

## MULTIFACETED STYLISTIC NATURE OF REPETITION

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### ABSTRACT

The purpose of this article is to discuss the problem of repetition, to provide an overview of this very important and frequently used stylistic device, its peculiarities and classification. The analysis shows that repetition is defined as a stylistic device that is formed by the repetition of lexical and syntactic units within a sentence, providing the communicative focus of the sentence- rheme, and unity of discourse and implements a specific pragma-linguistic function, being a means of textual semantic coherence. The stylistic functions of the most commonly used types of repetition are substantiated through relevant examples from literature.

### KEYWORDS

Repetition, stylistic device, text cohesion, classification, anaphora, epiphora, anadiplosis, framing, tautology, polyptoton, rheme.

### INTRODUCTION

In the examination of any type of literary text, stylistic devices play the most important function. Repetition is a frequent syntactic style feature, much like other figures of speech. The term "figure of speech" is often used to describe stylistic methods that employ figurative meanings of linguistic elements to create a

vivid image. Repetition, like other figures of speech, is a common lexical-syntactic stylistic technique. The purpose of this article is to discuss the problem of repetition, to provide an overview of this very important and frequently used stylistic device, its peculiarities and classification.



## MAIN PART

Repetition is a figure of speech that demonstrates the logical emphasis required to draw a reader's attention to a key-word or a key-phrase in a text [1,160]. It entails repeating sounds, words, phrases, and sentences in a certain order or even without regard for word arrangement in order to emphasize a point. There are no rules on how much repetition you may use, but too much repetition might get boring and even ruin the aesthetic impact. Repetition, in the perspective of some linguists, is not a stylistic technique if it reveals the speaker's enthusiastic state of mind. "Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension" [1,162]. In the case of repetition, giving logical emphasis to the statement is extremely vital. A writer reminds readers of the importance of specific words, phrases, or sentences by repeating them. These words, phrases, or sentences are then designated as key words, phrases, or sentences in the text. Despite this, repetition should be regarded a stylistic device when a word or phrase is repeated not for logical emphasis but simply to convey a speaker's emotional state.

T. Zhuk divides repetition into five categories based on the nature of structural organization.: 1) simple contact repetition, which can be expressed by a common or uncommon phrase; 2) extended repetition – repetition of a token with in-depth semantic layering; 3) ring repetition – repetition at the beginning and end of the statement; 4) repetition-pickup – repetition of a language unit at the end of one phrase and at the beginning of the next; 5) chain repetition – multiple repetition of

phrases one after another. Repetition as a means of semantic connection of the text is divided by the

researcher into four types: 1) nominative-chain; 2) identical; 3) synonymous; 4) antonymous [2,30].

I. Sokolova offered a taxonomy of structural-semantic types of repetition that took explicitness and implicitness into account. The researcher divides repeats into two categories: phono-morphological and lexical-syntactic. At the phonomorphological level distinguishes morpheme repetition and repetition of grammatical forms, and at the lexicosyntactic - lexical, keyword repetition, title repetition, synonymous and antonymous, substitution of thematic elements, lexical-syntactic parallelism [3,22].

O. Metlyakova classifies repetition in three aspects: syntagmatic, paradigmatic, functional. In the syntagmatic aspect, distinguishes the distant, which

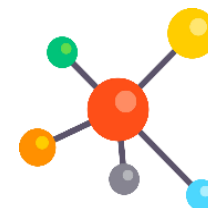
involves the use of repeated tokens at a distance, and contact – the location of repeated tokens next to each other. Such "repeating tokens do not serve as a means of connecting words in a sentence, but as a means of expressing emotional and evaluative sound." In the paradigmatic aspect, the scientist distinguishes between

identical and variable repetitions, and in the functional – neutral and expressive [4, 171].

## RESULTS AND DISCUSSION

As can be seen, repetition can be classified according to its constituents and layout. We will discuss the following widely-used types of it:

1. Anaphora. The recurrence of a word or phrase at the beginning of two or more consecutive sentences is known as anaphora or anaphoric repetition [1,163]. For example:



“Do you realize that when you ask women to take their cause to state referendum you compel them . . . to beg men who cannot read for their political freedom? Do you realize that such anomalies as a college president asking her janitor to give her a vote are overstraining the patience and driving women to desperation? Do you realize that women in increasing numbers indignantly resent the long delay in their enfranchisement?” (Carrie Chapman Catt)

Anaphora gives a literary work a unique rhythm that, when combined with the repetition of an anaphoric element, brings that particular prose excerpt and the sound of poetic speech closer together. However, when employed in poetry, anaphora improves speech sound harmony:

If you want the moon, do not hide from the night.

If you want a rose, do not run from the thorns.

If you want love, do not hide from yourself. (Rumi)

Rumi here uses anaphora with the phrase "if you want" giving the reader a direct choice. This phrase's recurrence gives the impression that the decision is conditional, as if the reader must decide whether or not they desire what the poet is suggesting. As a literary device, however, the anaphora here creates a call to action because each repetition is followed by a command. As a result, this has a strong impact on the reader in terms of creating a sense of urgency in making a decision.

