

# Opposition Text Structure

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**Abstract---** *In analyzing the essays of Korean authors, it should be noted that in these works antonymy functions as one of the types of semantic-syntactic organization of the text, it, like contrast, according to G.V. Andreeva, can have a non-systematic character and enter the compositional structure of the text in the form of separate fragments of the meaning of the opposite, and can be a principle for constructing the text itself, can also concentrate on a specific section of the text as a combination of stylistic techniques. This fact reveals the applicability of the hypothesis E.A. Miller about the presence of a "largeantonymy" not only in any literary text, but also in the text of the essay. At the present stage, Korean scholars such as Ko Yong Geun, Kim Pong Sung, And Sam Hyun and others dealt with the problems of the text. In Kim Pong Sung's research on the principles of text construction, we find that one of the types of text connectivity is matching relationships (Pak Yong Sung explains that matching relationships in this case include comparison or contrast). The positive relations, expressed in the essays by Bobchon and Han Yong Un and others, characterize the specific character of the text and the personality of the author. For understanding the manifestation of antonymy, it is necessary to take into account the national mentality, culture of the people, their way of life, traditions, religion inherent in Korean society.*

**Keywords---** *Textual Organization, Oppositional Relations, "Largeantonymy", Antithesis, Contrast.*

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## I. INTRODUCTION

This article discusses a method of constructing a text with the help of "large antonymy" or antonymy of a text based on semantic and syntactic units of the opposite.

In the work of V.E. Chernyavskaya noted that, interest in the text "can be considered a logical continuation of a functionally and communicatively-oriented study of the language. Today, the basic factor for the formation of basic and, further, new approaches to the phenomenon of textuality is the recognition of the human factor, the study of speech / text from the point of "appropriation" of them by a native speaker, exactly from the standpoint of anthropocentrism (Chernyavskaya, 2009).

Kim Hyan A in his study claims that a large semantic unit is a very important mechanism in the formation of textuality. Textuality from the point of view of text linguistics, which studies the phenomena associated with units of sentences, is one of the important parts of the linguistics of the text and refers to the qualities that turn syntactic units into text. Consistency or coherence refers to the continuity of meaning in a text. When considering the principle that creates coherence, in the systematic resources of related tools, such as replacement, ellipsis, link and connection, as well as the implementation of coherence is carried out not only by choosing the tools of coherence, but also when two or more elements are semantically connected. In other words, a connection is created when one element is placed, and the other element is placed in a semantic chain, and the elements are combined in the same text (Kim Hyang A, 2016).

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## II. TEXT ISSUE

At the present stage, Korean scholars such as KoYeongGeun, Kim Pong Sun, Lee Sam Hyeon(Lee Sam Hyeong, 1994) and others researched the problems of the text. In Kim Pong Sun's research on the principles of text construction, we find that one of the types of text connectivity is correspondence relationships (Kim Bong Sun, 2005). Park Yeong Sung gives an explanation that correspondence relations in this case include comparison or contrast relations. (Park Yeong Sun, 2001).

Society, presenting to each of its members a culture for appropriation and construction of its own personality, allows it to shape itself, on the one hand, as an integral, social person, and on the other hand, limits it to the limits of its culture, the volume of cultural objects (Tarasov, 1993).

We agree with Kim SeonKyeong's study that learning Korean is impossible without understanding the high context of Korean culture (Kim SeonKyeong, 2017).

The above statement is confirmed by the conclusions of N. Alefirenko that the understanding of the text is not reduced to linguistic knowledge, it is based on the indicated extralinguistic reality, reflected in thinking. The denotative situation reflected in thinking, presented in the corresponding text, determines its content. However, the nature of the content of the text, which is based on the same denotation, may vary depending on the author's intention, which, in turn, depends on the nature of the intended impact on the recipient of information, his experience, level of knowledge, emotional state (Alefirenko, 2005).

