

# ТЕКСТОЗНАВСТВО. ДИСКУРСОЛОГІЯ

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М. Р. Myroshnychenko

## TYPES OF PARADIGMS IN THE PARADIGMATIC ANALYSIS OF TEXT

*The article analyzes different types of paradigms that are highlighted at different stages of text comprehension and create the basis for analyzing the content of the text and creating a typology of different writers' styles in the process of paradigmatic analysis. Paradigmatic analysis which is discussed in the article is considered as an analogue of the reader's perception of the text. Non-linguistic cognitive units (images and concepts) which a reader creates during the text perception, connect with each other as different definitions of the same or close concepts in one row, which is called a paradigm. The article deals with the features of different types of paradigms to create and expand the survey instrument in the process of paradigmatic analysis.*

**Key words:** paradigm, paradigm analysis, images and concepts, text.

**Мирошниченко М. П. Типи парадигм у парадигматичному аналізі тексту.** Статтю присвячено дослідженню типів парадигм, що виділяються на різних етапах розуміння тексту й створюють основу для аналізу його змісту та формування типології ідіостилів у процесі парадигматичного аналізу. Парадигматичний аналіз розглядаємо як аналог сприйняття тексту читачем.

У процесі сприйняття тексту читач переходить від слів як одиниць мови до немовних когнітивних одиниць – образів, понять та емоцій. Немовні когнітивні одиниці в процесі сприйняття пов'язуються одна з одною як різні визначення одного або близьких понять в один ряд – парадигму. Зміст тексту за своєю суттю варіативний та визначається як особливостями реципієнта, так і особливостями організації форми тексту. Такий підхід до його змісту вимагає розробки адекватних методів його аналізу.

У статті розглянуто особливості різних типів парадигм для створення і розширення інструментарію дослідника в процесі аналізу тексту. Під час вивчення дослідницької літератури, у якій застосовується метод парадигматичного аналізу у функційному аспекті, було виділено такі типи парадигм, як номінативні та домінантні, внутрішньотекстові та міжтекстові (міжтекстові парадигми також можуть бути міжідеостильовими), експліцитні та імпліцитні. Серед імпліцитних парадигм виділяємо інтертекстуальні (або внутрішньотекстові), міжтекстові (на матеріалі

творчості письменника) та екстратекстові (виокремлюємо за допомогою інформації поза межами творчості автора).

Доходимо висновку, що виділення домінантних і номінативних парадигм дає змогу створити аналог композиції сприйняття тексту читачем. Розширення текстового простору та вихід за межі досліджуваного тексту уможливорює деталізування досліджуваних явищ: виділення екстратекстових, інтертекстових і міжтекстових імпліцитних парадигм може бути необхідною умовою для виявлення прихованого змісту тексту. Оцінка парадигм як імпліцитних або експліцитних доповнює дослідження специфіки ідіостилію письменника.

**Ключові слова:** функційна лінгвістика, парадигматичний аналіз, парадигма, домінантність, міжтекстовий аналіз, експліцитність, емпліцитність.

## Introduction

The paradigmatic analysis of the lexicon in terms of linguistic analysis of the text is a common phenomenon. It is traditional to study, for example, the functions of synonyms, antonyms, lexical-semantic groups, etc. In different linguistic approaches the goals, tasks and results of paradigmatic analysis are interpreted differently in accordance with the underlying methodology.

In this article, the paradigmatic analysis of the text is based on the ideas of functional linguistics originally introduced by W. Humboldt and A. A. Potebnaya (Степанченко, 2014). Functionalism as a special direction was developed in the works of N. A. Rubakin (Рубакин, 1977) and later in psycholinguistic studies (Залевская, 2005, and others). The content of the text from the functional point of view is considered in connection with human activity, i.e. from the point of view of its perception by the recipient, during which the analyzed content is formed. The content of a text is inherently variable and is determined both by the perceiver's specific characteristics and by the peculiarities of the text form organization (Степанченко, 2014: 75). «There cannot be an absolutely accurate, the only correct reading of a work of fiction. We bring in, “read into”, “feel into”, and it is something of our own that is prompted by our personal life and emotional experience» (Каганович, 2006: 9). This approach to the definition of textual content requires the development of adequate methods of its analysis. Paradigmatic analysis is based on the analogy with the process of perception. While reading, the reader moves from words as units