2. Epiphora is a sort of repetition in which the same word or phrase appears at the end of multiple sequence of sentences[5,34]:

“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 ad

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)

One and the same sentence here contains two types of epiphoric repetitions in different clauses. “And found it a bore” and “got bored”. Epiphora, more than anaphora, helps to organize speech rhythmically by increasing intonation and sound identity towards the end of sentences.

“Fie, fie, thou shamest thy shape, thy love, thy wit,

Which, like a userer, abound’st in all,

And uses none in that true sense indeed

Which should bedeck thy shape, thy love, thy wit.” (Shakespeare, Romeo and Juliet)

The phrase "thy shape, thy love, thy wit" appears twice in four lines, demonstrating Shakespeare's mastery of epiphora. It emphasizes three of Romeo's characteristics.

3. Anadiplosis is a figure of speech that involves the repetition of the same word at the end of one phrase and at the beginning of the next[1,164];

The love of wicked men converts to fear;

That fear to hate, and hate turns one or both

To worthy danger and deserved death. (Richard II by William Shakespeare)

In this extract, King Richard II describes how fear leads to hatred, which leads to danger and death. This is one of Shakespeare's anadiplosis examples, in which he



depicts the progression from one term to the next through a series of occurrences.

Anadiplosis is easier to be found in poetry and rhetoric since it is such a poetic approach that is relatively strange in everyday speech. However, some authors try to be at their best to use it effectively:

Don't you surrender! Suffering breeds character; character breeds faith; in the end faith will not disappoint. You must not surrender. (Jesse Jackson, 1988 Democratic National Convention)

4. 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[1,165];

"No wonder his father wanted to know what Bosinney meant, no wonder." (G. Galsworthy)

The use of framing makes the entire speech more condensed and comprehensive. Framing works best when it comes to separating paragraphs. It is most frequently encountered in poetry, however it can also be found in a significant deal of expressive prose. This form of repetition can occur anywhere in the text, including a sentence, a paragraph, or a page. Its most extreme case is when it begins with the title and continues through the entire content. In other words, the title and the final sentence of the text are identical. There can be thematic framing, in which one and the same theme appears at the beginning and finish of a work. The purpose of framing is to clarify the concept expressed at the start of the phrase. Between the first and second appearances of the repeating unit, there is a developing middle section that clarifies what was introduced at the start, so that by the time it is employed for the second time, its semantics has been concretized and specified[6,34].

5. Polypotton involves the repetition of the same root with different affixation:

No end to the withering of withered flowers,

To the movement of pain that is painless and motionless,

To the drift of the sea and the drifting wreckage

In fact, some rhetoricians would argue that polypotton can only occur if the repeated words are in close proximity to each other.

However, some literary critics treat polypotton as something that can occur over longer stretches of text, whether a paragraph, an essay, or even a book:

There is no end of it, the voiceless wailing,

No end to the withering of withered flowers,

To the movement of pain that is painless and motionless,

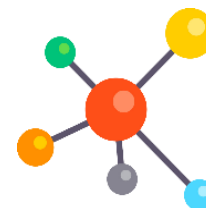
To the drift of the sea and the drifting wreckage,

The bone's prayer to Death its God. Only the hardly, barely prayable

Prayer of the one Annunciation. (Eliot T.S. The dry salvages)

The author offers four separate examples of polypotton in just six lines of the poem. The poem stresses the meaninglessness and emptiness that Eliot found in British and Western civilization, as well as the destruction caused by the war, through its recurrence.

So, depending on the context of how it's used, polypotton can offer writers a variety of different effects [5,21]:



**Emphasis:** As with all repetition, the repetition of polyptoton emphasizes and puts the focus on the repeated words.

**Contrast:** Because it offers repetition even as the repeated words are subtly changed, polyptoton can give writers the ability to contrast the different words.

**Change:** The different forms of the repeated word can also suggest something more subtle than contrast; it can suggest change from one state to another, just as the repeated word changes from one form to another.

**Connection:** By flexibly repeating a word, polyptoton can also provide a connection between different parts of a sentence, different ideas in a paragraph, or different scenes in a book.

More broadly, then, polyptoton offers a writer a way to imply both connection and difference simultaneously.

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

"I'm willing to tell you. I'm wanting to tell you. I'm waiting to tell you." (George Bernard Shaw, *Pygmalion*)

Though tautology can be ineffectual in certain written works, appearing to add more words or material, there are numerous works of literature in which this literary method is successfully used to focus a reader's attention or add substance and significance to the work's meaning.

## CONCLUSION

To summarize, repetition affects the intensification author's impact, action modality transmission, and is a method of dividing the composite element of the text and the construction of the language's leitmotifs, all of

which contribute to the creation of a deep sense of essential and proper understanding. The possibilities of this stylistic device are not limited by considered functions of repetition in any degree. Repetition, like any technique aimed at eliciting an emotional response, is multipurpose, which allows to show the focus of the message- the rheme, and its application in a literary text is dependent on the author's style, allowing for some changes and innovations.

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