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PARADIGMATIC SYSTEM OF LEXICAL UNITS (BASED ON POETIC TEXT ANALYSIS)

Анотація

Парадигматичні відносини між одиницями поетичного тексту давно були у полі уваги дослідників, як правило, на лексичному рівні. Здебільшого, предметом розгляду були системи синонімів, антонімів, лексико-семантичних груп з погляду функції, виконуваної у тексті. Цілісна парадигматична система лексичних одиниць тексту не була предметом спеціального вивчення.

Мета цієї статті полягає в опису конкретних прикладах парадигматичних систем лексичних одиниць поетичного тексту.

Дослідження виконано в рамках функціональної лінгвістики, що передбачає розгляд змісту тексту як активної мисленнєвої діяльності автора та сприймаючого, що взаємодіють у комунікативному акті АВТОР – ТЕКСТ – ЧИТАЧ, з позицій реципієнта. В обраній антропоцентричній моделі парадигматичний аналіз тексту – це спроба моделювання процесу сприйняття тексту реципієнтом.

На відміну від традиційного опису лексичних парадигм предметом парадигматичного аналізу є слова і більш об'ємні внутрішньотекстові вербальні комплекси, що утворюють системний ряд як визначення одного або близьких понять або формують взаємопов'язані перцептивні «предметні» образи в процесі сприйняття тексту або групи текстів.

В основі дослідження лежить порівняльний аналіз віршів Сергія Єсеніна «Отговорила роща золотая» та «Береза».

Наведений аналіз двох віршів свідчить про те, що посилення концептуального початку тягне за собою збільшення залежності одне від одного приватних парадигм у складі гіперпарадигми тексту. Якщо дотримуватися суворії аналогії з синтаксисом, можна стверджувати, що парадигматична організація проєктивних текстів ближче до паратаксису, концептуальних – до гіпотаксису.

Проведене дослідження парадигматичної організації творів С. Єсеніна доводить доцільність парадигматичного аналізу лексичних одиниць художнього тексту, що відкриває можливості більш повної його інтерпретації.

Ключові слова: парадигма, функціональна лінгвістика, поетичний текст, лексичні одиниці, парадигматичний аналіз.

Abstract

Paradigmatic relations between units of poetic text have been a matter of researcher interest for a long time. But scientists usually focus their attention on the semantics level. Commonly, systems of synonyms, antonyms, and lexical and semantic groups are being analysed in terms of the function they have in the text. The holistic paradigmatic system of text lexical units was never the subject of special study.

This article purpose is a description of specific paradigmatic systems, that are formed by lexical units functioning in a poetic text.

The research is conducted within the framework of functional linguistics, which involves considering the content of the text to be an active mental activity of the author and the perceiver, interacting in the communicative act AUTHOR - TEXT - READER, from the standpoint of the recipient. In the chosen anthropocentric model, paradigmatic text analysis is an attempt to model the process of text perception by the recipient.

In contrast to the traditional description of lexical paradigms, the subject of paradigmatic analysis are words and more voluminous intertextual verbal complexes that form a system series as a definition of one or similar concepts or form interconnected perceptual “subject” images in the process of a text or group of texts perception.

The study is based on a comparative analysis of Sergei Yesenin's poems “The grove of golden trees has fallen silent” and “Birch”.

The presented analysis of the poems shows that the strengthening of the conceptuality entails an increase in the dependence of private paradigms in the hyper paradigm of the text. If we follow a strict analogy with syntax, we can say that the paradigmatic organization of projective texts is closer to parataxis, and conceptual is closer to hypostasis.

The study of the paradigmatic organization of the works of Sergei Yesenin proves the expediency of lexical units paradigmatic analysis of the literary text, which opens up the possibility for a more complete interpretation.

Key words: paradigm, functional linguistics, poetic text, lexical units, paradigmatic analysis.

Introduction

Researchers have been paying much attention to paradigmatic relations between units of poetic text for a long time. But as a rule, studies were concentrated on the semantical level (Pavlovich, 1995; Murphy, 2008; Ali, Sun, Zhou, Wang, & Zhao, 2019; Börstell, & Lepic, 2020; Ruytenbeek, Verheyen, & Spector, 2017). Basically, 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.

