

## USAGE OF IMPERSONAL VERBS IN RUSSIAN TODAY

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ОСОБЕННОСТИ УПОТРЕБЛЕНИЯ БЕЗЛИЧНЫХ ГЛАГОЛОВ В  
РУССКОМ ЯЗЫКЕ СЕГОДНЯ

**Аннотация.** В статье исследуется вопрос безличных глаголов, их синтаксической роли, способах выражения безличности; анализируются общие значения безличных глаголов. Также рассматривается роль безличных глаголов в русской литературе 21 века на примере творчества А. Иванова.

**Ключевые слова:** безличность, безличные глаголы, подлежащее, сказуемое, синтаксические функции, значения безличных глаголов.

## HOZIRGI RUS TILIDA SHAXSSIZ FE'LLAR

**Annotatsiya.** Maqolada shaxssiz fe'llar masalasi, ularning sintaktik roli hamda shaxssizlikni ifodalash usullari o'rganiladi; shuningdek, shaxssiz fe'llarning umumiy ma'nolari tahlil qilinadi. Bundan tashqari, rus adabiyotining XXI asridagi shaxssiz fe'llarning o'rni A. Ivanov ijodi misolida ko'rib chiqiladi.

**Kalit so'zlar:** shaxssizlik, shaxssiz fe'llar, ega, kesim, sintaktik funksiyalar, shaxssiz fe'llarning ma'nolari.

## IMPERSONAL VERBS IN MODERN RUSSIAN

**Abstract.** The article explores the issue of impersonal verbs, their syntactic role, and the ways of expressing impersonality; it also analyzes the general meanings of impersonal verbs. The article also examines the role of impersonal verbs in Russian literature of the 21st century, using the works of A. Ivanov as an example.

**Keywords:** impersonality, impersonal verbs, subject, predicate, syntactic functions, meanings of impersonal verbs.

**Introduction.**

Language is a complex system in which each phenomenon performs a specific function. Impersonal constructions and impersonal verbs occupy a special place in Russian grammar. These forms are an important means of expressing state, necessity, possibility, and describing natural phenomena. Their uniqueness lies in the fact that they do not refer to an actor and do not require a subject, which distinguishes them from the personal forms of verbs.

**Relevance of the Study.**

The relevance of this topic is determined by the fact that impersonal verbs occupy an important place in the modern Russian language and are actively used in oral and written speech. They allow us to express a person's state, natural phenomena, and various processes without specifying an actor. Studying the syntactic features and meanings of impersonal verbs contributes to a deeper understanding of the structure of the Russian sentence and the specific features of its functioning in modern speech and literature.



The object of this study is impersonal verbs in modern Russian, and the subject is the syntactic functions, methods of expressing impersonality, and the meanings of impersonal verbs in modern Russian.

Purpose of the Study.

To study the use of impersonal verbs in modern Russian and determine their syntactic role and primary meanings.

Research objectives:

- To examine the concept of impersonal verbs in Russian;
- To identify the primary ways of expressing impersonality;
- To analyze the syntactic role of impersonal verbs in sentences;
- To identify the primary meanings of impersonal verbs;
- To examine the use of impersonal verbs in modern Russian literature.

Literature and Methodology.

The problem of impersonal verbs, their syntactic role, and the ways of expressing impersonality have been examined in the works of such renowned linguists as V. V. Vinogradov, A. A. Shakhmatov, L. V. Shcherba, R. O. Jakobson, I. A. Melchuk, and others.

V. V. Vinogradov studied Russian grammar and syntax, including the characteristics of verb forms[1].

L. V. Shcherba made a significant contribution to the study of grammatical categories and sentence structure [7].

The main research methods were descriptive, linguistic, comparative, and literary analysis.

Research Procedure.

Impersonal constructions are verb constructions or constructions with a predicate in which the sentence lacks a subject position.

Impersonal constructions can include both verbs that have no subject in any usage (impersonal verbs, cf. "It's getting light") and personal verbs in an impersonal function, such as "kill": "He was killed by hooligans" - "He was killed by lightning," "It's getting light." His leg hurts - "His leg hurts." It's getting cold. It's getting light. It's getting dark.

