

ЛІНГВОПОЕТИКА. ЛІНГВОКОНЦЕПТОЛОГІЯ. ОНОМАСТИКА

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PARADIGMATIC SYSTEM OF GRAMMATICAL UNITS (Poetic Text Analysis)

The grammatical paradigm is presented in the form of paired juxtapositions in the Russian poetic text of modern and contemporary. These juxtapositions form semantic unity or oppositions, and polynomial complexes combined into blocks. The contextual-interpretive analysis of poems and their fragments made it possible to single out the stable meaning of “completeness” associated with the representation of the tense, generic and case paradigms, and the particular meanings formed by the representations of binary grammatical paradigms or paired elements of polynomial paradigms. The concretization of grammatical paradigmatic meanings takes place in the text. It is associated with the solution of the poetic “super task”, increases the effect of the fascination of the text and is felt by the reader in the process of perceiving the text as a special poetic device.

Key words: *paradigm, poetic text, morphological categories, binary opposition, case, number, gender.*

Скоробогатова О. О., Степанченко І. І., Оробінська М. В. Парадигматична система граматичних одиниць (на матеріалі поетичних творів). Усі морфологічні категорії демонструють парадигматичну реалізацію в поетичному тексті. Бінарні категорії частіше репрезентовані як протиставлення, хоча вони також беруть участь у складніших взаємодіях, забезпечуючи стійкі змістові наповнення. Багаточленні категорії зазвичай передають значення додатковості та повноти. У разі віддаленої послідовної реалізації вони можуть виступати як засоби розвитку ліричного сюжету.

Мета цієї статті – опис граматичних парадигм, що функціують у поетичних текстах.

Граматична парадигма представлена у вигляді парних зіставлень у російському поетичному тексті нового й новітнього часів. Ці зіставлення утворюють семантичну єдність або опозиції, а поліноміальні комплекси об'єднуються в блоки. Контекстно-інтерпретаційний аналіз віршів та їх фрагментів дав змогу виділити стійке значення “повноти”, пов'язане з репрезентацією часової, родової та відмінкової парадигм, а також виокремити

значення, утворені реалізацією бінарних граматичних або парних елементів багаточленних парадигм. У тексті відбувається конкретизація граматичних парадигматичних значень. Вона пов'язана з розв'язанням поетичного "суперзавдання", відчувається читачем у процесі сприйняття тексту як особливий поетичний засіб. Російський поетичний текст демонструє чимало прикладів такого використання системних можливостей граматичного рівня мови.

Проаналізований матеріал засвідчує, що повнота категоріальної парадигми в поетичному тексті передає значення цілісності, універсальності, багатства й різноманіття названого. Послідовне розгортання парадигматичних граматичних форм може бути способом розвитку ліричного сюжету в поетичній оповіді.

Перспективою дослідження вважаємо комплексний опис парадигмальних можливостей лексико-граматичної організації поетичного тексту. Принципова відкритість лексичного парадигмального ряду, кінцева кількість граматичних категорій при варіативності поєднань та креативних уявлень створюють надзвичайно цікаве коло віршованих реалізацій, дослідження яких пов'язане з вивченням мовленнєвої діяльності.

Ключові слова: парадигма, поетичний текст, морфологічні категорії, бінарні опозиції, відмінок, число, рід.

Introduction

Researchers have been paying much attention to paradigmatic relations between units of poetic text for a long time. But as a rule, the analysis was concentrated on the semantics level (Павлович, 1995; Murphy, 2008; Ali, Sun, Zhou, Wang, & Zhao, 2019; Börstell, & Lopic, 2020; Ruytenbeek, Verheyen, & Spector, 2017). The majority of the studies tended to analyse the systems of synonyms, antonyms, and semantic groups according to their function in the text. The integral paradigmatic system of text lexical units has never been the subject of considerable discussion.

Units of all language system levels participate in the formation of a poetic text hyperparadigm: phonics, vocabulary, and grammar. In terms of morphology, linguistic paradigmatic relations in a poetic text are expressed differently from lexical ones.

