

Syntactic-Stylistic Repeatment of Complex Sentences in Linguistics

Usarov Ibrahimjon Kurpashaevich

Associate Professor of the Department of Theoretical Aspects of English at the Uzbek State
University of World Languages. Tashkent, Uzbekistan

Abstract

This article analyzes syntactic repetition as a universal phenomenon inherent in different types of discourse in all languages. Syntactic repetition includes anaphora, epiphora, anadiplosis, frame construction, and polysyndeton. These repetitions can perform the function of enhancing expressiveness in the text, convey the meaning of the sequence, duration or monotony of actions, and create a growing effect. In addition, they can clarify what has been said (tautological repetition); be a means of stylization, speech characteristics of a character and perform a rhythm-forming function.

Keywords: syntactic repetition, discourse, anaphora, epiphora, anadiplosis, frame construction, polysyndeton.

Repetition or reprise is a figure of speech that consists of repeating sounds, words, morphemes, synonyms or syntactic constructions in a sufficiently close series, that is, close enough to each other so that they can be replaced.

Just like other figures of speech that enhance the expressiveness between the traditionally denoting and the situational denoting, repetitions represent some purposeful deviation from the neutral syntactic norm, for which a single use of the word is sufficient.

Repetition conveys significant additional information of emotionality, expressiveness and stylization and, in addition, often serves as an important means of connection between sentences.

The variety of functions inherent in repetition is especially strongly expressed in poetry. Some authors even consider repetition to be a stylistic feature of poetry, distinguishing it from prose.

We will consider those types of repetitions that are common to poetry and prose. Consideration of repetition in syntactic stylistics is somewhat conditional, since elements of different levels can be repeated, and repetitions are classified depending on which elements are repeated.

According to I.R. Galperin, syntactic repetition includes anaphora, epiphora, anadiplosis, frame construction and polysyndeton. [5, 23-48]

1. Anaphora - a stylistic figure, repetition of the initial parts (sounds, words, syntactic or rhythmic structures) of adjacent segments of speech (words, lines, stanzas, phrases). Found in prose and poetry. Prose anaphora gives the text a special rhythm, bringing it closer to poetry. Its functions:

1. emotional highlighting of some part of the statement;
2. creating the effect of alternating events;
3. creating a climax effect;

He shook his curls; he smiled and went easily through the seven motions for acquiring grace in your own room before an open window ten minutes each day. He danced like a faun; he introduced manner and style and atmosphere (O. Henry). - [He shook his curls, gave smiles and frivolously did all those seven body movements that you spend ten minutes on every day in your room in front of the open window to acquire flexibility and grace. He danced like a faun. He created around himself an atmosphere of courtesy and subtle treatment (hereinafter translated by the author of the work)]

Perhaps he suffered, perhaps he hated, perhaps he loved by cruelty alone (J. Galsworthy). - [Perhaps he suffered, perhaps he hated, perhaps he loved out of sheer cruelty]

2. Epiphora - repetition of a final element in several statements. Epiphora, to a greater extent than anaphora, contributes to the creation of rhythm in prose, due to the identity of the final parts of the sentence. Performs the following functions:

1. can give part of the utterance emphatic stress;
2. can help create a climax effect
3. the effect of conjecture,

For Mrs. Carlton it had been years, for Linda it had been years (F. Norris). - [For Mrs. Carlton it lasted for years, for Linda it lasted for years].

Mr. Smith was happier than he had been for some time...he was happier than he had been for some time (C. Dickens). - [Mr. Smith was happier than he had been for some time...he was happier than he had been for some time].

3. Frame construction (framing) - an element at the beginning of a speech segment is repeated at the end.

As good habits are said to be better than good principles, so, perhaps, good manners are better than good habits. (O. Henry) - [They say that good habits are better than good principles. Perhaps good manners are better than good habits.]

4. Picking up (anadiplosis, anadiplosis) - repetition of words or a group of words ending a segment of speech is repeated at the beginning of the next segment of speech.

Now he understood. He understood many things (J. Galsworthy). - [Now he understands. He understood a lot].

Picking up shows the connection between two ideas and increases not only expressiveness, but also rhythm.

5. Chiasmus consists in the fact that in two adjacent phrases (or sentences) built on parallelism, the second is built in reverse order, so that a cross arrangement of identical members of two adjacent constructions is obtained;

Instead of parallelism, for example, "What you are reluctant to remember, you readily forget", the design is proposed - "What you remember reluctantly, you forget willingly".

Example: *All for one, one for all. - [One for all and all for one].*

Its features include:

- 1) highlighting the emphatic part of the utterance due to an unexpected pause before it,
- 2) can serve to create a humorous, ironic effect.

"May I take so bald," he said with a smile that was like a frown, and with a frown that was like a smile (C. Dickens). "[Can I say this directly," he said with a smile that resembled a grimace and with a grimace that resembled a smile].

6. Polysyndeton - repetition of conjunctions, such a construction of a sentence when all (or almost all) homogeneous members are connected to each other by the same conjunction.

