

MINISTRY OF EDUCATION OF THE AZERBAIJAN REPUBLIC
KHAZAR UNIVERSITY

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

Major: 60201 - Linguistics

MASTER THESIS

Title: The Role of Stylistic Repetitions in the Novel “The Old Man and the Sea” by Ernest Hemingway

Master Student:

Aysel Hasanova

Supervisor:

PhD Irina Orujova

Baki-201

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**THE ROLE OF STYLISTIC REPETITIONS IN THE NOVEL “THE OLD
MAN AND THE SEA” BY ERNEST HEMINGWAY**

Abstract

The thesis deals with the issue of stylistic repetitions in the novel “The Old Man and The Sea” by Ernest Hemingway. The stylistic potential of the idiolect of Ernest Hemingway in the novel “The Old Man and The Sea” is remarkably noticed in the use of repetitions in various functions.

Repetitions are directly related to the "style-forming core" of Ernest Hemingway's individual handwriting. They stem from the nature of the creative individuality of the writer. In the nature of repetitions, in their quantitative use, in the nature and stylistic originality, the emotion, tension of the narration are manifested with particular brightness. The origins of the repetition in the excitement accompanying the expression of a feeling brought to the highest tension.

The theoretical and methodological basis of the study conditioned by the aims and task set before the research requires the following methods: semantic – contextual and functional and stylistic analysis of repetitions; descriptive method of various approaches to the use and nature of repetitions; the method of theoretical substantiation of the essence of such a stylistic device; method of continuous sampling of the actual language material.

Key words: **stylistic repetition, anaphora, epiphora, lexical repetition,**

syntactical repetition.

INTRODUCTION

The relevance of research. Interest in repetition as a stylistic category in works of art has not only not been weakening lately, but is growing ever more. This is due primarily to the greatly increased interest in learning the skill of the writer, to studying his individual style. An individual style is a system of aesthetically creative selection, comprehension and location of different speech elements. And the style of the writer often has to be viewed as a unity of diversity, as a kind of system of systems in the presence of a single style-forming nucleus or organizational center.

Repetitions are directly related to the "style-forming core" of Ernest Hemingway's individual handwriting. They stem from the nature of the creative individuality of the writer. In the nature of repetitions, in their quantitative use, in the nature and stylistic originality, the emotion, tension of the narration are manifested with particular brightness. The origins of the repetition in the excitement accompanying the expression of a feeling brought to the highest tension.

E.Hemingway's repetitions are multi-functional. They easily interact with other means of artistic representativeness, in which Hemingway's complex aesthetic system finds its embodiment. Artistic prose before Hemingway did not know such a wide use of repetitions. In Hemingway they are represented in many ways not only in artistic prose, but also in journalism, in the writer's diary, and in letters.

Repetition as a unit of an integral semantic-stylistic system within the entire work of Hemingway was not yet the subject of study either in domestic or in foreign studies. The work of the great English writer of the twentieth century, Ernest Hemingway, has long attracted the attention of researchers, primarily literary

scholars. Their research mainly covers the historical, literary and historical sociological aspects of the writer's work.

There is an interest in Ernest Hemingway as an artist of the word. For a long time, works on Hemingway's philosophical nature prevailed abroad. But in recent decades, more attention has been paid to the artistic structure of his novels, the question of the relationship between the author and the narrator, the originality of the writer's language.

Attention to Ernest Hemingway's work grows with renewed vigor in the last decades of the 20th century, which greatly enriched a number of valuable works primarily with literary criticism. But in many literary works, attention is also paid to the writer's language. Increased research interest in various aspects of the teachings of Hemingway's creativity led to the appearance of a significant number of articles, monographs, dissertations in which observations of Hemingway's language and style are presented. The lexical and syntactic means of repetitions of his language are analyzed.

The aim (purpose) of the research is to reveal the stylistic and linguistic features of repetitions in an English artistic text of the novel "The Old Man and The Sea" by Ernest Hemingway. To achieve the goal of the study, the following tasks were set:

- to study the theoretical literature on the research topic;
- to give different points of view on the stylistic characteristics and classifications of repetitions;
- to analyze the figurative means of repetitions from the point of view: a) linguistics; b) stylistics;
- using the method of continuous sampling from English literary text of the named novel to form a body of linguistic material for analysis;
- to consider ways of expression and the role of stylistic repetitions in E. Hemingway's novel "The Old Man and The Sea";
- to formulate the findings of the study.