Based on the above statements, it can be concluded that understanding the text in the Korean language is also inextricably linked with the centuries-old mentality of the people based on ancient religions, rites, traditions. According to studies, among all Korean religions, Buddhism has the largest number of adherents. Today, Buddhism is experiencing a kind of revival in Korea, which is explained by conscious attempts to adapt to the changes that industrialization brings, the increased interest of Koreans in traditional teachings, as well as the establishment of stricter rules for monks (Kim, 2001).

수필 [suphil] *essay* is currently popular in modern Korea. In the collection of *suphil* we find the following explanation: "Suphil– literally means "after the pen", we are talking about a text that tells about his experience, feelings and opinions. However, one cannot think that 수필[suphil] is just a simple text written without specific rules, the author's system of values and wisdom, his individual way of thinking are located within the narrative. Consider the antonymy as part of the Korean religious worldview. From the point of view of the question of the textual semantics of the opposite, of particular interest is the collection of essays by the Buddhist monk Bobcheong. Bobcheong's essay is an essay by a Buddhist monk, imbued with the spirit of rebirth and edification of moral principles that have long been established in Korea.

The basic law of Bobcheong's essay is the law of moving antithesis. The author's essay exposition is understood by us as a movement of states expressing the writer's conception of the world. The writer is trying to express the classical Buddhist content in a modern interpretation. The author often addresses the topic of the harmony of nature and man, the harmony of soul and body, and the harmony of man with man. Accordingly, when a writer dialectically

examines everything around him, they use language means that carry the semantics of the opposite. Bobchon often uses contextual antonyms in his essay, characteristic of his author's linguistic and mental picture of the world. Bobcheong calls the collection of his essays canons, since the text of such essays can be defined as edifying. When studying Bobcheong's essay, you can notice a single semantic line: a statement based on antithesis. The main supporting words in the essay are: 법 *law*, 마음 *soul*, 지옥 *hell*, 천국 *paradise*, 스승 *teacher*, 제자 *student*, 하늘 *heaven*, 사람 *man*. By analyzing the pairs of words 스승-제자 *teacher – student*, 하늘-사람 *heaven –human*, 지옥-천국 *hell – paradise*, you can extract ideas about the fundamental commandments of Korean naive-language ethics.

In analyzing the essays of Korean authors, it should be noted that in these works antonymy functions as one of the types of semantic-syntactic organization of the text, it, like contrast, according to G.V. Andreeva, can have a non-systematic character and enter the compositional structure of the text in the form of separate fragments of the meaning of the opposite, or it can be a principle for constructing the text itself, can also concentrate on a specific section of the text as a combination of stylistic techniques(Andreeva, 1984). This fact reveals the applicability of the hypothesis E.A. Miller about the presence of a largeantonymy not only in any literary text, but also in the text of the essay.

In the framework of the problem of antonymical significance, in the texts of the materials of this article 3 hypotheses are put forward, put forward in the scientific research of E.N. Miller (Miller, 1990).

Hypothesis 1: at the beginning of any literary text there should be an antonymy. "... Since the material and ideal world is diverse and contradictory, so far as the author of a text with inevitable necessity reflects in accordance with the chosen purposefulness and pragmatic attitude a particle of this diverse, multi-stringed, multi-colored, many-voiced and fundamentally contradictory world ..."

Hypothesis 2: the outcome of any text should be antonymy.

"... any concept of a text starting with a“positive”characteristic of a phenomenon, event, etc., should naturally end with a“ negative ”characteristic (or vice versa), and the initial (final) characteristic can simultaneously serve as the beginning (base) of a new or continuation of the same concepts."

Hypothesis 3: any fragment of text that is relatively holistic in structure and sense should contain an antonymy.

A verbal display of some more or less essential reality with a harsh necessity involves antonymic words, phraseological units and other antonymic units of speech in its orbit. If we take Bobchon’s essay as an example, then the above hypotheses are almost completely confirmed, since in the majority of this author’s essay the antonymy is either at the beginning or at the end of the essay, or is a condition for the text to be connected.