of language to non-linguistic cognitive units – images, concepts and emotions (Степанченко, 2014: 123). In the course of perception, non-linguistic cognitive units are connected with each other as different definitions of the same or close concepts into one row, which is called a paradigm. Paradigms interact with each other forming paradigms of paradigms, i.e. paradigms of a higher level of generalization. The paradigm of the highest level can be conventionally called a text hyperparadigm. Such a paradigm reflects the “composition” of the reader’s understanding of the textual content. Not only lexical units and their combinations, but also punctuation units and some grammatical elements are able to arouse images in the mind.

Part of the typology problem has been developed in a number of studies (Степанченко, 2014; Оробинская, 2016; Просяник, 2005 and others). However, for example the problem of dominant and nominal paradigms has not been sufficiently explored. Also, the features of different types of paradigms are not fully described. In this connection, the matter of developing a typology of underlying the allocation of paradigms and describing the properties of the selected types of paradigms obtains great importance.

The purpose of the article is to analyze different types of paradigms, which are the basis for analyzing the content of the text and creating a typology of different writers’ styles in the process of paradigmatic analysis. To do this, it is necessary to consider the works that address this issue, identify different types of paradigms and consider their features.

### **Research Methods**

In the article is used the method of reviewing the existing literature on paradigmatic analysis to identify the types of paradigms distinguished by different researchers for analysis of literary texts and to systemize them in a general list of existing types. The method of observation is also used to explain the characteristics and role of different types of paradigms in the process of paradigmatic analysis.

### **The Main Material**

Paradigms that form the content of the work in the recipient’s perception are heterogeneous in terms of the degree of generality, importance in the work, the completeness of their composition in the text, etc. In terms of the degree to which specific images are generalized and the degree of importance for understanding the content of the text as a whole, paradigms can be dominant and nominal (Степанченко, Мирошниченко, Нестеренко,

Пехарева, & Просяник, 2014). According to the framework of the text space under study, paradigms can be intra-textual and inter-textual, i.e. stand out within one text or on the material of several texts (Просяник, 2005). Paradigms can be explicit or implicit, i.e. expressed by certain words from the text or implied without having their own text “expression” (Оробинская, 2016). Consider the types of paradigms in more detail.

The allocation of nominal and dominant paradigms is distinguished by the level of generalization. Conditionally, the primary stage is characterized by the formation of separate, nominal paradigms. For example, at the first stage of comprehension the reader may form such paradigms as LYRICAL SUBJECT, SEASON OF NATURE, COLORS OF NATURE, PERSONIFICATION OF NATURE, etc. The next stage is the process of identifying the most significant paradigms for understanding the text, for this purpose some paradigms are combined into more generalized paradigms. For example, the LYRICAL SUBJECT and DESCRIPTION OF NATURE, where the paradigm LYRICAL SUBJECT just changes the status and becomes dominant, and such paradigms as SEASON OF NATURE, COLORS OF NATURE, PERSONIFICATION OF NATURE are combined into the general paradigm DESCRIPTION OF NATURE. Thus, in the process of understanding the text the reader starts with the formation of nominal paradigms, then these paradigms are generalized to identify the main paradigmatic combinations. They may become both individual nominal paradigms (for example, LYRICAL SUBJECT), and paradigms of paradigms (for example, DESCRIPTION OF NATURE). Such basic paradigmatic units for understanding the text are called dominant paradigms. The interaction of dominant paradigms forms the overall hyperparadigm of the text and creates the final “picture”, the composition of the reader’s understanding of the text. Let us analyze the content of S. Yesenin’s poem «Береза» («The Birch») in terms of this approach: *Под моим окном / Принакрылась снегом, / Точно серебром / На пушистых ветках / Снежную каймой / Распустились кисти / Белой бахромой. / И стоит берёза / В сонной тишине, / И горят снежинки / В золотом огне. / А заря, лениво / Обходя кругом, / Обсыпает ветки / Новым серебром.*