The scientific novelty of the research is to investigate and analyze stylistic repetitions in the novel "The Old Man and The Sea" by Ernest Hemingway. It is the first time in linguistics that stylistic nature, linguistic functions and stylistic peculiarities of repetitions (phonetic, lexical and grammatical) are studied from stylistic points of view.

The object of the research work is to investigate the stylistic potential of repetitions in the novel "The Old Man and The Sea" by Ernest Hemingway.

The subject of the study of this research is the analysis of the role and ways of expressing stylistic repetitions in English literary language, especially in the novel "The Old Man and The Sea".

The theoretical and methodological basis of the study conditioned by the aims and task set before the research requires the following methods: semantic – contextual and functional and stylistic analysis of repetitions; descriptive method of various approaches to the use and nature of repetitions; the method of theoretical substantiation of the essence of such a stylistic device as repetition; the method of continuous sampling of the actual language material.

The factual material for analysis was taken from the novel "The Old Man and The Sea" by E.Hemingway. The selected examples are considered, first, from the point of view of the stylistic potentials of repetitions; secondly, from the point of view of the value of the structural constituent units of repetitions; thirdly, from the point of view of the functions and artistic (literary) significance of repetitions in the novel "The Old Man and The Sea".

The theoretical importance of the research is an accurate view to classifications of various outstanding linguists on repetitions, their sources, studying their different types and functions, and explaining the concrete meaning according to the cultural and traditional point of view of the English language.

The practical value of the research is that it will be very precious material for learners or linguists who have some difficulties while translating and understanding the meaning of stylistic repetitions.

The purpose and objectives of the study determined the structure of the work: introduction, two chapters, conclusion and references.

In the introductory part of the thesis the following provisions are stated: research relevance, objective of the research, the purpose (aim) of the research, the subject and object of the research, the novelty, the practical and theoretical value of the research, the methodological basis and the structure of the research.

The first chapter consists of three paragraphs and deals with the issue of historical and modern notions about stylistic repetitions in the English language. This chapter describes the following provisions: repetition as a stylistic means of the English language; different views on the classification of stylistic repetition in literature; the role and functions of stylistic repetitions in artistic literature.

The second chapter also consists of three paragraphs and deals with the issue of analysis of stylistic repetition in the novel “The Old Man and The Sea”. It includes the following provisions: the language and style of the novel “The Old Man and The Sea” by Ernest Hemingway; the role of lexical repetitions in the novel “The Old Man and the Sea” by Ernest Hemingway; the role of syntactical repetitions in the novel “The Old Man and The Sea” by Ernest Hemingway.

In conclusion the author summarizes the main points of the thesis, comes to a conclusion and gives own suggestions.

In bibliographical part of the thesis modern literature on linguistics concerning stylistic repetitions in the English language has been widely used.

I CHAPTER

HISTORICAL AND MODERN NOTIONS ABOUT STYLISTIC NATURE OF REPETITIONS IN THE ENGLISH LANGUAGE

1.1. Repetition as a stylistic means of the English language.

Repetition as a device of oratorical art was widely used in Ancient Greece and Rome. One of the antique rhetoricians Quintilian gave a rather ground classification of repetition according to the place occupied by a repeated word in a sentence. This classification made a great impact on the study of repetition in further works. Expressive function of repetition is figuratively revealed in the book “Antique theory of a language and style”: The repetition of one and the same word strongly impacts on a listener and painfully affects a competitor like an arrow repeatedly wounding one and the same part of a body.

The classification of repetition in the Russian language was studied by M.V. Lomonosov. In his “Brief guideline to oratory” among basic “figures of speech” he gives repetition too.

Further, repetitions are studied in the following directions: 1) as a poetical device and typical feature of folk; 2) as a structural significant element of vernacular (spoken speech); 3) as a grammatical means of word formation and the forms of a word; 4) as one of the means of utterance in a text; 5) as stylistic category in the texts of literary prose.

Notedly, analyzing repetitions as a means of linkage, the researchers often underline emerged emotional effect too. Repetition in a literary text depending on its structure can be structurally obligatory (in this case it functions as a means of linkage) or structurally facultative. In the facultative repetitions there is a possibility

of stylistically significant variation. In relation to this, a similar repetition is applied the statement of O. Akhmanova: "It is repeated what is needed to single out specially semantically and emotionally element" [18, 308].