In this article, we adhere to the 3rd hypothesis, according to which a fragment of the text that is relatively holistic in structure and meaning should contain an antonymy. In this case, it is necessary to cite the statement of N.N. Klementsova that the structural-semantic organization of the text itself creates specific prerequisites for its adequate understanding. Almost the entire text, its parameters and elements are ordered by the author of the text in such a way as to create the most flexible and information-rich structure that is consistently implemented in the

communication act in accordance with the author's intentions. The semantic and formal sides of the organization of the text for this reason are not chaotic, not random, but exhibit certain patterns (Klementsova, 1996).

The search for patterns of text organization led researchers to conclude that the structure of the text is, first of all, the structure of its content. At the level of conceptual perception of the text, this gives reason to say that the text has a certain semantic structure, or semantic organization. N.N. Klementsova notes that the semantic structure of the text is built along two axes – linear (syntagmatic) and system (paradigmatic). The linear axis, which is materially embodied in a chain of symbols – graphic signs of the text, has a direct connection with the process of its conceptual perception. The same linear axis acts as the material basis of the integrated meaning created as a result of comprehension of the received textual information and anticipation of the subsequent one (Klementsova, 1996).

For an adequate understanding, it is important to consider coherence, exactly the deep content-semantic consistency of the text, being both a linguistic and largely extra linguistic phenomenon, is not necessarily explicated at the surface level of the text through specific linguistic signs. In other words, it is not necessarily "materialized in the text". Moreover, there are situations when the seemingly incoherent sequence of words and sentences is identified by the recipient as a text, i.e. the statement is perceived as coherent. For the integrity of the text, the main content of the central idea and additional components should be agreed. If the main content is the base, the additional content is an add-on that should be harmoniously coordinated, only in this case the integrity of the text is organic (Kim KwangHae, Kwon Chae Il, Lim JiRyong, Kim Mu Rim, Lim Ch'ilSeong, 2003).

According to V.E. Chernyavskaya, coherence is not frozen and static, forever given the quality of the text, but a cognitive process in which the interpreting subject, recipient plays an active role in the disclosure of the text (communicative) purpose. This is a two-way dialectical process. The addressee acts both as an object of influence for the author of the text, and as an independent subject of decoding and interpretation of the text (Chernyavskaya, 2009).

A number of Korean scientists define the principle of organizing a logical text in this way: the text itself, which is a complete thought, should be logical, first of all, to ensure textuality and compliance with such functions of the text as information, appeal, contact and declaration. A text that is illogical not only does not qualify as text, but also reduces the effectiveness of the information content of the text. In order for the text to be logical, it is necessary to fulfill several requirements, and the most important of them are the following three requirements:

First, a logical text must have coherence (cohesion). A linking structure is a natural degree when the components of the text are connected.

Secondly, the logical text must have consistency (coherence). Here, coherence means semantic consistency, or unity and wholeness of the text. Only the binding structure cannot be a sufficient condition for a logical text.

Thirdly, the logical text must be complete. For a text to be complete, it must have not only coherence, but also a clear structure and form, which must be agreed upon so that authenticity and integrity of information can be revealed.

Summarizing the above, we came to the conclusion that each text should have a formally binding structure, content consistency and completeness(Kim KwangHae, Kwon ChaeIl, Lim JiRyong, Kim Mu Rim, Lim Ch'ilSeong,2003).

Consider the “largeantonymy” or the antonymy of the text as an example of an essay by modern Korean writers.

From the essay Chung Yi Du “Meeting and Parting”:

“그리고보니만남과헤어짐이결국은한타령일것이매구태여슬퍼하고기뻐해야할까답이없다고 ...”(Cheon Lee Du,1989)

*Looking at all this, we can say that there is no reason for special joy and sadness from meetings and partings, because they are part of one whole.*

The text of the essay is stylistically based on the antithesis, which in this case is expressed by the key words of the text – antonyms 만남과헤어짐 [mannamkwaheojim] *meeting and parting*, 슬퍼하다-기뻐하다 [seulpho'hada-kippo'hada] *to be sad – to rejoice*.

