The Conceptual Metaphors Formed by Culture in the Functioning of the Autumn Word in the Works of Russian Poetry

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Abstract

It is obvious that investigating a text or a poem, regardless of the culture of the period in which the writer or poet lived, is futile. The current study explores the conceptual metaphors formed by culture in the functioning of the autumn word in the works of Russian poetry. The relevance of the work is due to the need for a comprehensive study of those language units that play an essential role in the embodiment of the author's intention. At the same time, not all words expressing a temporary meaning have received comprehensive coverage in the scientific literature. Among these, lexemes are the word "autumn". The purpose of the study is to analyze the functioning of the "autumn" lexeme in poetic works of the XX-XXI centuries. Considerable attention is paid to the realization of the creative potential of the temporal lexeme. The material for the study was poetry texts extracted from the "National Corpus of the Russian Language".

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1. Introduction

Language is not only a part of what we call culture but also reflects culture. Language as the most important factor in transmitting the culture and heritage of the past has a decisive role in explaining and organizing the thoughts and beliefs of society. This factor is one of the main components of the formation of identity, personality, and culture of societies. It is obvious that socio-cultural changes occur much earlier than linguistic changes and are reflected in the language (Yu, 2008). One of the important issues in the field of socio-cultural issues of language is the linguistic consequences of non-linguistic developments (Walker, 1987). The most important social, economic, political, and historical developments that have taken place before our eyes in the world in recent decades, in addition to the changes in the economic-political structure of different countries, have also brought about important cultural and linguistic changes. In other words, language as a social phenomenon is affected by socio-political developments, large and small, at the level of a region, country, or world, and moves in line with them. But the dimensions of linguistic developments are not always the same as non-linguistic developments. It is obvious that investigating a text or a poem, regardless of the culture of the period in which the writer or poet lived, is futile (Jumayevna, 2019; Shen, 2020).

Language and culture are inextricably linked. This influence may now be characterized as either positive or negative. It's fascinating to learn that, despite the effect of culture and language on each other, you can recognize distinctions between people and create stronger relationships with people from various countries (Kramsch, 1991). Language, as previously noted, has an impact on culture since it may represent information rather than cultural concerns. Because individuals respond to changes or other individuals. It should be noted that in general, due to this effect and the effectiveness of linguistic words are a reflection of the material and spiritual categories of society's culture and people use it in their cultural situation and according to the cases of culture with the match what they know (Nguyen, 2017). Despite differences in linguistic approaches, individuals in one culture employ words and phrases, the interpretations and implementations of which may be held to a different standard in other cultures due to the features and kind of activity; and each individual has a unique character (Grein, 2017).

The variety of hundreds of languages throughout the world may give the impression that they have nothing in commonality. However, recent research indicates a different conclusion. As a result, an examination of almost two-thirds of the world's languages reveals that people, given the language they communicate, utilize the same sounds to represent various things and concepts. Current research findings have shown a similar trend among vocabulary used for particular ideas in two-thirds of the world's languages. This study's one hundred words comprised elements like nose, tongue, leaves, and sand. The finding, according to the scholars at Cornell University in New York, disproves a long-held belief in linguistics that the link between the sounds of a term and its interpretation was voluntary. Linguists' research over the last two decades has revealed that this association does not always occur. According to some research, terms for tiny items in many languages may incorporate weird sounds. Nevertheless, so far, this proof has only been found in the connections between specific words and their sounds, as well as in a compilation of minor languages (Zubkova, 2016).

The category of time attracts specialists from different scientific fields - philosophers, psychologists, linguists, etc. The appeal to this problem is due to the need to comprehend the essence of being, the characteristics of perception, and reflection of reality, ways of categorizing the world in language. In the aspect of analyzing the text of a work of art, interest is caused by the study of the functioning of temporal lexemes, which in several parameters are among the significant elements of the language of a literary work. Words expressing the meaning of time have already been considered in some works (see examples: Ryzhkova, 2018; Usmanova & Nurullina, 2017). However, not all temporal lexemes (including the names of the seasons) have received full coverage in terms of their functioning in artistic discourse.

The object of research in this article is the temporal lexeme autumn, used in the works of

Russian poets of the XX-XXI centuries. The relevance of our study is determined by the need to study the stylistic resources of those lexical units that play an essential role in the embodiment of the author's intention - chronotype, emotions, aesthetic evaluations, subtext, etc.