And I want to eat at a table with my own silver and I want candles, and I want my own tea, and I want it to be strong and I want to brush my hair out in front a mirror and I want a kitty and I want some new clothes (C. Dickens). - [I want to eat at the table with my own silverware, and I want candles, and I want my own tea, and I want it to be strong, and I want to comb my hair in front of the mirror, and I want a cat, and I want new clothes].

Polysyndeton, on the contrary, softens the transition from one sentence to another. Its main function is unification. The union most often involved in polysyndeton *and*, the most frequent union of all literary and non-fiction texts.

Syntactic repetitions are associated with the phenomenon of syntactic parallelism (4, 81-85).

N.M. Razinkina defines syntactic parallelism as “a semantic-structural unity consisting of at least two components (components), which are characterized by syntactic identity and logical-semantic commonality” [12, 195].

Syntactic parallelism can also be defined as a segment of speech consisting of syntactically similar constructions united by a common idea. Such a segment of speech can have different sizes: small forms (microparallelism), i.e., one member of a sentence, and large forms (macroparallelism), i.e., several independent or subordinate clauses.

It serves to establish correspondences between objects and to create speech balance and rhythmic organization of the text. Parallel constructions can include different parts of a sentence or entire phrases:

From one she would copy and practice a gesture, from another an eloquent lifting of an eyebrow, from others, a manner of walking, of carrying a purse, of smiling, of greeting a friend, of addressing "inferiors in station." (O. Henry) - [She copied the gesture of one, the eloquent movement of the eyebrows of another, the gait, the manner of holding a purse, smiling, greeting friends, and treating "inferiors"].

Dempsey had, perhaps, ten pounds of weight to give away. The O'Sullivan had breadth with quickness. Dempsey had a glacial eye, a dominating slit of a mouth, an indestructible jaw, a complexion like a belle's and the coolness of a champion. (O. Henry) - [Dempsey might need to lose about ten pounds. O'Sullivan was distinguished by a certain lack of restraint in his movements. Dempsey had an icy gaze, a commanding line of mouth, an indestructible jaw, the complexion of a young beauty and the composure of a champion]

Often syntactic repetition is associated with lexical repetition, which allows us to talk about lexico-syntactic repetition. The latter can be complete or partial.

Lexico-syntactic repetition is a combination of absolute syntactic parallelism and lexical repetition. The “general idea” that unites the predicative units of given sentences is often described by semantically similar or identical words. Syntactically parallel predicative parts give these constructions greater clarity and expressiveness. *Those evening bells! Those evening bells! (T. Moore) [Evening bells! Evening bells!]*

Full syntactic parallelism can be combined with lexical repetition of the following sentence members:

1. Repetition of the predicative stem: *What has my life been? Fag and grind, fag and grind. Turn the wheel, turn the wheel. (Ch. Dickens) - [What was my life? Work and grind, work and grind. Spin the wheel, spin the wheel].*

The first predicative part of these predicative constructions is a statement of a fact or event, and the second is a confirmation and strengthening of the first. Such constructions represent a special type of reduplication (reduplication at the syntactic level). The basis for the formation of reduplication is doubled units, and the doubling must be complete, without variations: the original element (reduplicator) is equal to the repeated one (reduplicator). Syntactic reduplication is associated with the emotional plane of the utterance, the latter is confirmed by exclamatory intonation.

2. Repetition of the subject is observed in single-subject, but multi-predicate sentences; the subject can be represented by a noun, personal, indefinite-personal, negative, attributive pronouns: *You've never turned the wrong to right, You've been a coward in the fight.* (Ch. Mackay)

The repetition of the subject, as a rule, is anaphoric in nature, which is due to the peculiarities of the actual division of the sentence. Identical subjects express the same topic, and therefore occupy a prepositive position. In the event that the topic is expressed by identical predicates, the latter are in preposition. With anaphoric repetition of the subject, the actual division coincides with the grammatical one, but with anaphoric repetition of the predicate it does not coincide.

The identity of the subjects is often accompanied by other members of the sentence, expressed in words of varying degrees of semantic proximity. In a number of cases, the identity of subjects and objects is accompanied by the semantic proximity of predicates expressed by verbs of the same semantic class: *You've hit no traitor on the hip, You've dashed no cup from perjured lip...* (J. Mackay)

In this example, the circumstances, having a different grammatical expression, carry the same semantic load and clarify the action in time; Verbs *hit* and *dashed* have a common theme of striking. The semantic proximity of predicates accompanying identical subjects is observed in many complex sentences.