When analyzing Bobcheong's essay (Bobcheong, 2010), special attention must be paid to the semantics of the text itself. According to the above statements in the essay “부처님옷자락을붙잡아”(“*Even grasping the hem of the Buddha's clothes*”) we get information for reflection on the duality of concepts, on the reverse side of many concepts developed in narrow-minded thinking, on the need for changes from external to internal, moreover, the appeal does not go specifically to Buddhist monks, but to completely ordinary people living in society.

Based on the analysis of the key positions of reasoning, the following dominants were identified in Bobcheong's essay: controllability of feelings (inherent in the followers of Buddhist and Confucian teachings), sufficient rigidity in moral judgments, a call for harmony of soul and body, humane attitude to a person. When analyzing the basic concepts that are often found in essays for the concept of law, we have identified the following features: sincere following the teachings of the Buddha, a certain moral code of practice, the practice of decent behavior. For the concept of the soul: that which is created by heaven, that which is associated with hell and paradise.

When analyzing the statements based on the antithesis, we found out that the antithesis contributes to the implementation of: 1) the development of the author's speech 2) the coherence of the text 3) the construction of conclusions. An analysis of the lexical markers of antithesis showed that Bobcheong uses antonyms, both reflected in the dictionary of antonyms, and semantic oppositions used by the writer due to the author's originality – an individual linguistic and mental picture of the world that is understandable, however, to all speakers of the Korean language due to the ethno psychological and cultural unity of individuals one nationality.

The antithesis in Bobcheong's essay is not only for coherence of the text, it is also present in the names of the essays themselves, paying attention to the dialectic of phenomena in the world in which both hermit monks and ordinary worldly people live. Consider the example:

꽃도날마다새롭게피어납니다. 걸으로보면어제 [oje]같지만오늘[onil]핀꽃은어제핀꽃이아닙니다. 꽃을유심히관찰해보면알수있습니다. 걸모양은어제와비슷하지만, 오늘피어난꽃은어제의그꽃이아닙니다. 새로운향기와새로운빛깔을지니고있습니다.

우리들자신도순순간죽어가면서새롭게태어납니다. 어제의 [ojeui] 나는오늘의 [onirui]아닙니다. 어제의나는어제이미살아버렸습니다.오늘의나는새로운나입니다. 생물학자들의이야기를들으면우리몸의세포도오래사는것이아니라일정기간살면죽고새로교체된다고합니다. 따라서어제의생각이나의식, 혹은삶의양식이, 과거의내가오늘그대로존속하고있는것이아닙니다. 걸으로보면그대로살아가고있는듯하지만엄밀히관찰해보면새로운나입니다.

*Flowers also bloom every day in a new way. If you look at the outside, it seems that they are similar to yesterday, but those that have blossomed today are not flowers that bloomed yesterday. If you carefully look at the flowers, then this can be understood. Outwardly, although similar, the flowers that bloomed today are not the flowers that yesterday. They carry a new fragrance and a new color.*

*And we, too, every moment we die, we are reborn. Yesterday I am not what I am today. Yesterday I already lived yesterday. Today I am the new self. According to biologists, cells in our body also do not live for a long time, but after living a certain period, they die and are replaced again by new ones. And after that, yesterday's thoughts and consciousness, perhaps a way of life; I, who in the past do not continue to be so today. If you look externally, it seems that I live the same as before, but if I look carefully, I am new.*

Having paid attention to the circumstances in which this essay could have appeared, we come to the conclusion that it was born out of the author's desire to appeal to the whole world, to share his cherished desire, urging the addressee to return the knowledge of the order of the Universe, which humanity has forgotten, and thereby teach it deeply see the world, contradictions, strive for the search for harmony. In this passage, aesthetic and communicative functions are intertwined. On the one hand, the author demonstrates a bewitching picture of flowering, rebirth, which he sees "from within." On the other hand, using an appeal to the reader, the author tries to find a response in the souls of men, to convey his vision and worldview to all of humanity.