Currently, the analysis of the integral paradigmatic system of text units is caused by the priorities shift of approaches to literary text analysis in modern philological science. Attention to the human

factor in language has led to an increasing interest in the communicative aspects of such studies. Determination of text and person role in communication act AUTHOR - TEXT – READER has become one of the central linguistics problems. The researchers analyse psychological foundations of the productive and perceptual activities during text generating and perceiving intensively. Structural linguistics (essentially, philological) paradigm took the dominant position in the twentieth-century linguistics. And it basically established an analogy relationship between the communication of people and the transmission of information through a communication channel to technical devices. The communicative act was considered to be an exchange of information between communicants. The same was for fiction and poetry texts.

Four features of the emerging new philological paradigm, noted by E.S. Kubryakova (expansionism, anthropocentrism, functionalism, and explanatory) (Kubryakova 1995), fundamentally changed the approach to text (artistic text, in particular) and the directions of its study. The globalization of scientific research, called “expansionism” by E.S. Kubryakova, caused the necessity to harmonize the initial methodological principles of linguistics and literary studies with the methodology of related sciences. Such a harmonization problem is still far from being solved for at least two reasons. First, the restructuring of scientific analysis methodology is essentially a researcher’s outlook change. It cannot be instantaneous, for obvious reasons. Thinking inertia is always very strong. Secondly, the rejection of the structural approach canons does not mean an automatic transition to anthropocentrism positions. It may mean the loss of the methodological basis in general since the integral methodology of the new paradigm has not been sufficiently developed (mainly just general approaches and tasks are set). In terms of explanatorism and expansionism it is difficult, e.g. to substantiate theoretically the usage of the component analysis

method of lexical meanings (one of the most commonly used in lexicological researches).

Significant changes that had occurred in psychological studies (since L.S. Vygotsky's (Vygotskij, 1982), L.S. Rubinstein's (Rubinshtejn, 2006), and A.N. Leontyev's (Leont'ev, 1983) researches), influenced philological researches considerably. The origin and development of activity theory as a principle for psychological processes studies were one of the prerequisites for the transition from the linguistics of substances to the linguistics of relations.

The purpose of this paper is to characterise poetic text paradigmatic systems of lexical units based on specific examples. It is advisable to begin such a description with a presentation of its theoretical foundations.

Research Method and Methodology

The contemporary functional linguistic paradigm, the paradigmatic analysis theory of a poetic text is being developed within, considers the content of the text to be an active mental activity of the author and perceiver (Stepanchenko, 2014). Texts are analysed within the framework of interaction in the communicative act AUTHOR-TEXT-READER from the perceiver standpoint. Two different, but closely related systems of operating verbal and "objective" images are involved in the generation and perception of the text. Operating verbal images (images of words and more voluminous verbal complexes) is based on linguistic laws (grammatical and non-grammatical). Operating "objective" images (images of phenomena and situations of the surrounding world generated by verbal images) is based on communicants' knowledge of the "objective" world laws, i.e. extralinguistic knowledge. For example, to construct a phrase "to go on a tram" (ехать трамваем) or "to travel by tram" (ехать на трамвае), a person must possess the appropriate verbal images and grammatical structures, that are characteristic for the Russian language and determined by operating laws (compare German "fahren mit ..." - literally "go with ..." (ехать

c...), which is impossible in Russian). On the other hand, the choice of words (verbal images) “tram” or “bus” (“go by tram” – “go by bus” (ехать на трамвае – ехать на автобусе) is determined by the operation of the corresponding “objective” images related to the non-linguistic sphere.

In the act of communication, the systems of “objective” images (figurative conceptual systems) and verbal images (linguistic systems) do not function autonomously. Operating verbal images without connection to “objective” images is a meaningless speech, although correct in terms of linguistics (senseless texts). And operating “objective” images has nothing to do with the act of communication without connection with verbal images (or other "linguistic" means in the broad sense (for example, pictorial).