2. Theoretical Framework

For the first time, the concept of metaphor was theorized by Aristotle (384–322 BC). Aristotle (1982), in Poetics, described metaphor as "the application to one item of the name pertaining to another" (pp. 67–68). Therefore, we can use the name of a genus to refer to one of its species, or the name of a species to refer to its genus, the transfer of a species' name to another species in the same genus, or a proportional transfer. Among four things, when the second is connected to the first in the same way that the fourth is connected to the third, one can replace the fourth for the second or the second for the fourth in a metaphor by analogy. In some cases, a phrase linked to the analogy's appropriate phrase is given to the metaphor.

Considering this viewpoint, metaphor appears to be inferred parallels or elliptical analogies in this light (Gibbs, 1994). However, according to Mahon (1999), Aristotle's misperception, or constrained reading, has led to his being incorrectly linked with a basic understanding of metaphor as purely aesthetic. Aristotle's viewpoint toward metaphor was investigated by Kittay (1987) who concluded that Aristotle "almost hit upon" the cognitive role of metaphor. Cameron (1999) notes that Aristotle's understanding of metaphor is both inherently cognitive (metaphor includes the replacement in the discourse of one concept for another to generate new knowledge) and socially contextualized (metaphor requires the replacement in the discourse of one concept for another to generate new knowledge) (in the genre of political rhetoric, metaphor is used to reach certain interactional purposes). Aristotle in the book, *The rhetoric of Aristotle* did not perceive metaphor as a variance from common language usages, but there was no debate about literal versus figurative and why people utilize metaphor particularly in the Rhetoric (Aristotle, 1909).

For much of its history, Aristotle's sketches of a metaphor theory based on the similarities comparison for utilizing in rhetoric considered metaphor as a rhetorical tool. The metaphor was once thought to be a minor linguistic concept that differed from the norm of literal language (Tourangeau & Sternberg, 2006). Rejecting the comparison view, Black (1993) proposes the interaction view of metaphor. Black asserts that metaphor functions at a profound level than word meaning, highlighting the novelty of metaphor as well as the cognitive content it possesses. In his viewpoint, metaphor perception does not include a comparison of the Topic and the Vehicle to see whether there are any parallels. Instead, it entails interpreting their commonalities in a predicted selection process, which results in new meaning. Therefore, the one-way transfer is substituted with a procedure in which Topic and Vehicle characteristics connect and reflect each other. Despite the lack of depth information in the mechanisms involved, which some critics find unconvincing (e.g., Kittay, 1987), Black's concept of interaction has been implemented in later characterizations of metaphor (McGlone & Manfredi, 2001).

Because of cognitivism, the metaphor was attributed to human cognition (Lakoff & Johnson, 1999). The word metaphor in cognitive linguistics alludes to a conceptual occurrence rather than a linguistic example that is used figuratively. The Conceptual Metaphor Theory, proposed by Lakoff and Johnson (1999), contends the prevalence and coherence of metaphorical thought and language. Later works enunciated on major components of the theory (Kövecses, 2010).

In essence, the Conceptual Metaphor Theory considers metaphor to be conceptual, and it is "completely at odds with the assumption that metaphors are just language expressions" (Lakoff & Johnson, 1999, p. 11). Most importantly, the theory asserts that the human mind is metaphorical by essence, and that metaphor is the method through which abstract concepts are comprehended through a more tangible object. Thus, conceptual metaphors give birth to the current system of conventional metaphors, which serve as the foundation for idiomatic expressions, polysemy, and innovative metaphorical language usage (Littlemore et al., 2013). Abstract concepts are built based on conceptual metaphors. Even across cultural

contexts, the concept of time has been systematically interpreted in terms of space. According to Lakoff and Johnson (1999), "figuration is not an escape from truth, but it forms the way we typically interpret ourselves and the environment in which we live" (p. 18).

Fauconnier and Turner (1998) proposed the Blending Theory, which describes metaphors as the result of a cognitive process called conceptual integration (or blending), which involves four "mental spaces" – "little conceptual packages produced as we think and communicate, for objectives of local comprehension and action" (p. 113). From cognitive-pragmatic points of view, Tendahl and Gibbs (2008) propose a hybrid theory of metaphor that combines Wilson and Sperber's (2006) relevance theory with Lakoff and Johnson's (1999) Invariance Theory. According to Tendahl and Gibbs (2008), the Invariance Principle demands the appropriateness of structural mappings but does not dictate the characteristics of this chosen mapping. In addition to the unintentional utilization of metaphorical language as driven by the experientially-motivated primary metaphors, he asserts that metaphorical utterances function to express not only numerous inferences but also different explicates, letting metaphor users actively integrate cognitive and linguistic resources to serve various communication objectives.