Repetition as a stylistic means is studied both in poetry and prose. Repetition as a means of poetic language has been a subject of analysis of M.P.Brandes in the 20-ss year. He considered a repetition as one of the means of composing a poem [23,75]. Repetition as a means of sound tool of a poem has caught the interest of M.Ya.Blokh too [26, 45].

Intonation as a stylistic role of repetition in a poetic text also attracted the attention of the researchers [30, pp. 54 - 65].

In some works there are attempts to contradict stylistic functions in poetry and prose. Such setting of a question, equal in its basis, sometimes gets a false interpretation. So, for example, in the thesis of O.M.Brick [30] there is an opinion that repetition as a means of emotionally-expressive impact is possible only in poetry. It is impossible to accept this statement. Nowadays many works are devoted to the analysis of repetition as an emotional and expressive means in poetry.

Repetition is paid attention as a means characterizing by effectiveness. In this plan Y.M.Lotman notes: "Repetition of one word in a text, as a rule, does not mean a mechanical repetition of one and the same notion. Often it proves about more complicated, but united content. By far it speaks about another, more complicated notion formed by the word, but not complicated in number" [80, pp.14-28].

In some works various types of repetition and their stylistic functions in different genres of literary works have been described, understanding repetition widely (as a simultaneous emergence in a definite part of speech of language unity on a corresponding linguistic level), repetition in "small" and "big" context is distinguished on different linguistic levels [54, pp.104-110]. The essence of repetition as a stylistic means, according to the author, is in its special logical and emotional character of impact on a reader.

I.M. Astafyeva in her thesis "Types of syntactical repetitions, their nature and stylistic usage" limits only with one repetition – syntactical, researching not only literary speech, but also scientific that allowed the author more completely and objectively to reveal stylistic functions of repetition as a means of literary expression. Under syntactical repetition I.M. Astafyeva understands “an equal syntactical structure” [17, 8].

A special interest represents various works dedicated to the research of repetition in a creative context of Ernest Hemingway. Out of research works a special attention is drawn by the work of V.A. Kucharenko [73], A.N. Tarasova [111] and others.

In V.A. Kucharenko's thesis, a repetition is classified as lexical and syntactical expressive means of a language and is considered from various points of view – from the point of view of semantics, the position of repeated unity and stylistic functions [73, 66].

Y.M. Skrebnev in his thesis considers “repetition as a linguo-stylistic means” [107, 22]. In his work compositional and structural and stylistic functions of repetition have been revealed.

In the thesis, N.E. Stvetkova represents only one type of repetition - distant. Repetition is regarded as a phenomenon of “correlated character” in which there is a unity of lexical, grammatical and stylistic spheres of a language [124, pp.15-19].

A subject of our research is lexical and syntactical repetition in “The Old Man and The Sea” by Ernest Hemingway. In our thesis we study the repetition as a stylistic category being considered one of the objects of science about the language of belles-letters (“The Old Man and The Sea” by Ernest Hemingway) and having a direct relation to an individual style of the writer. Thereby, we consider that repetition in literary prose is regarded as a means of expression of subjective modality. In literary work, a subjective modality correspondingly colors the facts, phenomena and presents the writer's world view, includes an expressive expression of some emotions

considering informed content. Ernest Hemingway's prose is emotive in some level. However, "any emotive prose is not free from subjective-modal parameters" [39, 23].

Consequently, let's consider the definition of repetition offered by O.S. Akhmanova: "Repetition is a figure of speech including the repetition of sounds, words and expressions in a familiar consequence" [18, 327].

Thus, in our opinion, repetition is understood as a figure of speech which denotes the revision of sounds, morphemes, synonyms or syntactical constructions in the conditions of rather tight row, thus rather close to each other in order to be noticed. Similar to other figures of speech strengthening the expressiveness of an utterance, repetition can be considered in the plan of differentiation between traditionally denoted and situationally denotative like some purposeful deviation from neutral syntactical norms for which constant repetition of a word is enough.

Repetition does not add anything to subjective-logical information as usual, and thereby it can be regarded as abundance. However, the usage of the term "abundance" referring to repetition must be careful as repetition denotes extra information about emotional state, expressiveness and stylizing and besides they often serve a significant means of linkage between sentences, yet sometimes it is difficult to distinguish subjective-logical information from extra, pragmatic one.

Diversity of typical functions of repetition is rather strongly expressed in poetry. Some authors even consider repetition as a stylistic feature of poetry differentiating it from prose, and divide repetition into metrical and euphonious elements.