In impersonal sentences, although there is no explicit, active agent, a similar actant with the meaning of a natural or similar force can be expressed. Thus, the term "impersonality" covers two related but not identical phenomena:

- a lexical feature of a verb that determines the impossibility of having a subject;
- the absence of a subject in a given construction.

Impersonal sentences are simple, one-member sentences with a predicate that names an action or state that is presented without the participation of the subject of the action. For example: It was still about a mile to the station; It was getting dark; the evening samovar hissed, glittering, on the table...

Thus, the general meaning of impersonal sentences is the assertion of an independent feature (action) not correlated with the agent. The content of the main member of impersonal sentences consists of: a) the designation of an independent feature – an action or state; b) an expression of the non-correlativity of the action with the agent; c) an indication of the relationship of the utterance to the moment of speech (syntactic tense). The indicator of these meanings is the impersonal form: 3rd person singular, past tense, neuter gender.

Impersonal verbs express:

1. a person's condition beyond their control:  
Feeling sick, shivering, unwell
2. a state of nature or the effects of natural forces:  
To dawn, to have a draft, to freeze a little



3. the possibility of an action, an obligation, a supposition:

I want to, it seems, I should

Impersonal verbs do not have a complete paradigm of grammatical forms. They can be specified:

1. an initial form (infinitive):

To shiver, to frown

2. forms of the present and future tense of the indicative mood, coinciding with the third person form of a regular verb, or the past tense of the neuter gender: He is shivering. He will be shivering. He was shivering.

3. a form of the conditional mood:

If only it would freeze a little, it would be less damp.

A number of impersonal verbs are formed using the postfix -ся/-сь:

the master speaks – it is not for nothing that it is said;

the boy writes – it is easy to write; She believes – but not always.

Keep in mind that some personal verb forms are used in the same role as impersonal verbs when they don't relate to the performer of the action, for example,

Someone is knocking on the door. – My temples are pounding from tension.

As you can see, a number of impersonal verbs coincide with personal verb forms. An impersonal verb that matches a personal verb form can be distinguished in context by characteristic features:

1. An impersonal verb denotes an action that occurs in itself and is not semantically connected to a person or object;

2. An impersonal verb does not combine with a word in the nominative case;

3. An impersonal verb is the predicate in a one-part impersonal sentence.

A personal verb, on the other hand, denotes an action that relates to a person or object and is used in a two-part sentence. It forms a grammatical basis with a subject in the nominative case, denoting the performer of this action.

Having examined 58 examples of impersonal verbs from S.I. Ozhegov [4], we classified them by semantics (to get dark, to rain, to snowstorm, to ripple, to feel sick, to shiver, to smoke, to warp, to burn, to sweep, to give up, to come up, to chill, to call, to be brought, to be in a hurry, to strike, to break the day, to dawn, to scrape, to weaken, to follow, to demolish, to shoot, to knock, to get dark, to feel sick, to have enough, to get cold, to get colder, to believe, to become sad, to have an idea, to be brought to, to think, to take a fancy, to get sick, to want, to hiccup, to seem, to be unwell, to be well, to be lucky, to be felt, to be sensed, to work, to lose the desire, to give in, to get dark, to sleep, to become, to be patient, to succeed, to be surprised, to have time, to want) as follows:

1) natural phenomena – 9 impersonal verbs;

2) Human physical condition – 18 impersonal verbs;

3) Animal physical conditions – 14 impersonal verbs;

4) Human mental states – 17 impersonal verbs;

5) Conditions associated with ideas about fate and destiny – 6 impersonal verbs;

6) Verbs denoting the action of an unknown force – 7 impersonal verbs;

7) The modal meaning of "ought" is represented by only 1 impersonal verb – "to follow" (must, must). You shouldn't do this. The experience of industry leaders should be more widely disseminated.

Impersonal verbs have their own characteristics that fundamentally distinguish them from personal verbs.