From another point of view, in cognitive linguistics research and social anthropology, the occurrence of fundamental similarities and differences in the conceptualizations of basic concepts within and between cultures has been extensively demonstrated (Kövecses, 2010). The parallels in the conceptualization of concepts across cultures have been addressed in terms of the human cognition hypothesis, which is often argued in terms of conceptual metaphors. The standard view was firstly proposed by Lakoff and Johnson (1999) in which the conceptual metaphors in nature are rooted in human embodied cognition, i.e. how the human body and brain work in connection to their surroundings. As a result, common human experiences, such as human emotions, give rise to general conceptual metaphors. The prototype perspective, which considers emotion ideas as organized scripts, scenarios, or cognitive models, is based on the human cognitive theory.

3. Methodology

The main target of the paper is to analyze the functioning of the "autumn" lexeme in terms of its semantics and distribution. In this case, the primary attention was paid to identifying figuratively associative possibilities of the word. In the research process, the following main methods were used: descriptive-analytical, semantic-stylistic, distributive, and component analysis methods. The material for the study was the poetic works contained in the "National Corpus of the Russian Language". The total sample size was about one thousand two hundred text examples.

Descriptive-analytical method: It is a statistical approach used to summarize and search historical data to recognize patterns or meanings.

Semantic-stylistic method: Stylistics, a subdivision of applied linguistics, is the interpretation and study of texts of all kinds and/or spoken language in regard to their tonal style and linguistic, where style is the specific several of language used by several individuals and/or in dissimilar settings or situations.

4. Results

The literature's year in Russia does not only determine the beginning of educational journeys in the sacred treasury of classical Russian literature. This article invites us to think about paradoxes and traditions in the process of national literature. While viewing this amazing list, one may experience a well-known temptation to learn the roots and main subdivisions of the poetic tree of Russia. In the eighteenth century, Russian "single literature" was transformed into the author's poetic palette, partly taken abroad, partly formed by those interested in the Russian Enlightenment, and partly developed by popular culture. But by the end of the century, there were even a large number of writers whose names were on the horizon of famous and special literature due to their special lyrical voice and choice of subjects. Thus, although we turn to Russian poetry, a revision of the last three centuries of the Russian poetry is more accurate. During this period, it formed its own consciousness, the characteristics of its attitude towards power in Russia, Russian history, and Russia itself (Karlova, 2016).

Since the functioning of a lexical unit is

determined primarily by its semantics, we turn first to an analysis of the dictionary definitions of the word autumn. As the study of lexicographic sources shows, they basically coincide. For example, the authors of the Explanatory Dictionary of the Russian Language give the following interpretation of the meaning of the "autumn" lexeme: 'the time of the year following the summer and the previous winter' (http://www.ruscorpora.ru). A similar definition of the semantics of this word is contained in other dictionaries: 'the time of the year that comes in the summer and changes in the winter' (Ozhegov & Shvedova, 1999); 'one of the four seasons, between summer and winter, characterized by rainy, inclement weather' (Keaton & Giles, 2016; Kuznetsov, 2002).

It should be noted that the noun autumn is most often used in the direct dictionary meaning as a specific time of the year, for example: Here comes the autumn, / The wind showers the leaves ... (G. Glinka. "Autumn"). At the same time, quite rare cases of the use of this lexeme in a figurative meaning were found. Let us turn to a fragment of a poetic text: The spring of our life is far away, / But its autumn is generous ... (E. Solovyov. "Golden September is the end of summer ..."). In this context, the word autumn refers to maturity, the period of life between youth and old age. Sometimes the lexeme in question expresses a particular state of mind, despondency, sadness: When the soul is set for autumn, / That sadness is so difficult to drive away from yourself. (M. Lisyansky. "Autumn Leaves").

The analysis of the interrelationships of the poetry and history of a particular country logically begins with the historical concepts of that country and its people. Russia's history is, they say, completely unpredictable. This joke is true because national historical concepts often depended on market conditions and ideology. Some works are overly politically biased, while others are accused of the futuristic idealism of their creators, while for an objective understanding of what Russian history appears in Russian poetry and how this poetic perspective relates to Russian historical reality (Karlova, 2016).