We shall consider those types of repetition that are usually common for prose. Consideration of repetition in syntactical stylistics is by far relative as the elements of different levels can be repeated, and repetition can be classified depending on that which elements are repeated.

Intensive convergence allows us to distinguish several types of stylistic repetition:

- 1) meter — periodical repetition of iambic verse.

2) sound repetition as alliteration and assonance.

3) repetition of words and phrases.

4) repetition of morphemes (that's also called partial repetition).

5) repetition of constructions — parallel constructions are syntactically built equally.

6) Chiasmus includes two neighboring word combinations (or sentences) built on parallelism, the second is built in a conversed order so that conversed order of homogeneous parts of two crossing constructions are formed.

7) Such figure including the repetition of a word on the joint of two constructions is called anadyptosis. Anadyptosis demonstrates the linkage between two ideas, emphasizes not only expressiveness, but also rhyme.

8) Semantic repetition is a repetition of lexical meanings, thus assembling of synonyms.

Therefore, beside anaphora and anadyptosis depending on the position of repeated words, epiphora is also distinguished, thus the repetition of the words in the end of two or more phrases, and frame repetition should also be mentioned. The repetition of conjunctions is called polysyndeton.

The functions of repetition and additional information which it carries can be rather variable. For example, repetition can single out the main idea or the theme of a text. Catching (anadyptosis) underlines the unity and even identity. Linguistically it is expressed that a subject and a predicate linked with the help of the verb *to be* can change its positions, and it is possible only in a case if there exists affinity between denoted notions. Repetition can implement several functions simultaneously. First of all, it makes the utterance rhythmical, musical and unites all enumerated elements into one whole. It is interesting that the usage of repetition (frequent repetitions) is specially reminded and explained by an author as a borrowed one. Different types of repetition can serve as a means of internal linkage inside the text. The linkage with the help of conjunctions bears more concrete character than with conjunctions.

Alongside with lexical synonymic repetition, syntactical repetition is largely represented in the type of homogeneous parts of a sentence. Precisely, lexical synonymic repetition is considered as if the sequence of a syntactical repetition. Homogeneous parts allow to consider the content of an utterance.

Therefore, in the personages' speeches repetitions rarely fulfill only one function. They almost always combine expressiveness and functional stylistic traits, expressiveness and emotional state, expressiveness and the function of linkage between sentences.

Tautological repetition can have satirical directions. Tautology is accepted to name the repetition which does not add anything to the content. It refers only to the logical content of the message, to the information of the first type. The second type of information is effectively given by tautology. For example, it can be used for speech characterization of personages.

The problem of repetition attracts the attention of most researchers, the number of works dedicated to the repetition is constantly increasing. The problem of variation of repetition causes great interest – expressive means and syntactical devices, from one side, and the repetition providing structural linkage of a whole text and establishing the hierarchy of its elements – from the other side.

1.2. Different views on the classification of stylistic repetition in literature.

Such scientists as K. Kozhevnikova [61], O.S. Selivanov [104], G.Ya. Solganik [108], D. Tannen [136], ascertain that between the repetitions of different levels of language there is a close interconnection and interaction. Within each level, repetitions are classified according to their specifics. So, by the type of connection, repetitions are divided into lexico-semantic and semantic.

Speaking of text-forming logical-semantic links within the text, LG Babenko, Yu.V. Kazarin singles out a complete identical repetition; partial lexical-semantic repetition; theme replay; synonymous repetition; antonymous repetition; deictic repetition, syntactic repetition [19, pp.183-187].

There is such a thing as lexical repetition, i.e. repetition of a word or phrase in one sentence, paragraph or whole text [100, 78].

Lexical repetition is "the reproduction of one word or a group of words that have the same lexical meaning, acting as one part of speech, performing the same syntactic function" [101, 110]. "Lexical repetition is an indispensable factor in creating a text" [120, 45]. A.E. Suprun notes that functionally repetitions serve to structure the text and thus ensure its integrity and unity. Thanks to repetitions, discrete elements, individual words are combined into a single whole [109, pp.133-141].

The phenomenon of lexical repetition is of a twofold nature, because, on the one hand, the unmotivated repetition of words, and sometimes even entire phrases, is a defect, and, on the other hand, "can be a virtue if speech becomes more understandable and explains the meaning" [13, pp.263-266]. E.A. Ivanchikova writes about the lexical repetition as "an expressive reception of emphasis, attention fixation" [50, pp.126-139].