In lexicon, the paradigm is formed by the reader as an understanding of textual content (Степанченко, 2014). The situation differs in terms of grammar. The oppositions of grammatical forms in the text form understanding of the text on the figurative-conceptual level. In addition, as a rule, grammatical means themselves do not form an integral hyperparadigm,

but its individual aspects and fragments, independently or (most often) interacting with vocabulary.

The purpose of the article is to distinguish particular grammatical and morphological means of creating certain poetic contexts. Consequently, the following tasks must be completed to achieve the main purpose: 1) to conduct the contextual-interpretive analysis of poems and their fragments; 2) to determine specific meanings associated with grammatical and morphological paradigms.

Research Methods

The contextual-interpretive analysis of poems and their fragments is used as a means for determining a specific meaning associated with grammatical and morphological paradigms. This method seems to be fruitful for distinguishing particular grammatical and morphological means of creating certain poetic contexts.

The Main Material

The meaning of gender as an inflectional grammatical category is actualized in the gender paradigm of adjectives, possessive adjectives and in the juxtaposing of heterogeneous adjectives and substantives. It is advisable to analyse them using numerous texts: *Синий синий иней / Лег на провода. / В небе темно-синем / Синяя звезда* (А. Azizov. «Синий иней» / «Blue frost»/); *И когда предамся зною, / Голубой вечерний зной / В голубое голубую / Унесет меня волной* (А. Blok «Страстью длинной, безмятежной» / «Long, serene passion...»/).

In the first case, the adjective gender forms of *синий* are contrasted. The meaning of the grammatical gender of nouns *иней*, *небе*, and *звезда* stands out due to this opposition. In A. Blok's poem, the juxtaposition of adjective forms is represented by a combination of masculine and feminine forms of adjectives and the abstract substantive of the neuter gender that has retained the adjective representation. The accenting of the word *синий* paradigm in such an unusual way, as well as the active use of the abstract substantivized adjective *голубое*, is associated with the specific meaning of the blue colour in Symbolists' poetics. They associated the blue colour with the "turquoise environment of Sofia" (More about the symbolism of blue, see: (Флоренский, 2003). The completeness of the grammatical paradigm in Blok's poem not only accents and emphasizes the root meaning but creates the effect of semantic fullness, filling the space with blue – the colour of God's wisdom.

If heterogeneous different roots of substantives are juxtaposed, the gender of nouns is not usually actualized. If agreed adjectives or adjective pronouns create the gender paradigm, the completeness of the gender use becomes poetically visible and significant: *Он вернется к тебе, твоё чадо любезное, / блудный твой нос, / твоя плоть, / твоей плоти безгрешной частица* (Yu. Levitansky «Плач о майоре Ковалеве» / «Lament for Major Kovalev»). The nomination chain of one object is represented by nouns of three genders (*чадо, нос, плоть*). The paradigm meaning is actualized with a gender correlation of a pronoun your: (*твоё* (neutral), *твой* (masculine), *твоя – твоей* (feminine) and reinforced by adjectives (*любезное, блудный, безгрешной*). It also accents the grammatical meanings of gender.

Любимая, мой ребенок, моя невеста, / мой праздник, моё мученье, мой грешный ангел. <...> Дитя моё, моя мука, моё спасенье, / мой вымысел, наважденье, фата-моргана... (Yu. Levitansky «Молитва о возвращении» / «Prayer for return»). The author addresses the beloved with the nominative chain, which is represented by nouns of three genders: feminine (substantivised adjective *любимая, невеста, мука, фата-моргана*); masculine (*ребенок, праздник, ангел, вымысел*) and neutral (*мученье, дитя, спасенье, наважденье*). The meaning of gender is accented by the repeated forms of the pronoun mine: *мой, моя, моё*. E. V. Krasil'nikova characterizes such pronouns as supportive (Красильникова, 1990). In our opinion, grammatical completeness, and fullness of the gender paradigm is semantically significant. The idea of being everything for another person may be realized in different ways, including categorical and morphological means.