In describing the functioning of the lexeme in the text, the results of the distributive analysis are essential. The study of the compatibility of the autumn lexeme with characteristic words led to the following generalizations. Among adjectives, the most frequent adjectives denoting color (gold, yellow, red, blue, blue), emotional state (funny, boring, sad), a person's personality traits (kind, evil, severe), air temperature, and other weather features (cold, cold, warm), phases (stages) of this period of time (early, late).

Here is one of the contexts in which the color was used: Summer, apparently tired, / Tree burnt, - / Autumn came red ... (E. Kropyvnytsky. "Autumn"). As for verbal lexemes, the most active are verbs expressing the meaning of movement (go, fly, wander) and the beginning, the occurrence of something (start, come, step). As an example, we give a fragment of the text with the verb of movement: Autumn is walking, autumn is wandering. / Wind from maple leaves dropped.

Compatibility with characteristic words characterizes mainly the semantic features of this temporal lexeme. Its figuratively-associative capabilities are most fully revealed due to rapprochement with subject lexemes. Let us dwell on this issue in more detail. Considerable attention is paid to the theory of metaphor in the scientific literature, as well as to the analysis of the figurativeness of lexemes in their metaphorical use (Schäffner, 2004; Tendahl & Gibbs Jr, 2008).

According to P.B. Shelley, the language of poetry "is metaphorical; that is, previous unconscious relationships mark things and perpetuate their apprehensions." In other words, the metaphors generate new insights and meanings. They are used as a tool to revitalize the language. The poet also recovers something lost, ancient and old by recreating metaphors (Hirsch, 1999). The metaphor is generally described as: "a word or phrase used to speak of an existence or quality other than that given its original meaning" (Deignan, 2005, p. 34). Also, it is stated to be the form of speech in which a word or phrase is used on an object or concept that does not literally indicate (Juhasz, 1974). In poetry, Aristotle defines metaphor as the use of a strange term or transferred from genus to species, or from species to genus, or from species to species or another by analogy. Metaphor is a literary tool in which terms from two different areas of life are combined to reach a specific meaning

beyond the ordinary meaning of words or concepts (Abma, 1999). Also, it is described as "a set of correspondences between two conceptual domains" (Steen, 2002; Eaglestone, 2017, p. 94). In the preface to More than Cool Reason: A Field Guide to Poetic Metaphor, Lakoff and Turner (2009) mentioned that:

> metaphor is just a matter of thought - a kind of thought - a kind of thought ... not only in terms of imagination but also in terms of our ideas. The great poets may talk to us because they use the ways of thinking we all have. (p. 55)

In a number of works, imagery is studied, taking into account the type of discourse, the genre originality of the work (Bochina & Starostina, 2016; Lukankina, Shchuklina, Mardieva & Wapenhans, 2018). The theoretical basis of our study was the work of N.V. Pavlovich. From her point of view, poetic images, as a rule, implement certain invariants. By invariant, we mean the paradigm of images, which includes two primary elements connected by a comparison relation: the left element X (object of comparison) and the right element Y (image of comparison) (Usmanova & Nurullina, 2017).

In the framework of this article, we will consider only that part of the language material in which the "autumn" lexeme functions as a subject of comparison. Thanks to the analysis of textual examples, the following types of paradigms are established in which this lexeme replaces the position of the left element.

1. The most significant number of examples forms a paradigm in which the image of comparison is represented by nouns denoting living objects. In the position of the right element of the paradigm are the names of individuals (a) and animal designations (b).

Bearing in mind the grammatical features of converging substances, it should be noted that the image of comparison in this model is most often realized at the expense of language units that call a female person: a widow, an old woman, a friend, a housekeeper, a queen, a gypsy, and others.

In several linguists, when analyzing such contexts, attention was already paid to the similarity of related nouns according to the grammatical sign of gender. However, the transformations that occur in the semantics of the used lexemes from the category of the genus are not always in the field of view of scientists. From our point of view, in the process of personification, the inanimate noun autumn, due to rapprochement with personal substances (such as the queen), acquires a quasi-denotative element of the meaning of the genus. Following the concept of aesthetics of language and speech, such cases of personification of inanimate nouns can be logically considered as facts of the realization of aesthetic resources of the category of the gender of nouns.

The feminization of the inanimate noun in autumn, in addition to rapprochement with personal nouns (queen, widow), which have a denotative element in their grammatical meaning, is also facilitated by other means of artistic context. Often, somatisms (braid), names of types, or elements of women's clothing (shawl, shawl, hem, etc.) act as such tools.