A recipient's consciousness correlates the text with the reality during the process of text understanding. In other words, connections are established between the systems of verbal images (reflections of the word forms in the person's mind) and “objective” images (images of extralinguistic real-life phenomena and situations). The system of verbal images is syntagmatic, linear by nature, meanwhile, the system of “objective” images is paradigmatic. The linearity of verbal images connections is determined by the consistent linearity of the reading process or perceiving a text with ear, i.e. words are perceived one after another at the language level, without gaps and “jumps”. “Objective” images are generated not by the recipient's linguistic competence, but by one's extra-linguistic knowledge, by connections between verbal images, as previously mentioned. In other words, the recipient comprehends the syntagmatic connections between words based on language knowledge and forms the system of “objective” images based on surrounding reality knowledge. Perceiver restructures the text, combining into a paradigm “objective” images generated by words that are not syntagmatically united (for example, the first and last words of the text) during transferring from the perception of the text at the language level to the perception at the figurative-

conceptual level. “Objective” images are combined into paradigms. Connections between “objective” images within a paradigm and between paradigms (as part of a hyperparadigm of a text) determine text understanding (in a broad sense – not only on the figurative-conceptual level but emotional level, either).

The formation of figurative-conceptual paradigms in the recipient’s conciseness and their combination into text hyperparadigm is a complex and multifaceted process of co-creation between author and reader. Its variability and invariance are both objective and subjective.

Common to all recipients object of perception determines the objectivity and, hence the relative invariance of the perception process. The material form of the text may vary in degrees of complexity, which reveals in the higher or lower difficulty of the text hyperparadigm formation (a system of the text paradigms), i.e. the formation of content in the act of reception. Subjectivity and, hence a higher degree of content formation variability, depends on the differences between a personal, aesthetic, etc. experience of the recipient.

In contrast to the traditional description of lexical paradigms, the subject of paradigmatic analysis uses words and more voluminous intra-text verbal complexes which form a system row as definitions of one or similar concepts; or form perceptual “objective” images (which are a reflection of the surrounding world) during perceiving a text or a group of texts. The system of textual paradigms, or hyperparadigm, is considered to be text content. And the process of forming a hyperparadigm in the reader's consciousness is regarded to be a text interpretation. text correlation to reality. As Yuri Karaulov noticed, “the text correlates to reality in paradigmatics” (Karaulov, 1981: 203).

In terms of the chosen anthropocentric (functional) model, the text paradigmatic analysis is, in essence, an attempt to model the process of the text perception by the recipient.

Discussion and Results

The above-mentioned thesis may be illustrated with an example of paradigms system formation (hyperparadigms formation) of Sergei Yesenin's two poems. The poem "Birch" (Береза) is a projective text, in which the connection between the text and reality is formed at the level of a specific image.

Several particular paradigms interact in the hyperparadigm of the poem "Birch". Nature and man form one world here, since birch and dawn are personified, man and nature are equally endowed with the ability to feel.

Color Paradigm: white; snow; like silver, white; snow border; burn; in golden fire; dawn; new silver (*белая; снег; словно серебро, белой; снежная кайма; горят; в золотом огне; заря; новое серебро*).

Sound Paradigm: sleepy silence (*сонная тишина*).

Tactile Paradigm: fluffy; hands; fringed (*пушистый; кисти; бахромой*).

"Muffledness" of signs and actions paradigm: covered up; lazy; sleepy (*принакрылась; лениво; сонная*).

The paradigm of the state and its changes: covered up; blossomed; burn; sprinkles (new silver) (*принакрылась; распустилась; горят; обсыпает (новым серебром)*).

The paradigm of space-time coordinates: under my window; dawn, going around (*под моим окном; заря, обходя кругом*).

The relationship between particular paradigms that determines the features of their combination into a whole text hyperparadigm is called a paradigms configuration. The paradigms configuration of the analysing text may be conditionally called complementary. Separate paradigms complement each other, forming not only the visual image of a birch but also images of sound and tactile modality in the reader's consciousness. The content of the text is the formation of a single birch image (with its changeable multifaceted muteness) and the corresponding mood associated with it. The separated paradigms do not depend on one another on the figurative-

conceptual level. The internal connection between paradigms is considered to be analogous to the enumeration type of compound relationships in syntax. Having the obvious internal connection between individual paradigms, the hyperparadigm is built according to the scheme "1 and 2 and 3 and 4", forming an open structure. It can be assumed that this type of relationship is, apparently, typical for the majority of projective texts.