One of the main linguistic means expressing the strengthening of meaning is anaphora. The author uses different types of repetitions related to the structure of the essay (lexical, syntactic repetitions) (Jerebilo, 007). Particular emotionality is achieved by repeating a series of semantic oppositions: *today – yesterday, now – yesterday, in the past – today*. To strengthen the statement, syntax repetitions are used:

*If you look at the outside, it seems that they are similar to yesterday, but those that have blossomed today are not flowers that bloomed yesterday.*

*If you carefully look at the flowers, then this can be understood. Outwardly, although similar, the flowers that bloomed today are not the flowers that were yesterday.*

*If you look externally, it seems that I live the same as before, but if I look carefully, I am new.*

Anaphora creates the effect of expressiveness and emotionality, however, the work reaches a special stylistic effect when the author uses contact antonyms for repetition:

Yesterday I am not what I am today. Yesterday I already lived yesterday. Today I am the new self.

An essay title often contains great information potential.

'오늘핀꽃은어제의꽃이아니다.

*The flowers that have blossomed today are not yesterday's flowers.*

큰연못과작은연못.

*Big pond and small pond.*

Notonlyin Bobcheon's essay, but also in the essay of Lim Jong Dae, one can observe the active use of units with an antonymical meaning:

선행왕자와악행왕자.

*Good prince and evil prince.*

어리석은사람과지혜로운사람 (Lim Jong Dae, 1998).

*Silly man and wise man.*

Between linguistic units, according to M. Bakhtin, the whole statement is no longer a unit of language (and not a unit of “speech stream” or “speech chain”), but a unit of speech communication, which has not meaning, but meaning (that is, an integral meaning related to value – to truth, beauty, etc. – and requiring reciprocal understanding, including evaluation). The reciprocal understanding of the speech whole is always dialogical in nature.

The statement of M. M. Bakhtin that the understanding of whole statements and dialogical relations between them is inevitably dialogical also turns out to be absolutely true. The observer has no position outside the observed world, and his observation enters as an integral part of the observed object. Understanding inevitably becomes the third in the dialogue of the participants of the understood dialogue, in addition to the third, there can be an unlimited number, but the dialogical position of this third is a completely special position. The author is inclined to not completely give all of himself and his entire speech work to the full and final will to cash or close recipients (after all, the immediate descendants may be mistaken) and always suggests some kind of higher authority of reciprocal understanding, which can be moved in different directions. T. Mann notes that each dialogue takes place against the backdrop of a reciprocal understanding of the invisibly present third, standing above all participants in the dialogue (partners).

M.M. Bakhtin asserts that in different eras and with different worldviews, this perfect interlocutor and his ideally correct reciprocal understanding take different concrete ideological expressions (God, absolute truth, the court of an impartial human conscience, people, the court of history, science, etc.). (Bakhtin, 1986).

Consider an example from the lyrical work of Han Yong Un “오세요”(“Come”):

오세요, 당신은오실때가되었어요, 어서오세요

당신은당신의오실때가언제인지아십니까?

당신의오실때는나의기다리는때[kidarineunttae]입니다.

당신은나의죽음속으로 [chugeumsogeu] 오세요.

죽음은당신을위하여의준비가어제든지되어있습니다.

*Come, the time has come for you to come, rather come.*

*Do you know the time when you should come? The time when you should come is the time of my expectation.*

*Come to my death. For your sake, I am always ready to die.*

At first glance, it may seem that Han Yong Un is turning to his lover, however, according to critics, we are talking about sacrifice in relation to his native land, which turned out to be a colony of a foreign state, the poet expects freedom for Korea. Based on the comment of the critics, we conclude that the author leaves the final summary to the addressee and his ideal understanding. The above passage for contrast is logically divided into two parts: 기다리는때[kidarineunttae]the waiting period and 죽음속으로[chugeumsogeu] the period of death.