So, in the first of the following examples, in the feminization of the word autumn, the braid somatism takes part, realizing in the plural form the meaning 'hair braided into a single strand' (Ozhegov & Shvedova, 1999, p. 250); in the next fragment of the text, such a tool is a shawl lexeme with the meaning 'a large knitted or woven scarf' (Ozhegov & Shvedova, 1999, p. 713):.Wonderful autumn ... / And you are a princess smartly dressed, / Having spread your braids on your shoulders. (M. Odinovka. "Golden Autumn"); Shawl tries on a rogue, / Playing, autumn with languid laziness ... (A. Perekrestova. "Sunset. Enthusiastic in the estuary ...").

In a smaller part of the examples, autumn is combined with nouns denoting a male person (gardener, schedule, and monk). Obviously, in such cases, the figurative associations of the author of the poetic text are not caused by the features of the grammatical subsystem of the Russian language. Here is a fragment of a poetic text: Autumn, autumn - a hasty schedule, / You put dark touches ... (I. Elagin. "Autumn, autumn - a hasty schedule ...").

2. As the following, we present the paradigm highlighted on the basis of rapprochement of the "autumn" lexeme with words related to the concept of "existential": time, life, proportion, youth, year, spring. For example, Today is

autumn - the share is golden, / but I'll wonder at myself stealthily, / that, swallowing large pills, / I still will not choke. (S. Petrov. "Past"); The foliage lives in a lush moment, / From all hopes is abandoned, / And the future has become superfluous, / And autumn has become like spring! (V. Bryusov. "Luxurious forest in the autumn fire ...").

3. A reasonably large number of contexts in which the "autumn" lexeme is combined with the words rapture, sleep, burden, boredom, sadness, included in the concept of "mental", made it possible to distinguish a third figurative model.

Here are fragments of poetic texts: Ah, autumn, my rapture, / my golden sorrow!; So autumn, the inspirer of the grandson, / For the grandfather - an evil burden and boredom ....

4. In the fourth paradigm, the position of the right element is occupied by elements of lexical rows belonging to the concept of "plant": mountain ash, lingonberry, forget-me-not, rye, leaf. Let us confirm what has been said with fragments of poetic works: Mountain ash is bitter and lingonberry / Thirtieth autumn in blood. / You yourself have called out your grief, / Have mercy with him and live; Autumn ... lags behind me, / hits the ground / with a scaly leaf ... .

5. The peculiarity of another model is that the image of comparison is represented by nouns, which are the names of space: world, tower, hall, basement, fence. Let us turn to the poetic texts: You, me, surround me again, / Like a Pushkin knight avaricious / A basement shining with coins; Autumn day is more beautiful than an ode, / Autumn is spacious, like a glass hall.

6. The sixth figurative paradigm is highlighted as a result of the analysis of examples in which the "autumn" lexeme is combined with words denoting a substance (metal, stone, granite, gold). Here are fragments of poetic texts: Yes, autumn is a hardening granite, / Neva is kept in a gloomy embrace, / And at seven in the morning burning lights, / And this Wind, evil, like a curse; Autumn glistens with gold, / Summer carries the last warmth.

7. In the position of the right element of the following paradigm, lexemes belonging to the semantic zone "information" is used: letter, novel, promise, word, etc. For example: Listen

at night: love leaves, / Leaving autumn as a letter, / Where the latter gives reasons; I will remember autumn as a yellow romance, / boulevard, and traces of typos, / and your lips, and the last fog, / and the delicate skin of gloves ...

8. The latest model is presented with contexts in which "autumn" lexeme is combined with words related to the concept of "subject": cross, bed, banner, fan.

Russian diaspora poetry is one of the areas that was relatively unfamiliar to readers in the Soviet Union. It has been welcomed in Russia gradually, there are still many gaps in the readers' knowledge. Maria Rubens draws the attention of the second generation of immigrant poets who remain unknown to the reader in post-Soviet Russia. Criticizing the Russian critic of the attacker, Georgy Fedotov, he shows how the original and distinctive voices of the Notre Dame poets interacted with Russian national law, as well as with the experience of living in the diaspora, where they were confronted with other influences. it is formed. An Intercultural, Transnational Sensitivity Other chapters see twentieth-century poetry as something beyond national boundaries (Hodgson & Smith, 2017).

This model differs from others in the uniqueness of the designated objects, which prevents their integration with other realities of the world (Pavlovich, 2004). For example: ... all this night, like a monument, sleepless, and/and autumn, naked as a cross, breaks down on wet lawns ... (L. Aronzon. "Face to the river, splashing on the embankments! ..."); ... Especially if the leaf is spinning / And autumn, like a banner, stands in the distance. (A. Kushner. "How maple and mountain ash grow on the threshold ...").

