

STYLISTIC REPETITION, ITS PECULIARITIES AND TYPES IN MODERN ENGLISH

Usarov I. K.

Associated Professor

National University of Uzbekistan, Tashkent

ANNOTATION:

It is a well-known fact that there exist various ways of expressing people's attitude towards another person, any kind of thing or this or that phenomena; there are different variants of expressing similar, though not absolutely identical ideas. It is stylistics that deals with all variants of linguistic expressions and the sub-systems making up the general system of language. Stylistic devices play the greatest role in the analysis of any kind of literary text. Among other figures of speech, repetition is one of the widely used syntactic stylistic devices.

INTRODUCTION:

The aim of the given article is to discuss the problem of repetition, to give outline of this very important and frequently used stylistic device, its peculiarities and classification and identify those new classes which were revealed after thoroughly studying the material under investigation.

It is a well-known fact that there exist various ways of expressing people's attitude towards another person, any kind of thing or this or that phenomena; there are different variants of expressing similar, though not absolutely identical ideas. It is noteworthy that different systems of expression exist within the general system of any language. It is stylistics that deals with all variants of linguistic expressions and the sub-systems making up the general system of language.

Stylistic devices play the greatest role in the analysis of any kind of literary text. The term "figure of speech" is frequently used for stylistic devices that make use of a figurative meaning of

the language elements and thus create a vivid image. Among other figures of speech, repetition is one of the widely used syntactic stylistic devices.

The aim of the given article is to discuss the problem of repetition, to give outline of this very important and frequently used stylistic device, its peculiarities and classification and identify those new classes which were revealed after thoroughly studying the material under investigation. Particularly these classes are the novelty that is suggested in the given article.

Repetition is a figure of speech that shows the logical emphasis that is necessary to attract a reader's attention on the key-word or a key-phrase of the text. It implies repeating sounds, words, expressions and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis. There is no restriction in using repetition but too much repetition can be dull and even spoil its stylistic effect.

Repetition is classified according to compositional patterns. There are several set patterns which we would like to discuss separately.

Anaphora. Anaphora or anaphoric repetition is called the repetition of a word or a phrase at the beginning of two or more consecutive sentences. "**Ignorant** of the long and stealthy march of passion, and of the state to which it had reduced Fleur; **ignorant** of how Soams had watched her, **ignorant** of Fleur's reckless desperation ..., **ignorant** of all this, everybody felt aggrieved." (J. Galsworthy)

Anaphoric repetition is met not only in emotive prose but it is rather often used in poetry.

Farewell to the mountains high covered with snow!

Farewell to the straths and green valleys below!

Farewell to the forests and wild-hanging woods!

Farewell to the torrents and loud-pouring floods! (R. Burns)

In the given example together with anaphoric repetition "farewell to the" is also observed parallelism of syntactic composition of each line. Anaphora gives a literary text peculiar rhythm what, together with repetition of an anaphoric element, somehow brings that particular extract of prose and sound of poetic speech close together. But being used in poetry, anaphora increases sound harmony of speech.

Epiphora. Epiphora or epiphoric repetition is a type of repetition when one and the same word or phrase is placed at the end of consecutive sentences.

"Now this gentleman had a younger brother of still better appearance than himself, who had tried life as a cornet of dragoons, **and found it a bore**; and afterwards tried it in the train of an English minister abroad, **and found it a bore**; and had then strolled to Jerusalem, and **got bored there**; and then gone yachting about the world, and **got bored** everywhere."

(Ch. Dickens)

As we see one and the same sentence contains two kinds of epiphoric repetitions in different clauses. "And found it a bore" and "got bored". Epiphora even more than anaphora contributes to rhythmic organization of speech due to increase of intonation and sound identity at final position of sentences.

Epiphoric repetition can also be combined with anaphora within one sentence.

"If he wishes to float into fairyland, **he reads a book**; **If he wishes** to dash into the thick of battle, **he reads a book**, **if he wishes** to soar into heaven, **he reads a book.**"

(Chesterton)

As we see in the given example the combination of the two mentioned types of repetition is even complicated with syntactic parallelism.

The third type of repetition is **anadiplosis**. Anadiplosis is a figure of speech which consists in the repetition of the same word at the end of one and at the beginning of the following clauses, sentences.

"All service ranks the same **with God, With God**, whose puppets, best and worst, Are we." (Robert Browning)

Framing. Framing is a type of repetition when it is arranged in the form of a frame, namely, the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it.

"**No wonder** his father wanted to know what Bosinney meant, **no wonder.**"

(G. Galsworthy)

Framing makes the whole utterance more compact and more complete. Framing is most effective in singling out paragraphs. It is more often met in poetry though we can find a great deal of it in emotive prose as well. This type of repetition can comprise any part of text - a sentence a paragraph, a page. Its extreme case is when it starts from the title and comprises to whole text. I.e. the title and the last sentence of the text are the

same. The material showed us that there can exist the so called thematic framing, i.e. one and the same theme is repeating at the beginning and at the end of the text. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part which clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

Root repetition. In root-repetition it is not the same words that are repeated but the same root.

"Forsytes deprived of their mutter bone were wont **to sulk**. But John had little **sulkiness** in his composition." (G. Galsworthy)

I felt just as **natural** as I would with anybody.
Talked to him just as **naturally**, and everything.
(D. Parker)

As we see from the examples, in this type of repetition we deal with different words having different meanings (“to sulk” – verb and “sulkiness” - noun; “natural” - adjective and “naturally” - adverb), but the shades of meaning are perfectly clear.

Chain repetition. This type of repetition smoothly develops logical reasoning. It is a thread of several successive anadiplosis.

“A **smile** would come into Mr. Pickwick’s face: the **smile** extended into a **laugh**, a **laugh** into a **roar**, and the **roar** became general”. (Ch. Dickens)

In this case loading of each word involved in chain repetition gradually increases.

Synonymous repetition. Synonymous repetition is a repetition not of the same word but one word or phrase is repeated with its synonym.

“The poetry of earth **is never dead** ... The poetry of earth **ceasing never**...” (Keats)

“I nearly **died!** Honestly, I give you my word, I nearly **passed away**”. (D. Parker)

In both cases words are changed with their euphemism forms.

We have briefly characterized all existing types of repetition. Now we would like to discuss a new type of repetition which was revealed after analyzing the material under investigation. We call this type of repetition **scattered** repetition.

There are a lot of cases when a word, a phrase, a sentence is repeated throughout the

whole text several times. Its aim is the same as of all other types of repetition but structurally this type does not match with any existing type of repetition. The fact that such type is met here and there in the text without any definite order made us come to conclusion to call it scattered repetition.

Another type of repetition which the analysis of material allows us to single out is **thematic** repetition. This is the case when the theme of the text is repeated without any particular models of repetition. Alfred Coppard’s short story “Tribute” can serve as a good example of thematic repetition.

In conclusion it can be said that apart from the existing type of repetition are singled out two new types of repetition – scattered repetition and thematic repetition. These types of repetitions have the same emotional loading as others and sometimes they can cause even stronger emotions, as they are either “scattered” or “hidden” and the emotions arise subconsciously.

REFERENCES:

- 1) Yumico I. Creating suspense and surprise in short literary fiction: A stylistic and narratological approach. The University of Birmingham 2008 Short Mick. Style in fiction, 2nd edition. London: Longman. 2007.
- 2) Galperin I. Stylistics. Moscow, 1990.
- 3) Usarov I.K. Problems of general general stylistics of composite sentences. Tashkent, 2004, 146 pp.