The location of lexical units is distinguished by contact, distant and adjacent lexical repetitions. Contact repetition is the reproduction of words located next to each other. Distant repetition is the reproduction of words separated from each other by word, group of words or sentence. Adjacent repetition is the reproduction of words that are nearby, but are included in different phrases or sentences. The words of different parts of speech can be repeated: a noun, an adjective, a verb, an adverb, etc. Thus, substantive, adjective, verbal, adverbial, pronominal repetitions are distinguished, as well as repetitions of the notional parts of speech (conjunctions, prepositions, particles). Phrase repetition is the repetition of a part of a sentence, a separate sentence, a group of sentences greater than a word. "Phrase repetition,"

according to O.Yu. Korobeinikov, “is a means of organizing the text, a means of its architectonics [66, 102]. Phrasal repetition also serves a means of semantic structure of the text.

The magnitude of the distance between repetitive units and the number of repetitions can be different, but necessarily so that the reader can notice the repetition. If the repetition is not combined with the use of polysemy, then its function can be amplifying, or emotional, or intensely emotional. Among the lexico-syntactic repetitions, anaphora, epiphora, anadyplosis, symploku, chiasmus and frame construction are isolated.

According to Yu. M. Skrebnev, “anaphora is the identical beginning of one or more elements in adjacent segments of the text, the purpose of which is the strengthening of repeated words” [107, 21].

For example:

“I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me” (E.Hemingway, *The Old Man and The Sea*, p.45).

In the sentence above the repeated parts of consequent sentences are *I can remember*. It is a type of repetition which is called anaphora where identical initial parts of the sentences are repeated.

Epiphory refers to the identity of final elements in two or more segmented texts. It regulates the rhythm of the text and brings prose closer to poetry. For example:

“But I fear the Indians of Cleveland.”

“Have faith in the Yankees my son. Think of the great DiMaggio.”

“I fear both the Tigers of Detroit and the Indians of Cleveland” (E.Hemingway, *The Old Man and The Sea*, p.32)

Anadiplosis is a repetition in which the final part of the sentence is repeated in the beginning of the following sentence:

“They played like young cats in the dusk and he loved them as he loved the boy. He never dreamed about the boy” (E.Hemingway, *The Old Man and The Sea*, p.67)

The term "simplokha" denotes the same beginning and end of utterances. For example:

“They played like young cats in the dusk and he loved them as he loved the boy” (E.Hemingway, *The Old Man and The Sea*, p.76)

Framework designs imply an identical beginning and end of the text. As a rule, the frame repetition in the artistic text is intentional and natural:

“ But he knew he would shiver himself warm and that soon he would be rowing” (E.Hemingway, *The Old Man and The Sea*, p.65)

A chiasmus is a lexico-syntactic repetition, in which two segments of the text are parallel constructions, but the members of these segments change places:

““Very well, Manolin,” the old man said. “I feel confident today.”

“So do I,” the boy said” (E.Hemingway, *The Old Man and The Sea*, p.34)

The rhythm of prose, based on the elements of a specific language and using them, is specific only for this language, so that the mechanical copying of the rhythm of foreign prose, the reproduction of the number and sequence of constituent elements can not lead to a complete artistic and functional correspondence between the text of the original and the text of the translation [97, 54].

The problem of the transmission of English lexico-syntactic repetitions, which are an important stylistically relevant feature of the English syntax, can be caused by the fact that in the translation language the repetitions either do not play an equally important role in the formation of rhythmic-stylistic features of the text, or are absent as an expressive technique in the target language. Considering the peculiarities of the transfer of lexico-syntactic repetitions from English into Azerbaijani and Russian languages, one should take into account such features of the translated language as

the order of words, the length of sentences and the traditional expressive means of the language.

O.S. Selivanova proposes a classification of repetition, depending on which part of the speech it belongs to [104, 36].

I. Bellert pays attention to: 1) repetitions of single root words with the least changes in semantics, but with positional change possibilities; 2) repetitions with heterogeneity of lexico-semantic and positional; 3) grammatical repetitions in the text with a chain and parallel connection [132, 337].

Z.P. Kulikova developed a classification of the types of repetition according to their reference to the levels of the language: phonetic, word-formative, lexical, semantic, syntactic, lexico-syntactic repetitions [75, pp. 7-12].