The first line of the poem introduces the presence of the lyrical subject and his function: he observes what is happening from the window (paradigm LYRICAL SUBJECT: *под моим окном...*). The following lines form such nominal paradigms as SEASON OF NATURE (*снег, снежная*

кайма, белая бахрома), COLORS OF NATURE (*серебро, золотой огонь, заря*), TEXTURE CHARACTERISTICS (*пушистые ветки, бахрома*), ATMOSPHERE (*тишина, заря лениво обходит кругом и обсыпает ветки*), PERSONIFICATION OF NATURE (*заря ходит и обсыпает ветки снегом*). In the next stage of the text comprehension, the reader identifies the main paradigms of the text (dominant). For example, LYRICAL SUBJECT and WINTER TALE (these paradigms combine all the nominal paradigms describing the winter landscape as a fairy tale). They create a hyperparadigm of the text. The hyperparadigm of this text is the subject's poetic view of the quiet winter state of nature, which is described as a fairy tale action: not just snow, but silver that is colored with gold; objects of nature are personified and interact with each other; the atmosphere of sleepiness, laziness and silence. The fairy-tale nature of this description is also indicated by the ring structure of the description with the element of development: *Принакрылась снегом, Точно серебром – Обсыпает ветки Новым серебром*.

The system of hyperparadigm with its set of dominant and nominal paradigms and the relations between them can change depending on what accents the reader puts in understanding the text, what kind of generalizations is used at each of the stages of the text understanding. The difference is especially noticeable when expanding the textual space and analyzing inter-textual paradigms (in the simultaneous study of a whole series of verses), as well as in the presence of extra-textual implicit paradigms in the text.

As mentioned above, the paradigms distinguished within a series of poems by the same author are called inter-textual paradigms. Paradigms that are distinguished when comparing different writers' styles are a kind of inter-textual paradigms and are called inter-writer's style paradigms. During studying a series of poems, individual texts are considered as components of one hyperparadigm, and the reader can follow the same logic of identifying the dominant and nominal paradigms. However, it is done not to understand an individual text. The purpose is to understand the specifics of the author's entire style or its certain aspect (i.g. comparing different periods of the author's work or different writers' styles).

The nature of the corpus of poems under study (e.g., the presence of a common theme in the collection), as well as the degree of generalization in the study, determine whether one or more dominant paradigms in the hyperparadigm of the studied series of works will be distinguished. One

of the peculiarities of the study of inter-textual paradigms is the possibility to make generalizations on the basis of insignificant (but frequent) motifs of individual poems. Thus, nominal paradigms with a difficult to define function within a single poem or with a low degree of significance within a series of poems can be reinterpreted, become more important, and form the general motif of a series of poems, becoming elements of the dominant inter-textual paradigms.

For example, in the early lyrics of S. Klychkov in many texts with varying degrees of significance for understanding the content there are such motifs as: the closeness of man to nature, contoured described characters, mythological characters, fairytale nature with a bright color paradigm, the predominance of circular motion (lexemes indicating multidirectional or circular motion prevail) (Дидоренко, 2011). In addition, the high frequency of the use of the lexeme *туман* (*fog*) in the early lyrics with a poorly defined function draws attention. As a result, during the study of all the poems in the early lyrics, an inter-textual dominant paradigm MYTH (FAIRY TALE) stands out. This paradigm was formed from a set of nominal paradigms of individual poems, which are united by the common theme of mythological and fairy tale-like existence. This dominant inter-textual paradigm was also highlighted by contrasting it with later lyrics, where mythological and fairy-tale themes are absent completely or are not crosscutting. Increasing the volume of analyzed material makes it possible to rethink poorly represented concepts and make new generalizations. For example, within a single poem the paradigm FOG might not stand out at all, its functionality is poorly defined. The paradigm FOG becomes significant enough within the framework of the study of all of the poet's early lyrics, where it is part of the dominant paradigm MYTH (FAIRY TALE) and indicates the unreality and mysticism of space. The WATER paradigm becomes more distinguishing during the comparative analysis of Klychkov's and other "new peasant" poets' idiostyles (S. Yesenin and N. Klyuev). FOG paradigm and other Klychkov's main paradigms (SECRECY, DETACHMENT FROM THE WORLD OF PEOPLE, etc.) form a new correlated concept. It is the paradigm of WATER, which characterizes Klychkov's artistic world as watery, hidden away from the eyes, foggy (FIRE paradigm functions in Klyuev's lyrics, MATERIAL THINGS paradigm is present in Yesenin's idiostyle).