Introduction Interview with Saman Lipkin is another example. The interviewer, Olga Postnikova, uses Brodsky's quotation to reflect on twentieth-century Russian poetry in general, as well as on Lipkin's place in law: In an interview with Russkaia mysl on February 3, 1983, Joseph Brodsky said that "I have always been impressed by how it happened in Russian poetry, which has had such a unique and in many ways catastrophic experience, an experience that confronts people with existential principles: years of gathering, war, no". Mentioning assassinations and so on, this

was hardly reflected (Hodgson, 2017, p. 22).

5. Discussion

Usually, the study of poetry in Russia oscillates between two poles: sociology and aesthetics. Formalists are known for their vital contribution to the study of the structural features and aesthetic functions of the devices used in the Russian verse. A wide range of topics covered in their work includes rhythmic impulses and synthetic rhythmic word combinations (explored by Osip Brick). The role of tone in sonnets (investigated by Boris Eichenbaum); Rhythmically organized speech and changes in the metric system (analyzed by Boris Tomashevsky), and features of poetic speech and poetic genres (examined by Iurii Tynianov) (Cavanagh, 2009).

Certainly, the re-emergence of post-Soviet formal Russian thought has given rise to a new artistic sensibility with a tendency towards the complexity of poetic language and an appreciation of the empirical aspects of the dough. It also prepares the Russian reader for a remarkable reassessment of the poetry of early 20th-century Russian modernism, including writing in immigration, as well as neo-avant-garde poetry from the 1960s to the 1980s. A late acquaintance with formalist thought marked a complete departure from socialist realist aesthetics, which had not produced sufficient theoretical tools to analyze texts that deviated from its norms. Criteria such as mass access, ideological belief in a bright future, and simplicity were at the core of socialist realist dogma. As Eugene Dobrenko points out, the aesthetic program of socialist realism until the defeat of short modernism and its utopian character appeared in a desire to go out of history by creating a premodernist aesthetic (Dobrenko, 2001).

In the study of the functioning of the lexical unit, various conceptual approaches can be used. In this paper, a comprehensive analysis of the temporal lexeme of autumn is carried out, taking into account its semantics and distribution. The main focus is on compatibility with nouns. The material under study confirmed our earlier observation that it was precisely the study of the compatibility of a word with subject lexemes that most fully and accurately describe its figurative potential. The choice of poetic works as a research material made it possible to cover the broadest range of associative-figurative potentials of a word, since, as you know, it is in poetry that the language realizes all its capabilities, revealing creative, creative forces.

So, the study of the texts of poetic works of the XX-XXI centuries showed that the temporal lexeme autumn is most often used in its direct vocabulary, meaning the time of year between summer and winter. Only in relatively rare cases is this word used in figurative meanings: 'maturity, the period of life between youth and old age' and 'a certain state of mind, despondency, sadness'. In the aspect of the study of the distribution of the word autumn, an analysis of its compatibility with feature and subject lexemes is carried out. The study of its compatibility with nouns made it possible to reveal the figurative-associative possibilities of the word autumn fully (MacFarlane, 2012).

When analyzing the functioning of this word as a subject of comparison, such types of paradigms as "autumn → living thing", "autumn → existential", "autumn → mental", "autumn → plant", "autumn → space", "autumn → substance" are revealed, "Autumn → information", "autumn → subject".

From the standpoint of the interaction of vocabulary and grammar elements, the first type of paradigm is of interest. According to the results of the study, the right element of this model (Y) in the vast majority of cases is represented by the names of female persons (widow, queen, key keeper, gypsy, etc.) containing in their semantics a denotative element of the grammatical meaning of the genus. The conclusion is made: the functioning of the "autumn" lexeme in a poetic discourse is determined not only by figurative associations of authors of works but also by implementing the aesthetic capabilities of the morphological category of the genus of substances.

Analysis of the functioning of the "autumn" lexeme is significant in the aspect of the study of words that play an essential role in the implementation of the author's intention of a poetic work. The study of such lexical units is also necessary to understand the interdependence of various subsystems of the language. The revealed peculiarities of using the temporal lexeme allow us to clarify the corresponding fragment of the Russian

language picture; they expand our ideas about the mythopoetic traditions of the Russian people, embodied in the works of Russian poetry.

Acknowledgments

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