The subjective nature of the language, as noted by G.V. Kolshansky consists in the fact that language cannot create a world separate from human consciousness, for it itself already expresses the human world as a form of reflection of the objective world. Objective laws vary immensely in each particular language, despite the peculiarity of the categories. Naturally, language should be understood not as a list or scheme of categories, but as a means of communication in all spheres of life(Kolshansky, 2005).

Human, according to A.A. Leont'ev, as part of the world, always remains attached to him both in spirit and in body, and in thought, and in feelings. ". . . socially developed verbal meanings, assimilated by the subject, acquire, as it were, a new life, a new movement in their individual psyche(Leontiev, 1976). In this movement, they again and again, but in a special way, connect with the sensory tissue, which directly connects the subject with the objective world, as it exists in objective space and time".

The reflection of the above statement is found in the poem Han Yong Un “나룻배와행인”(“*Ferry and Wanderer*”)

나룻배와행인

나룻배와행인

나는나룻배.

당신은행인.

당신은흙발로나를짓밟습니다.

나는당신을안고물을건너갑니다.

나는당신을안으면깊으나얕으나급한여울이나건너갑니다.

그러나 [keurona] 당신이언제든시오실줄만은알아요.

나는당신을기다리면서날마다날마다낚아잡니다.

나는나룻배.

당신은행인

*Ferryandwanderer*

*Ferryandwanderer*

*Iamaferry.*

*Youareawanderer.*

*Youarestepingonmewithyourfeetstainedwithclay.*

*And I hug you and carry you on the water.*

*When I hug you, at least deeply, at least shallowly, I cross the waves.*

*But I always know that you will come.*

*I am aging every day waiting for you.*

*I am a ferry.*

*You are a wanderer.*

In this poem, the unit with the antonymical meaning is the codeword expressed by the union 그러나 [keurona] – “*but*” to indicate a contrasting meaning.

Returning to the assertion about the co-dependence of man and the world around him, it can be argued that language, performing the function of realizing public consciousness, cannot be governed by such laws that would contradict the initial position on the fundamental unity of the subjective and objective worlds. Therefore, the study of the language, no matter how it is aimed at the person himself, considered in the sphere of his spiritual activity, cannot provide a basis for distinguishing between the two worlds –it can only open in the language of a person – with all its individual and generic qualities(Kolshansky, 2005).

According to V.V.Krasnykh, the linguistic-cognitive approach to communication allows one to detect, analyze and structure what is directly related to national characteristics of consciousness, namely: the macro-cognitive layer of communication, represented by context and presupposition, and the cognitive plan of discourse. Thus, it is the linguistic-cognitive approach to communication that allows us to analyze the totality of factors that affect the communication process, as well as a system of phenomena that reflect the national specifics of the mental-linguistic complex, on the one hand, and on the other, predetermining the national-cultural specifics of communication itself(Krasnykh, 2002).

### III. CONCLUSION

Contrast is a basic element of the coherence of the text and one of the expressive contrasts, which is reflected only in a comparatively completed presentation and becomes a method of artistic and emotional influence on the addressee or reader, in his emotional sphere. It is indisputable that the antithesis, being a stylistic device, creates a contrast, moreover, it is one of the main structural principles for constructing essay text and lyric works, which is based on the opposition of speech components of various levels of textual organization. When analyzing the semantic structure of the opposition relations, the hypothesis of “largeantonymy” or the antonymy of the text is confirmed, where the text is built on the basis of units with an antonymic meaning. In Korean, the organization of a logical text, as in other languages, shows the completeness of thought, the meaning should be logical, first of all, to ensure textuality and compliance with information functions. To achieve consistency and consistency, the text must have, firstly, coherence (have cohesion): in this case, the connecting structure and the connection between the components is a natural degree; secondly, the logical text must have consistency, i.e. coherence thirdly, the logical text should be characterized by completeness, have not only coherence, but also reliability and, in a way, organicity. The positive relations, expressed in the essays by Bobchon and Han Yong Un and others, characterize the specific character of the text and the personality of the author. To understand the manifestation of antonymy, it is necessary to take into account the national mentality, culture of the people, their way of life, traditions, religion inherent in Korean society.

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