Sergei Yesenin's poem "The grove of golden trees has fallen silent" is a text of a conceptual type. The connection between the text and reality is established on the level of understanding, comprehension, and abstract connections between specific images. The connection between paradigms here is different, paradigms are dependent, they are in a relationship of subordination, dependence on each other. The text is characterised by the conditional configuration of the paradigms.

The global antithesis, that the poem is built on, is the antithesis of Past and Present, Youth and Wilting. The lyrical subject is analysing these oppositions, trying to comprehend and find his place in the passing time. The poem represents a wide range of estimations: from despair to hope.

The poem lexicon may be divided into several paradigms on the figurative-conceptual level:

Nature Paradigm: golden grove, birch language, flying cranes, hemp, wide month, blue pond, naked plain, lilacs, red rowan, garden, wind, tree is dropping leaves (*роща золотая, березовый язык, пролетающие журавли, конопляник, широкий месяц, голубой пруд, голая равнина, сиреневая цветь, рябина красная, сад, ветер, дерево роняет листья*);

The World of Youth Paradigm: happy youth; the past; wasted years; the flower of souls (*юность веселая, прошедшее, растраченные напрасно года, цветь душ*);

The World of the Present Paradigm: stand alone, full of thoughts, dropping the words, wanderer (*стою один, полон дум, роняю слова, странник*);

Emotions and Evaluation, Relating to Both Worlds Paradigm: discuss, sadness, I do not regret about anyone, no sorrow, cannot warm, unnecessary, quiet, sad words, joyful language, joyful youth (*отговорим, печально, не жалею ни о ком, не жаль, не может согреть, ненужный, тихо, грустные слова, веселый язык, веселая юность*).

The interaction of two worlds, the world of nature and the world of man, is one of the means of Yesenin's poetry antinomies analysis (antinomies are considered to be insoluble contradictions): nature is personified, man is endowed with nature phenomena qualities.

The first stanza begins with an extended metaphor:

The grove of golden trees has fallen silent,
Shorn of its gay leaves, in mute silhouette.

*(Отговорила роща золотая
Березовым, веселым языком.)*

The colorative epithet “gold” (золотая) sets the emotional and evaluative tone of the entire poem. This tonality is enhanced by the inversion and the postposition of the adjective. Gold is the colour of death and immortality, solemnity and greatness.

The opening lines are perceived primarily as a landscape sketch. The language of birches is the language of bright greenery, the language of summer. This language is assessed by the lyrical subject as “joyful” (веселый). The gaiety was replaced by sadness (“And so the cranes in sad file past it flying// Have no cause anymore to feel regret” (И журавли, печально пролетая, // Уж не жалеют больше ни о ком), autumn came. The choice has been made, and although departure is sad, as sad as any parting, one cannot regret the natural course of events. Further, this motif will be strengthened by the lexical repetition. “Not sorry” in the III and IV stanzas (I find nothing I would relive today... I don't regret the years that I have wasted... I don't regret the lilac time of life... (Но ничего в прошедшем мне не жаль... Не жаль мне лет... Не жаль души...)).

The first stanza prepares the transferring of the poetic narrative into the human one: The grove of golden trees has fallen silent, cranes ...have no cause any more to feel regret. disabled and sad (Роща отговорила (веселым) языком, журавли не жалеют ни о ком. отговорила и печально). The paradigm develops the evaluative tonality of stanza I. On this emotional background, the motif “no regrets” sounds dissonant, forming an antinomy. This motif is developed by the next stanza, which brings the reader into the human world. Hence, the Nature paradigm and the Lyrical Subject paradigm are interrelated.

