

The Role of Keywords in Disclosing the Meaning of Artistic Text

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Abstract – This article examines the importance of keywords in a literary text and in revealing its topic. Key words are presented as an expressive and pictorial structure-forming core of the text. The criteria for highlighting keywords are given. The nature of the use of keywords in the text is revealed: singularity and repetition. The ability of keywords to enter into a variety of semantic, stylistic and associative connections is proved.

Keywords – Dominant Means, Structure-Forming Core, Semantic Versatility, Associative Links, Semantic And Stylistic Transformations, Internal Semantic Cross-Talk.

I. INTRODUCTION

The process of perceiving and understanding the text is of a complex progressive nature. A special role in the understanding of the text is played by the so-called keywords, dominant or dominant words - lexical and semantic elements of a literary text, repeatedly repeated within it, ensuring its semantic coherence and integrity, which are fixators of the most important information for the recipient, necessary for understanding the concept.

II. MAIN PART

The key word acts as an expressive and pictorial structure-forming core, which is realized sequentially in several meanings: either as a word with a specific meaning, or as a word that combines various meanings and performs the figurative-metaphorical function of generalization. The mobile, "fluctuating" content of the keyword is ready for its most unexpected comprehensions. [1, p.50]

A keyword can function only within the framework of one text, and its semantic diversity is always of a general text nature.

With the help of keywords, the text acquires integrity, since the keywords correlate with the idea of the text, convey its main idea.

Key element

- is the semantic-compositional dominant of the text; has an increased semantic activity, three levels of meaning are realized in it: literal, aesthetic, conceptual;
- undergoes semantic and stylistic transformations, as a result of which it is enriched with new meaning by the end of the text, that is, it acquires semantic layering;

- may be included in the title, portrait and landscape sketches, in the author's speech and the speech of characters;
- occupies a key position in the text, therefore it should be an independent object of analysis.

The criteria for highlighting keywords are: high frequency of use in a literary text as a whole and in compositionally significant parts of it; repetition of a verbal image with a change and enrichment of its meaning in context; richness of semantics, complex polysemy and variety of contextual connections; participation in the creation of the semantic diversity of the text, in the expression of the author's ideas; repeatability; need; conceptual and imaginative significance; semantic link with the title; numerous derivational and associative connections; the ability to curl up information carried by the whole text. In addition, the exclusion of key lexical elements from a literary text leads to the disintegration of this text as an aesthetically organized whole.

Performing a text-forming function, the system of keywords forms the theme of the whole text and, through it, the linguistic picture of the writer's world as aesthetic reality formalized and ordered by linguistic means.

The keyword can be unique, one of a kind, symbolizing the meaning of the entire work. This is the adjective miraculous in the poem by A.S. Pushkin "I erected a monument to myself miraculous ...". It is the semantic and aesthetic center of the poem. In other cases, the keywords, repeated in the text, play an important compositional role directly, serving as a constructive support for the linguistic structure of the work, as, for example, I take the form in the poem by A.A. Block "Oh, spring without end and without edge." This word is repeated five times and is an objectively distinguished semantic-compositional core of the poem, accumulating its main meaning. On the one hand, the verb I accept is the center of the text: the development of the theme of the whole poem works on its metaphORIZATION. On the other hand, the word itself - I accept - actively influences the dynamics and development of the topic, is the semantic leitmotif of the poems, supported by contextual synonyms: I greet, I meet at the door, I will not throw a shield, my hello to you. Thus, the entire poem, its entire structure is permeated with the general semantics of "acceptance of the world."

The key word, as a rule, has an ethnogenetic memory, which gives it the ability to enter into many semantic, stylistic and associative connections. In its overwhelming majority, the key word is a symbolic concept, for example: time, space, age, fate, fate, land, fatherland, idea, spirituality, fidelity, partnership. The keyword almost always in the process of expanding the composition grows into a symbol - an authorized symbol. It is from the key word, the word - the image that the motor system grows, realizing the main concept of the work. Thus, "" the key word is "a word - an impetus to enrichment of thought"; it, "having emerged on the surface of consciousness, begins to draw out precisely systemically relevant for it ... associates and connections" [5, p. 29]

Key words can form one thematic and logical series, as happens, for example, in P. Bazhov's story "The mistress of the Copper Mountain". Here, various names of green are key, conveyed directly (green, green) or indirectly (malachite, emerald, grass, forest). These keywords form a combination of a kind of semantic opposition: on the one hand, in one green color of the stone we feel both a sad, deathly reflection and endlessly alluring, lively shades, on the other hand, the green of the stone is opposed to the color of living nature.

Lexical units act as keywords at different levels of the semantic structure of a literary text and form in it a kind of system of internal semantic echoes, a complex hierarchy of types and varieties, each of which corresponds to some text function. For example, in the novel "Eugene Onegin" by A.S. Pushkin, the lexical dominant - quiet, quiet, silence - passes through the stanzas dedicated to Tatyana Larina. [2] The listed words denote the depth, and the seriousness, and the majesty, and the dignity of the heroine's world. Tatiana - a Russian soul - is represented mainly in unity with nature, and in landscape paintings associated with Tatiana, this dominant performs its meaningful functions.

<i>Она любила на балконе Предупреждать зари восход, Когда на бледном небосклоне Звезд исчезает хоровод, И тихо край земли светлеет</i>	<i>Татьяна в тишине лесов Одна с опасной книгой бродит... Все тихо. Светит ей луна. Облокотясь, Татьяна пишет...</i>
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When depicting everyday pictures, the word-formation moment is interesting.

<i>Татьяна в темноте не спит И тихо с няней говорит... -Итак, пошли тихонько внука С запиской этой к О... к тому...</i>	<i>...Она два слова Сквозь зубы молвила тишком И усидела за столом.</i>
Тихонько - the suffix а «-оньк» rare in adverbs, it seems to strengthen the semantics of the word quietly, i.e. even quieter, very careful.	The vernacular quietly (imperceptibly, slowly) occurs only once in the novel and very accurately conveys Tatiana's excitement when Onegin and Lensky appear on the birthday.

The most concentratedly considered dominants are contained in the eighth chapter of the novel, where the final characterization of the heroine is given.

*Сквозь тесный ряд аристократов,
Военных франтов, дипломатов
И гордых дам она скользит;
Вот села **тихо** и глядит...
(It is **quiet** here - calm, imperceptible, with dignity)
Она была нетороплива,
Не холодна, не говорлива...
Без раздражительных затей...
Все **тихо**, просто было в ней*

(Quiet in a row with simply has additional shades of meaning: "natural", "modest", "unassuming").

So in the process of analysis, the semantics of the adverb quietly expands and the main thing in the image of Tatiana is emphasized - a sense of proportion, high human dignity.

Thus, keywords play an important role in creating the semantic integrity of the text. They actively communicate with other words that help to comprehensively reveal the designated topic. Key words, becoming dominant designations, create a single semantic context around themselves, involving other words in it, situationally related to the word-concept chosen as the key one.

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