3. The repetition of the predicate is accompanied by a change in the subject of the action: *I love you and you love me.*

The linking verb of a compound nominal predicate or the auxiliary verb of a compound verbal predicate is often repeated:

They were all three from Milan and one of them was to be a lawyer, and one was to be a painter... (E. Hemingway) - [All three of them were from Milan, and one wanted to become a lawyer, and the other an artist]

The repetition in the above examples is clearly complex in nature, which is manifested in the simultaneous presence of the following features: absolutely accurate reproduction of the word form (lexical repetition); structural identity of syntactic constructions; distant nature of repetition; anaphora (uniformity) in most examples; in relation to reality, the predicative units of these sentences have identical characteristics (either affirmative or negative); identity of predicative constructions in terms of goal setting and emotional coloring.

The repetition of minor members of the sentence also has a complex character. At the same time, in the syntactically parallel components of enumerative sentences, identical word forms are reproduced, performing the function of addition, circumstance, and definition. Using the technique of repetition of any minor member, the author emphasizes its importance for the semantics of the sentence, while the repetition performs an emphatic function:

A complete lexical-syntactic repetition can simultaneously cover both the main and secondary members of a sentence:

She was a good servant, she walked softly... she was a determined woman, she walked precisely. (G. Greene) - [She was a good servant and walked quietly... she was a determined woman and walked with a confident gait].

Is life vain, beauty vain, hope vain, happiness vain? (J. Galsworthy) - [Is life in vain, is beauty in vain, is hope in vain, is happiness in vain?]

"I love your hills, and I love your dales. And I love your flocks a-bleating." (J. Keats)

The technique of repetition of single-function terms in each predicative unit emphasizes the symmetry of the sentence structure, the rhythmicity of the tempo of speech, and the enumerative nature of intonation.

Partial lexical-syntactic repetition presupposes the presence in predicative units of enumerative identical word forms and incomplete structural parallelism of components. Depending on the structural relationship of parallel constructions and the syntactic functions of the repeated members, several varieties of this type of repetition can be distinguished.

1. Partial lexical-syntactic repetition with the spread of a subsequent predicative unit; the repeated word can act as a subject, a predicate, or any minor members: *Two years of married life... had added a little more decision to her quick lips, a little more allurements to her white-lidded, dark-lashed hazel eyes, a little more poise and swing to her carriage, a little more chest and hip measurement (J. Galsworthy) - [Two years of marriage... added a little determination to the line of her lips, a little seduction to her brown eyes with dark lashes, a little confidence to her posture...]*

The technique of syntactic distribution of parallel constructions is also typical for multi-component complex sentences. In this case, the distribution proceeds along an increasing line, each subsequent part is represented by a larger number of syntactic members than the previous one.

2. Partial lexical-syntactic repetition with truncation of the subsequent predicative unit, which occurs, in most cases, due to secondary members of the sentence: *There stood Dick, gazing now at the green robe, now at the brown head-dress, now at the face... (C. Dickens) - [There stood Dick, looking at the green robe, at the brown head-dress, at the face and at the quick the pen is in a state of stupid confusion.]*

Lexico-syntactic repetition is complex in nature, which is expressed in the following features: the obligatory presence of identical word forms (lexical repetition); partial structural parallelism of syntactic constructions; distant nature of lexical repetition; frequent use of anaphora; presence or possible substitution of a determinant; identity of predicative constructions in terms of goal setting, emotional coloring, characteristics in relation to reality.

Lexico-syntactic repetition performs a stylistic function; it highlights, emphasizes a word that is important for the statement, and focuses attention on it. The semantic function of lexical-syntactic repetition is manifested in the creation of a single semantic core of the statement, the “general idea” of the enumerative series.

The semantic one-dimensionality of enumerative non-union complex sentences is manifested in general implicit semantics (“general idea”), which is a reflection of the huge diversity of realities of reality. Theoretically, the number of possible ideas combining predicative units in enumerative sentences is infinite.

Lexico-syntactic repetition can become an expression of the “general idea” of a sentence: *I wake up and I'm alone, and I walk round Warley and I'm alone, and I talk with people and I'm alone." (J. Brain) - [I woke up and realized that I was alone; I walked around Worli and realized that I was alone; I talked to people and realized that I was alone].*

The unified theme of this sentence can be formulated as a description of the hero's loneliness, more specifically, as a lack of contact with the people around him. In a sentence, the “general idea” is explicated by the lexical repetition of the word *alone*. The epiphoric nature of the repeated subject emphasizes the unified theme of the sentence.

All of the above examples serve as evidence of the presence of a semantic function in lexical-syntactic repetition. The general idea in them is expressed either by the lexical-syntactic repetition itself, or with its obligatory participation.

Full and partial lexical-syntactic repetitions, as a rule, are complex in nature, which is manifested in the presence of identical word forms (lexical repetition), structural parallelism of syntactic constructions, the distant nature of lexical repetition, frequent use of anaphora, unity of purpose and emotional coloring of predicative constructions. Lexico-syntactic repetition is optional in

nature from the point of view of conveying the basic subject-logical information contained in the statement. It performs semantic and stylistic functions.

So, syntactic repetition can be an expression of a “general idea” that unites the components of a sentence into a single whole. In the event that syntactic repetition does not clearly demonstrate its “general idea,” it activates the search for a single theme together with other means.

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