These two paradigms in the first four stanzas, closely connected, at the same time do not lose their relative independence. The lyrical subject thoughts and the description of nature successively replace each other in the poem. The point of these paradigms intersection is primarily the connection with the emotional state paradigm.

Gradually, these paradigms are getting closer and closer. Their first contact is in the first stanza of the metaphor: “I don’t regret the lilac time of life” (“Не жаль души сиреневую цветъ”).

And the direct connection is in comparison to stanza V: “As leaves fall softly from a tree in autumn so I let fall these mournful words of mine (“Как дерево роняет тихо листья, так я роняю грустные слова”).

After the point of these paradigms intersection has been set, they merge and lose their autonomy in the V1 stanza:

And if time with its breezy broom should pile them
Into a heap to burn without regret...
Just say this ... that the golden grove fell silent,
Shorn of its leaves, in pensive silhouette.
(И если время, ветром разметая,
Сгребает их все в один ненужный ком...
Скажите так... Что роща золотая
Отговорила милым языком)

The emotional intensity of the verse reaches its maximum. Punctuation marks (three dots) play a significant role in it. The emotional intensity is also felt by the reader due to the violation of the smoothness, and the syntactic structure evenness of the last sentence; inserting the spoken element “so” (“так”) with a pause after it. The lyrical subject seems to hesitate and is not sure what answer to give. And the best answer seems to him to return the reader to the beginning of the poem, to a new round of its content comprehension. Hence the text will already be perceived “from end to beginning” and each of its images will be “saturated” with the figurative-conceptual structure of the entire poem, enriched by it.

The whole poem is the answer to the question in the last stanza: the lyrical subject of the poem fading into oblivion is a natural process, similar to what happens in nature and life in general. All renewals are natural. The lyrical subject is trying to convince himself of it by answering a question in a dialogue with his opponent, his alter ego.

But at the same time, the transformation of the lyrical subject's poems into “a piece of trash” threatened the poet's death. The lyrical subject will no longer exist when time erases his work from people's memory. Therefore, explanations must be given not to oneself, but to those who stay after him. Hence the lyrical subject's monologue is “double appealed”: to himself and his descendants.

The answer to the question “Who should be felt sorry for?” (“Кого жалеть?”) is ambiguous. On the one hand, the human world is a particle of the eternally moving world. Cranes, groves, people, and everyone turn out to be wanderers in the world. Everything happening in the world is natural, therefore, human fading is also natural. The motif of the path, found in many of Yesenin's poems, emphasizes the transitory nature of everything existing:

Passes, comes in, then travels on.
(Пройдет, зайдет и вновь оставит дом.)

Returning to roots, although it is a blessing for the poet, is only an episode on a long PATH, allowing only to make a stop, to think, to try to comprehend the very movement course, to understand that a person has found only a temporary shelter in the world.

On the other hand, such a path is a path in solitude: standing alone (e.g. the poem “Soviet Russia”: And I will go alone // To unknown limits ... (А я пойду один // К неведомым пределам).

The lyrical subject’s reflection is a stop before leaving. The wind that carries away the cranes will be interpreted as the wind of time in two stanzas (VI stanza). The merger of two paradigms, the natural world, and the human world, provides a key to the subtext, to the implicit content of the poem.

Yesenin's descriptions of nature are two-dimensional. The foreground is a precise sketch of the landscape:

And so the cranes in sad file past it flying
Have no cause anymore to feel regret
(И журавли, печально пролетая,
Уж не жалеют больше ни о ком...)

There is no coincidence that the field of hemp (konoplianik) is mentioned. A hemp garden or field is a place where unharvested plants are. It is a symbol of longing, loneliness, and uselessness. These details of the landscape form the implicit content of the poem, connecting the paradigms of nature and man.

“A full moon gazing at the blue pond” is recalling the departed together with the field of hemp. It is an empty house, a homeland (blue, as a rule, is the colour of Russia in Yesenin's poems). In stanza II, the spatial coordinates of the home are given horizontally and vertically: “blue pond” and “full month above it”. This is a stable, symmetrical world. Contrasting colour: blue, and gold, beautiful and bright, emphasizes the given spatial characteristics, and creates a lasting, unshakable, eternal feeling. And the dynamics are next to it (the images of a wanderer, a road, a moment, time).