Structural-semantic model can cover different levels of the plan of expression of simile units, including syntactic and phonetic. At these levels, the similar units are often characterized by one or another repetition technique. With the help of repetition, an additional (along with figurative) motivation of the meaning of the expression is carried out. Repetition helps to co-opose the images, and through them - the elements of meaning.

At the syntactic level, parallel construction is the main method of repetition, and alliteration, assonance, rhyme, accent-syllabic repetition (coincidence of the accent-syllabic structures of semantically matched signs) on the phonetic level, as well as indicative alliteration, in which the consonants coincide not completely, but only one or two signs (nasal, velar, etc.). This or that scheme of repetition can be a component of the structural-semantic model. For example, the contrast of images is emphasized by alliteration in the following group of expressions, built on a single model.

The reception of coexistence and opposition of meanings with the help of formal means of repetition is widely used in English phraseology, which can be observed, for example, in the following models:

on the one hand ... on the other hand

out of sight, out of mind

This model, consisting of prepositions and nouns, is used as introductory words.

Combination of the model day by day, from time to time, step by step, by fits and starts, bag and baggage (with all possessions), by hook or by crook (all truths and crooks), one dog-one bull (on equal terms), egg is eggs (twice two-four) are involved in phonetic, morphological, word-formation and semantic levels. Although in terms of content, these combinations are nouns, but in terms of expression they carry an adverbial character.

Of great interest for the linguist is the problem of distinguishing repetition as a stylistic device, on the one hand, and repetition as an extension type, ensuring the structural coherence and integrity of the text and establishing the hierarchy of its elements on the other. I.V. Arnold emphasizes the uniqueness of repetition as a figure of speech and its potential to become a type of nomination [14, 30]. By nomination means of formal organization of the text, focusing the reader's attention on certain elements of the message and establishing semantically relevant relationships between the elements of one, and are more often of different levels.

Types of extension form a hierarchy of meanings within the text, i.e. highlight the most important parts of the message, in addition, establish links between the whole text and its individual components. These tasks are realized when some types of repetitions act in connection with other types of repetitions and intertwine with other stylistic devices, pushing them to the fore.

E. Hemingway's story "Cat in the Rain" demonstrates the "concatenation" of repetitions at the lexical level (keywords), grammatical level (root repetition, repeated pronouns, parallel constructions), and semantic repetition - semantically close words that form one semantic field, irrespective of a particular value. Semantic repetitions create a high semantic complexity, a special concentration of the idea. Semantic concentration just helps to highlight the main topic. The image of rain, which determines the life of the protagonists, is enhanced by the repetition of the

verbs drip, glisten, wet, and also by the imposition of a root repetition. The repetition of the word cat is accompanied by the repetition of such units as kitty, to purr, so that "cat / kitten" is associated with heat, coziness, home, with all that the heroine lacks.

With the use of semantic repetition, there is redundancy of information, which in a certain sense causes a violation of the norm and at the same time protects the message from interference when interpreting the text. Redundancy leads to the fact that each subsequent element of the text can be to a certain extent predicted on the basis of the preceding ones due to the interrelation with them and creates the conditions for the "advancement" of the main idea and actualization of the most significant stylistic devices that help to reveal this idea. In this case we are talking about the metaphor "Rain - melancholy, heroine - a cat in the rain". Multiple repetition, as noted above, transforms metaphor into a symbol of loneliness.

M. Howe adheres to the typology, which distinguishes six types of repetition: simple lexical repetition, anaphora, epiphora, epanaphora (joint) and partial repetition [135, 76].

T.V. Kharlamova additionally identifies the semantic and lexical-syntactic repetitions [121], and I.V. Arnold - pronominal [14].

For our study, the concept of D. Tannen suggested that, "depending on the placement of its components, repetition can be a contact, which consists in the adjacent placement of repeated members when they follow one another or are placed in close proximity to one another" [136 25]. It can also be distant when its members are concentrated and separated by significant segments of the text. And, finally, there is an end-to-end repetition, in which repeated members are fixed in the context of the whole work, forming a cross-cutting thematic link.

If the contact semantic repetition provides the minimum necessary for the coherence of the unity of the text in a small text block, then the remote repetition is able to emphasize the communication line for some local theme of the work. For its part, through the repetition builds a thematic core of meaning, that is, it highlights the main theme, which can be especially successfully traced in a small art text [136, 56].