A similar way of actualizing the contextual meaning of absolute completeness is regular in Yuri Levitansky's idiostyle (as for other poets, this meaning is formed in different texts and is not a distinctive feature of the idiostyle). The author's diversified characteristic of the lyric addressee and / or the object of description is emphasized with the grammatical completeness of the gender paradigm of the agreed pronoun adjective: *Мой старый стол, моё фамильное владенье, / моя страна, моя великая держава / и мой престол, где я владыка суверенный* (Yu. Levitansky «Кровать и стол, и ничего не надо больше...» / «Bed and table, and nothing else is needed»). Involvement, fullness, and significance (major Kovalev's involvement with the loss of his nose, and the emotional fullness to the lyric addressee (the beloved), and the significance of the creative principle

(associated with the desk in the poetic consciousness) are conveyed and emphasized at the grammatical level by enumeration and completeness of grammatical categorical meaning. The figurative structure of the text is constructed with the peculiarities of its linguistic structure and formed with grammatical means.

The fullness of the poetic sensation is accented with the gender paradigm of the word *один* in the version of E. Baratynsky's poem «Поцелуй» («The Kiss»): *Обман исчез, один я, и со мной / Одна любовь, одно изнеможенье.*

Poetic creative consciousness, perceiving not only reality, but also the linguistic system capability, sometimes realizes gender as a means and method of actualizing gender completeness: *И времышек-камушек кинуло, / И времушко-камушко кануло / И времена крылья простерла* (V. Khlebnikov «В пору, когда в вырей...» / «At the time when...»). The actualization of gender meanings occurs due to the occasional (and, therefore, unpredictable for the reader) derivatives of the word time: *времяшек, времушко, времена*), occasional apposition of *камушко* and the arrangement of gender opposites in a vertical poem line. The arrangement of the same root heterogeneous derivatives conveys the meaning of unity, integrity, and nominative fullness.

In the lyric text, a gender paradigm row may be combined with a number paradigm row, forming a gender-numbering paradigm with the same meaning of universality, integrity and diversity. Khlebnikov's poetic formula «The word is a hoop; the word is flax; the word is fabric» is perceived by researchers as an aesthetic methodology (Мусиенко, 1992). Understanding the grammatical fullness of this maxim is a matter of time.

In some cases, gender-numbering rows may be a text grammatical dominant, emphasizing the poetic motive of fullness of existence, i.g. in A. Fet's poem «Это утро, радость эта...» («This morning, this joy...»). First, the grammatical specificity and uniqueness of this well-known poem are formed with nominative rows. They and demonstratives (which are actualizers of gender and number meanings) create a whimsical gender-numerical ornament, which is connecting three genders and two numbers with different types of connections. In our opinion, this interweaving generates (of course, using other language means as well) the panoramic feeling, breadth and infinity of the spring morning picture revealed to the reader. The monotony of continued syntactic constructions (see the analysis of the

поем (Гаспаров, 1997) is emphasized with the lexical plurality and grammatical fullness of variations. The completeness of this poem's morphological forms is very significant since it is realized in terms of the fundamental openness of the enumerative lexical rows and the emphasized syntactic uniformity. The combination of the pronoun-adjective *этом* private paradigms of number and gender is a contextual actualizer of the gender and number meanings.

At first glance, the multiplicity of the case paradigm hinders its textual representation. This trinomial series creates the effect of accumulation, crampedness, a certain feeling of the artistic technique intentionality: *Ветер ветра ветром гонит* (I. Krylov «Сочинитель в прихожей» / «The writer is in the hallway»/).

However, polyptoton is used quite often in the poetry of the first half of the twentieth century to reveal a method: *Заeday верстойя вёрсту, / Отсылай версту к версте!* (M. Tsvetaeva «Волк» / «Wolf»/); *В самом себе, как змей, таясь, / Вокруг себя, как плющи, вьась – / Я поднимаюсь над собою: // Себя хочу, к себе лечу, / Крылами темными плещу, / Расширенными над водою* (O. Mandelstam «В самом себе, как змей, таясь...» / «In oneself, like a snake, hiding...»/). This technique characterizes Osip Mandelstam's poetic idiostyle in general (see in detail Skorobohatova, 2014).