Thus, as the text space volume is changing, the perception is changing as well (the search for correlated concepts when comparing writers' styles) there was a redefinition of the concept of FOG. Thus, the paradigm FOG is not even distinguished in the framework of one text because its function is poorly defined. However, the concept of *fog* becomes an important addition to the concept of *mythologicality* in terms of the poet's early lyrics. In comparison with other poets' idiostyles FOG becomes a part of the water paradigm, which characterizes the whole artistic world of S. Klychkov as hidden, secret at a rather high level of concept generalization.

Another feature of inter-textual paradigms is that their analysis allows us to study the dynamics of individual motifs. By studying the composition of one paradigm over the course of a whole period, or by comparing the components of one paradigm from different periods, one can draw conclusions about the specificity of the development of a particular theme. For example, studying one of the dominant intertextual paradigms in S. Klychkov's poetry SORROW, we found that in the early work it includes frequent lexemes *печаль* and *зрυσть*, and in later lyrics, there are lexemes describing more intense emotional states: *горе, злость, уныние*, etc.

Thus, change of the text volume under study allows to distinguish new inter-textual paradigms and characteristics of the artistic world. There is a mutual process of generalization at a new level and detailing of some semantic elements. Additional meanings of elements of individual texts are formed. This actualization of additional meanings occurs due to the expansion of the studied space.

The artistry of any work implies the presence of some amount of subtext, i.e., elements that are expressed by innuendo or are only implied. Nevertheless, the paradigmatic structure of texts has varying degrees of need to know the subtext of the work in order to understand the content of the text. In some texts all the basic paradigms are expressed in the text, in others some basic paradigms or some of their elements are not verbally expressed. Paradigms that have all their elements represented in the text are called explicit. Paradigms that elements are only implied or partially present in the text, are called implicit and partially implicit paradigms. The presence in a writer's texts of hidden meanings, i.e. partially or fully implicit paradigms, can serve as a characteristic of the poet's individual style, determining the aesthetic and substantive features of the work. However, a sufficient

understanding of a work is sometimes impossible without studying the context of the writer's entire work, the context of the historical period of his work, the psychological portrait of the writer, without regard to the features of the form of the text under study, without everything that guides the reader's associative thinking and helps to consider the subtext of the work at a sufficient level.

Thus, in the work of Y. Letov 'KGB' there is also a completely implicit paradigm MISTRUST. It was formed on the basis of the background knowledge (the period when the work was written, the author's negative attitude to the communist regime), the peculiarities of the form of the text where sarcasm is indirect (non-standard combination of words (*щедро охраняем, достойно ест*) and allusions (*земля стелилась пухом под тобой – доброе поминание умершего, Наша служба и опасна, и трудна*) (Оробинская, 2016). The fully implicit paradigm MISTRUST is the most significant paradigm of the text, i.e. it forms the idea of the work, because the elements expressed implicitly are always more emotionally charged.

Thus, by singling out the implicit paradigms and establishing their connections with other paradigms in the course of text perception the hidden meaning of the text is revealed. Besides, by determining the degree of explicitness / implicitness of the paradigms one can make a conclusion about the specificity of the writer's style: Y. Letov's texts are characterized by a high degree of implicitness, understatement.

M. V. Orobinskaya distinguishes three types of implicit paradigms: intra-textual, inter-textual and extra-textual paradigms (Оробинская, 2016). Intra-textual paradigms are a type of partially implicit paradigms, the elements of which arose due to the association between different elements of the explicit content of the text. For example, at the beginning of S. Yesenin's poem «*Снова пьют здесь, дерутся и плачут*» («They drink here again, fight and cry») there are elements such as *опять, снова* that indicate some immutability of things. The poem then presents a contrast between the paradigms of PAST and PRESENT, which ends with a comparison that hints at the absence of change: *Ты, Расся моя... Рас... сея... Азиатская сторона*. Separately, these elements may not be sufficient to form the UNCHANGING paradigm, but the complex of hints at the beginning and end of the poem (in strong positions) confidently form a partially implicit UNCHANGING paradigm. This paradigm is not created with the text



elements, but it appeared due to the associative connection of hints at the beginning and the end of the poem.