Another point of paradigms nature and man intersection turns out to be the epithet “joyful”: the joyful language of spring and summer, with which the “The grove of golden trees has fallen silent”. The same epithet characterizes YOUTH in the reflections of the lyrical subject

Hence the opposition between the Past and Present develops from stanza to stanza in the poem. Space (“path”) and time fall into these two parts in the artistic world of the lyrical subject. In stanza IV, this opposition is associated with the images of “lilac” and “rowan”. Lilac is a spring flower, hence THE LILAC TIME OF LIFE is a symbol of youth, looking to the future. Red rowan is a combination that causes directly opposite associations. Rowen ripening is associated with autumn, wilting, melancholy. The red colour creates an anxious mood, and reminds us of suffering. This image is supported by line IV of stanza IV:

But none shall derive warmth from its brightness
(Но никого не может он согреть.)

The general antithesis which forms the poem consists of more particular antitheses. The analyzed image of a red rowan burning fire is also characterized by an internal contradiction: “burning bonfire doesn't heat”. The contact between the natural world and the human world, outlined in the previous lines, allows the reader to restore the corresponding parallel from another world. There are the same impulses in the lyrical subject's soul, but they are fruitless. The poet was left alone, alone with his poetry, and this is his tragedy.

The fifth stanza is more optimistic. The fact that a rowan fire cannot heat anyone has a positive side: rowan brushes will survive. Since the contact between the two worlds has already occurred, this optimistic conclusion can also be attributed to the lyrical subject's world. There will be hope for its revival. However, a hint of the revival possibility does not mean that this revival is obligatory, especially since the last line sounds rather pessimistic. The lyrical subject remained in a state of internal dissonance. The crisis has not

passed; it has become more subdued due to its meaningfulness. Mature Yesenin's poetry is poetry "with a riddle". The accents are not clearly placed in the poems of the last period. The text leaves a lot of room for the discrepancy, understanding the variety of its many aspects.

The world of the past in the poem also turns out to be not solid. On the one hand, "youth is joyful", "the lilac time of life", on the other hand, "years are wasted", and in the very statement "I find nothing I would relive today" contains a hint that the lyrical subject really has something to regret.

Paradigmatic analysis of the poem lexical structure allows us to conclude that there is no unambiguous placement of evaluative accents. The development of poetic antinomies in the lyrical subject's artistic world does not lead to their resolution. The duality of the artistic world does not disappear at the end of the poem, which opens up for the reader the opportunity to predict the likely outcome oneself, to develop one or another side of the opposition.

Thus, the poem is an analysis of the antinomy Youth and Wilting. The interconnection of the corresponding paradigms is carried out mainly due to the connection with the Lyrical Subject paradigm. Time layers, the world of nature, and man are connected mainly due to the correlation with the third paradigm (an ambiguously evaluative paradigm of one or another side of antinomies). This directly expressed evaluativeness gives the poem a conceptual character and determines the rest paradigms connection by dependence on the evaluative paradigm.

Conclusions

The paradigmatic organization analysis of S. Yesenin's works allows confirming partially the hypothesis, that the dependence degree of the text paradigms and the degree of its projectivity/conceptuality turn out to be interrelated parameters. Hence the interdependence degree of particular paradigms in the hyperparadigm composition and the expression degree of the text conceptual character are correlating features. The presented analysis

of the two poems indicates that the strengthening of conceptualism entails a greater degree of particular paradigms dependence on each other as parts of the text hyperparadigm. If we follow a loose analogy with syntax, it can be stated that the paradigmatic organization of projective texts is closer to parataxis, and conceptual texts paradigmatic organization is closer to hypotaxis.

A comprehensive description of the paradigm possibilities of the lexical organization of the poetic text is considered to be perspective. The fundamental openness of the lexical paradigm series, the finite number of grammatical categories, and the variability of combinations and creative ideas create an extremely interesting circle of poetic realizations, the study of which is associated with the study of linguistic activity (language in a dynamic aspect).

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