The usage of the same noun in different cases is an expressive and semantically strong technique. It is actively used by classical and modern poets.

Substantive juxtapositions of one word in different forms are also quite common. If they are localized in one horizontal or vertical poetry line, the technique gains an emphasized expressiveness: *Последний век идет из века в век* (Yu. Kuznetsov «Погребение зерна» / «Burial of grain»/); *Все идут / к Роботу, / клином мир / в Роботе, / все живут / Роботом!* (S. Kirsanov «Poem about the Robot»).

The case meanings in such situations are actualized, in contrast to the situations when word forms are lined up in an enumeration row: *Я, мне, меня, со мной... Неужто с вами тоже?* (A. Kushner «Стрижи-разбойники и ласточки-малютки» / «Swifts-robbers and baby swallows...»/).

In this and similar situations, the blocking of case word forms occurs. The complex of individual forms and their meanings is significant for understanding the text. The unity of different grammatical forms becomes a

semantic unity. For example, the representation of the first person pronoun I in different cases (*Я, мне, меня, со мной*) becomes an iconic sign of the lyrical subject's emphasized attention to his own person in A. Kushner's poem. Several vivid examples of the simultaneous realization of the multiple or even almost complete case paradigm of the noun may be found in B. Okudzhava's poems: *Что мир весь рядом с ней? С ее горячей медью?.. / Судьба, судьбы, судьбе, судьбою, о судьбе...* (B. Okudzhava «Заезжий музыкант» / «Visiting Musician»/).

This expressive technique of paradigmatic representation began to be repeated in song poetry and, due to its recognizability and expressiveness, gained the ability to indicate intertextual interaction (Скоробогатова, 2013). Bulat Okudzhava's case paradigm model is a kind of poetic aphorism in Russian poetry, an aesthetic sign, which represents a poetic style and artistic language in general (Калашникк, 2011).

In Bulat Okudzhava's poem «Несчастье» («Misfortune»), the case paradigm of the pronoun it (*над ним, оно, Его, над Ним, Оно, Ему, Его, Ему, Его, от Него, с Него*) performs a structural and plot-forming function (the text sequence of lowercase and uppercase letters was kept). The author uses the substitutive possibilities of the personal pronoun, its traditional usage as a kind of euphemism, indicating negative or dangerous concepts and objects without names («Others do not call the brownie other than just he» (Даль, 2005). The fullness of the case paradigm and the change from a lowercase letter to an uppercase letter are significant in stanzas that reveal that the name of misfortune is a taboo. The theme of the poem is the struggle of the lyrical subject with the knight Misfortune. The author emphasizes the strength and power of the enemy with the case paradigm representation of the pronoun indicating this enemy. The case dynamics develops the lyrical plot.

The fullness of the temporal representation is conveyed by the verb paradigm. The juxtaposition of the present, past and future forms has become a regular technique in Russian poetic language, for example: *буду грешить – как грешу – как грешила: со страстью* (M. Tsvetaeva «Заповедей не блюла» / «I did not follow the Commandments»/); *другой мечту свою позабудет, влюбившись в то, / что было ничем, и есть ничто, и будет ничто* (M. Rakhlina «Дорога к дому» / «The Road to Home»/).

Poets are well aware of the iconic possibilities of grammatical completeness as an indicator of semantic completeness. For example, Mikhail

Isakovsky exclaims facetiously: *Я шел и ругался во всех надеждах, / Во всех наклоненьях и числах* («Шуба» / «Fur coat»/).

The opposition singular / plural, due to its categorical binarity, is usually perceived not so much as a paradigm, but as a pairwise juxtaposition of different numbers.