1. Lack of person category:



1) Impersonal verbs do not inflect for person and number in the present and future tenses. For example, "it's getting dark," "it's getting dark," "it's shivering," "it's unwell." 2) They always have one form – the 3rd person singular.

2. Tense Category:

1) Impersonal verbs can be used in different tenses:

2) Present/Future: it's freezing, it's getting cold, it's getting light.

3) Past: only neuter singular (it was freezing, it got dark, it was shivering).

4) Future Compound – with the verb "to be": will be freezing, will be freezing.

3. Mood Category:

1) In the indicative mood, the following are freely used: it was freezing, it will get warmer.

2) In the imperative mood, impersonal verbs are impossible because there is no addressee of the action (you can't say "freeze!" impersonally).

3) In the conditional mood, the following can be found: if it were less freezing...

4. Aspect Category:

Impersonal verbs come in perfective and imperfective forms:

1) Imperfective: it was getting dark, it was shivering;

2) Proper: it grew dark, it was lucky.

5. Transitivity:

1) They are most often intransitive (it was getting light, it was freezing).

2) Sometimes they have a transitive meaning, but without a personal subject: I am shivering, he is nauseous.

6. Special Forms

1) Some impersonal verbs are used only in the neuter past tense: I am tired, I couldn't sleep, it happened.

2) Some impersonal constructions are formed from personal verbs, but are used exclusively in the impersonal form: blowing - blowing (personal), blowing in my face (impersonal).

Impersonal verbs perform the same functions as personal verbs. Their primary function is to express the predicate in impersonal sentences, for example, "It's getting light. I can't sleep. I need to go."

It's important to remember that the subject of a state is expressed not by the subject, but by the object in the oblique case (me, him, her).

Impersonal verbs and constructions with them are used to express objective and subjective modal meanings, for example, "I need to go. I can wait. I should be careful. I'll have to be patient."

In fiction, impersonal verbs create a special atmosphere: they enhance the narrative dynamics, convey tension or uncertainty, and make the speech more figurative.

Impersonal verbs in the works of modern Russian authors, particularly A. Ivanov, often create the sense of the influence of some supernatural force acting independently of the individual. In his novel "Perm Witchcraft," Alexey Ivanov conveys an atmosphere of mysticism and anxiety through impersonal sentences, such as "It was getting dark quickly," "A chill suddenly blew," "I couldn't sleep all night," "He felt afraid," "I couldn't believe the simple explanation," "I saw something beyond the forest."

In his works, A. Ivanov depicts the psychological state of his characters, their powerlessness in the face of irrational phenomena.

Impersonal verbs express the inevitability of events:

"There was no escaping it," "I couldn't avoid meeting him." "It was getting dark. A snowstorm was brewing. It was becoming eerie."

This helps heighten the emotional tone and convey tension.

In Alexey Ivanov's novel "The Heart of Parma," an epic tone is created, in which the history of the people takes on a grand scale. [2]



The novel is replete with images of pagan mythology and the ancient nature of the Urals. Impersonal verbs help convey a sense of the action of the elements and invisible forces:

"It was growing dark quickly," "A glow was visible over the forest," "Echoes were heard everywhere."

Impersonal forms often express a threatening environment:

"A chill blew from the thicket," "Movement seemed to appear in the gloom."

A. Ivanov uses impersonal constructions to convey the inevitability of fate:

"There was no escaping the battle," "Those who disobeyed the spirits would inevitably perish."

Impersonal sentences are often constructed in short phrases, enhancing rhythm and drama:

"It was growing dark. It thundered. It became frightening."

This form is close to the epic tale, which corresponds to the genre nature of "The Heart of Parma."

Thus, we have established that impersonal verbs occupy a prominent place in the verbal system of the Russian language. The semantics of such verbs is quite complex due to their unique grammatical and lexical structure. The group of impersonal verbs comprises approximately 120 words.

The identified trends in the development of impersonal verbs in 21st-century Russian indicate a gradual democratization of speech, an expansion of the use of colloquial and expressive forms, and the continued importance of these verbs for expressing various meanings in modern communicative contexts.

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