfective verbs (IPV), perfective converbs (PCON), imperfective converbs (IPCON) is symmetrical: the place close to DSC is occupied by PV and IPCON, and the place distant from DSC is the IPV and PCON. Moreover, the analysis of 20 works by Sholokhov shows that this symmetrical feature is consistently found in Sholokhov's works.

Since 1928, when "*Tikhij Don*" was published, there have been suggestions that Sholokhov was not actually the author of this novel. However, this paper, which analyzes 20 of Sholokhov's representative works, reveals that the usage of verb and converb in "*Tikhij Don*" shows the same tendency as in other Sholokhov works. We support F. F. Kuznetsov [12], who proved the unfoundedness of doubts about Sholokhov's authorship.

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