At the same time, combinations such as *суета сует, царь царей, праздник из праздников, в конце концов, песнь песней* (both stable and contextual) realize the paradigmatic opposition of one and more than one, acquiring the meaning of the best of the kind, the most characteristic. They are formed with a superlative degree of a noun: *Оно распорядилось с самодурством / неразберихой из неразберих...* (В. Pasternak «Спекторский» / «Spektorsky»/); *Девочки Европы в горбачевских майках – / Чудо из чудес* (Е. Rein «Австро-Венгрия» / «Austria-Hungary»/). *Он был очевидцем, я видел / начало грядущих начал* (Yu. Levitansky «Я видел вселенское зло...» / «I saw the universal evil...»/). This combination is sometimes especially emphasized by poets, for example, with reduplication: *как змеевик самогонного аппарата / или основа основа основ основ* (А. Кабанов «Если бы я любил свое тело...» / «If I loved my body...»/).

This grammatical juxtaposition of word forms represents a stable meaning of being the most characteristic, the most important among similar in the language. Being a grammatical binomial, it marks the text stylistically, and in some cases, it is a grammatical indicator of intertextuality. Ready-made elements are often changed in poetry. In the described examples, the model transformation or the author's combination of elements is observed. In addition, contrasting the singular – plural forms of words which signify abstract concepts, numerical juxtaposition shifts the meaning of the word along the abstract with a specific scale (for example, *неразбериха из неразберих*).

The numerical comparison of substantives is sometimes accompanied by a simultaneous comparison of the nominalizers (the original adjective): *Последний из последних / в последнем окне Европы* (Е. Rein «Зоомагазин» / «Pet shop»/).

Numerical opposition of contextual substantives or juxtaposition of number forms in the pair of substantive and adjective is an expressive technique. In our opinion, it is the result of the grammatical “liberation” of the original adjective in substantive use: the number category ceased to be dependent and acquired certain independence, gets actualized and accents

the poetic meanings of opposition and unity: *Стою перед шеренгами неплотными, / Рассеянными час назад / в бою. / Перед голодными, перед холодными, / Голодный и холодный. / Так! / Стою* (B. Slutsky «Я говорил от имени России...» / «I spoke on behalf of Russia... »/). The opposition of others and me is actualized and neutralized. The lexical repetition gave it the contextual meaning of those, who are like me and me. It is facilitated by the contact juxtaposition of number grammes in horizontal and vertical deployment, and the repetition of the preposition *перед* which generates the meaning “opposite to something”. The numerical paradigmatic opposition is actualized. It realizes the theme of the poem: the poet’s right to speak on behalf of others.

“Poetic Philology”, an artistic comprehension of the language facts, may be directed to many linguistic objects. The grammatical paradigm is one of such objects based on our observation. Comprehension and usage of the morphological potential of paradigms are not unique in avant-garde poetry: *Говорю, говоришь? Говорит: говорят. / Извергают из уст стохастический ряд / грамматических форм...* (B. Kenzheev «Говорю, говоришь? Говорит: говорят» / «I say, you say? Speaks: they say...»/). This paradigmatic representation of one word enhances the mesmerizing effect of a poetic text.

Conclusions

The considered grammatical material made it possible to demonstrate the figurative-conceptual potential of the categorical paradigm in the poetic text. The figurative-conceptual categorization of the world is manifested in poetic text in the form of paradigmatic sets and oppositions. The morphological category in this case fulfils its main task «materialization of semantic tasks» (Загнітко, 1996). The juxtaposition of the category elements serves as a means of conveying the completeness of the grammatical meanings of the category and actualizing the particular meanings of units, for «in semantics, an expression indicates the cognition of grammes. These grammes are represented in morphological categories structure as several forms that exist in terms of linguistic ontology as generalized grammatical classes» (Загнітко, 1996).

The prospect of the research is a comprehensive description of the paradigm possibilities of the lexical and grammatical organization of the poetic text. The fundamental openness of the lexical paradigm series, the finite

number of grammatical categories, and the variability of combinations and creative ideas produce an extremely interesting field for poetic realizations, the study of which is associated with the study of linguistic activity (language in a dynamic aspect).

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