Inter-textual implicit paradigms are formed not because of the complex of hints presented in the text, but because of the context of the writer's entire work. For example, in the paradigmatic structure of B. Okudzhava's poem «Король» («The King»), the meaning of the king's actions in the campaign for gingerbread can be understood by readers unfamiliar with the works of Okudzhava, for example, as a hymn to optimism. At first glance, the text gives grounds for such an understanding. However, considering the poem in the context of Okudzhava's work, the paradigmatic structure of the poem inevitably includes a story about people who think dangerously, who understand the pointlessness of the campaign for ordinary people.

Extra-textual implicit paradigms are paradigms that are motivated not by a set of hints presented in the text, not with the content of the writer's entire work, but with associations that go beyond the text and the author's work. Most often such paradigms characterize texts as an allegory or texts built on the principle of external description (for example, nature), i.e. for texts that assume a high variability of understanding. For example, in Af. Fet's poem 'Butterfly' we can distinguish such paradigms as LIGHTNESS, EXISTENCE BEYOND TIME AND SPACE, FLEETING, UNCONSCIOUS LIGHTNESS OF BEING. All these paradigms generate a sense of the immediacy of life, an impressionistic imprint of moments of existence, specificity and uniqueness of the moment. However, the text itself and the context of Fet's work are not sufficient for this poem interpretation. For this reason different readers define the idea of the poem differently: a hymn to spring, a hymn to the naturalness of being, an allegorical image of a butterfly as a secular lioness or a girl who cannot endure another disappointment in life and therefore tries to distract herself at social events and balls (Оробинская, 2016). Extra-textual implicit paradigms are paradigms that are motivated not by a set of hints presented in the text, not by the content of the writer's entire work, but by associations that go beyond the text and the author's work. Most often such paradigms are characteristic of texts like allegory or texts built on the principle of external description (for example, nature), i.e. for texts that assume a high variability of understanding. For example, in Af. Fet's poem «Бабочка» («Butterfly») we can distinguish such paradigms as LIGHTNESS, EXISTENCE BEYOND TIME

AND SPACE, FLEETING, UNCONSCIOUS LIGHTNESS OF BEING. All these paradigms generate in the reader a sense of the immediacy of life, an impressionistic imprint of a living moment of existence, a concrete and unique moment in its concreteness. However, the text itself and the context of Fet's work is not enough to interpret this poem, so different readers define the idea of the poem differently: a hymn to spring, a hymn to the naturalness of being, an allegorical image of a butterfly can serve as a secular lioness or a girl who cannot endure another disappointment in life and therefore tries to distract herself at social events and balls (Оробинская, 2016).

### Conclusions

Expanding the textual space and going beyond the text under study can be not only a task of research, but also an internal necessity of the text itself to understand it. Identifying extra-textual, intra-textual, and inter-textual implicit paradigms can be a necessary condition for revealing the hidden content of the text. In addition, the assessment of paradigms as implicit or explicit complements the study of the nature of a writer's style. The identification of dominant and nominal paradigms makes it possible to create a general composition of the reader's perception of the text. The prospect of further research in the field of the typology of paradigms is to identify new properties of paradigms, to create classifications of various writers' styles based on certain types of paradigms, and to identify new types of paradigms.

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**Мирошніченко Марія Павлівна** – кандидат філологічних наук, старший викладач кафедри гуманітарних наук, Харківський національний технічний університет «Харківський політехнічний інститут»; вул. Кирпичова, 2, Харків, Україна, 61000.

Tel.: +380956024439

E-mail: mariamirosnicenko108@gmail.com

<https://orcid.org/0000-0003-2358-6908>

**Myroshnychenko Mariia Pavlivna** – Candidate of Philological Sciences (Ph.D.), Senior Lecturer at the Department of Humanitarian Sciences, Kharkiv National Technical University «Kharkiv Polytechnic Institute»; 2 Kyrpychova Str., Kharkiv, 61000, Ukraine.

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