

ABOUT LINGUISTIC ANALYSIS OF THE LITERARY TEXT ON THE BASIS OF SEMANTIC LEXICAL PARADIGMS (on the material of the poem by M. Tsvetaeva "I'm neither an impostor nor a guest!", 1918)

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Against the background of historical cataclysms and dramatic twists of fate, the topic of the inner world and of the true way of the soul becomes particularly important in the creativity of M.I. Tsvetaeva. The article examines features of semantic and stylistic realization of this topic in the poem written in April 1918, "I'm neither an impostor nor a guest!"

The interpretation of the poem is based on the method of reconstruction of the associative semantic field of a text developed in the communicative stylistics of the text. The analysis includes semantic lexical paradigms: associative pairs of words as well as fragments of associative chains of words and superlexical elements in the lexical system of the text. These paradigms already exist in the language consciousness of the reader or appear in the text, due to the contextual semantic connection. The analysis of the poem by M. Tsvetaeva revealed, firstly, semantic lexical paradigms based on the seme recurrence – isotopic chains actualized due to the repetition; secondly, semantic lexical paradigms based on the semantic contrast, on the connection-discrepancy.

The poem "I'm neither an impostor nor a guest!", as well as the whole creativity of M. Tsvetaeva, demonstrates the poetics of contrasts clearly. Several pairs of antonyms are important in the semantic organization of the poem "I'm neither an impostor nor a guest!" Each component of these pairs, in its turn, is a part of an isotopic chain actualizing the integral meaning of the lexical paradigm, "stretching" it in the text and intensifying the emotional and aesthetic influence on the reader.

The analysis of semantic lexical paradigms shows that in the poem "I'm neither an impostor nor a guest!" written in the "gunpowder year", 1918, M. Tsvetaeva reveals the "winged" nature of her lyrical heroine, the heroine's desire to find her own home, native space. This home is not in the material world. The home of M. Tsvetaeva's lyrical heroine is the space of spirit, divine height, and freedom. She feels equal to God and knowing her destiny: to overcome the heavy and perishable earthly horizontal, to fly to the habitation of soul and high love.

Detection of semantic lexical paradigms begins at the stage of the perception of the text when the "semantic echo" (B.A. Larin) between words and superlexical elements appears. This "echo" has a linguistic and extralinguistic foundation. At the stage of the comprehension of the text, the composition of each semantic lexical paradigm and character of the semantic connection between components become more precise: the reader sees semantic connections while sinking into the text and, at the same time, the actualization of semantic connections between words stimulates this sinking. At the stage of interpretation, the addressee is ready to explain the specificity of the associative and verbal network of semantic lexical paradigms in the text, the role of associative chains of words and superlexical elements creating directions of the forming of meaning and their interaction in the text. Components of semantic lexical paradigms turn from "linguistic words" into poetic words full of textual connotations.

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