I.V. Arnold, referring to this issue, adds that "the development of a microtext in the whole text is carried out with the help of a contact repetition, fulfilling the semantic and structural functions" [14, 48]. This type of repetition highlights important fragments of the text, contributes, on the one hand, to the creation of the connectivity of the text and the delineation of the microthemes, on the other hand. The use of distant repetition actualizes the reader's attention, highlights an important detail. Such repetition creates a complex fabric of a text structure, serves as a means of communication between different parts of the text, a means of combining macrotext [14, 80].

In the theory of translation (S.E. Maksimov, G. Howie) such types of repetition are defined in the text as a simple lexical repetition, complex lexical repetition, simple paraphrase, complex paraphrase or substitution [83, 76].

We consider these types of details. Simple lexical repetition takes place when the lexical unit (word or phrase) already used in the text that is repeated without significant changes from the grammatical point of view of the paradigm. There is only a change in the number, time, face, state, etc. Note that this type of repetition is considered only between full-valued words. Simple lexical repetition is not a means of communication between official words - articles, prepositions, conjunctions, auxiliary verbs or fractions.

A complex lexical repetition is used when two lexical units have a common basis, but are not formally identical, or when they are formally identical, but belong to different parts of speech (or, more precisely, they perform different grammatical functions in the sentence). Some antonyms, having a common word basis, also belong to the patterns of complex lexical repetition.

A simple paraphrase is used when one lexical unit is needed to replace another with the same value. This can also include most contextual synonyms.

Complex paraphrase is understood as the existence of one lexical unit, which provides for the existence of another, although they do not have a common basis. Here, first, some antonyms are included that do not have a common basis. Secondly,

a complex paraphrase is said when one word is a complex lexical repetition relative to the second and a simple paraphrase with respect to the third. In this case, a complex paraphrase is observed between the second and third word. Corereference repetition or coference occurs when two lexical units refer to the same reality object, which is specified in the context. Substitution means substitution of lexical units with official words, most often pronouns. An investigation of this problem involves the introduction of the concept of ties of lexical-semantic communication, which Hoey calls "bonds" [135, 27].

To denote this phenomenon, M.P. Kotyurova uses the term "semantic blocks", based on the contiguity of the meaning of lexical units, which influence the formation of scientific knowledge in the process of its compaction [68, pp.23-32]. That is, the scientist assigns these semantic blocks to ways of summarizing the content of the text.

To describe this phenomenon G.Ya. Solganik introduces the term "clips" - lexical units, which act as fixation segments that fasten the values of all text components to semantic ties [108, 21]. The main function of the fixators is not so much in the message as in the management of the author's opinion. This phenomenon is quite natural, since the text does not provide for the development of knowledge, and consequently, the semantic repeatability of knowledge, of the various types of surplus and obstacles that determine the expansion and development of scientific knowledge in the text.

It is the three links, according to S.E. Maximov and M. Howie, that are enough to confirm the existence of connectivity between them. This can be explained by the fact that by setting fewer than three repetitions, each sentence will somehow communicate with the other, and this is nothing new about the various aspects of connectivity, except that it really permeates the whole text, will not tell.

So, words form bonds, and sentences with three or more such links form bounds. In other words, any two sentences are considered bound if they have at least three repeating words.

Most Russian linguists, such as M.P.Brandes [23], V.T.Malignin [85] and I.R.Galperin [36] and others, distinguish three types of repetition in stylistics): 1) phonetic; 2) grammatical; 3) lexical.

Stylistic figures of phonetic repetition. We live in a world of sounds. Some sounds cause positive emotions, others - alarm, worry, cause a sense of anxiety or soothe and cause a dream. Sounds cause images. With the help of a combination of sounds, one can exert an emotional impact on a person, which we especially perceive when reading literary works.

In artistic works, and mainly in poetry, various techniques are used to enhance the phonetic expressiveness of speech.

Specially organized poetic speech gets a bright emotional-expressive coloring. This is one of the reasons why the content of poetry does not allow a "retelling of prose".

Sound recording is a method of amplifying the representativeness of a text by means of repetition of percussion and unstressed syllables, vowels and consonant sounds.

The most common form of sound is poetic repetition, which form a special construction of the text. This gives the text an original symmetry.

The basic principle of enhancing the phonetic expressiveness of speech consists in the selection of words of a certain sound color, in a peculiar roll of sounds. The sound convergence of words strengthens their figurative significance, which is possible only in an artistic text, where each word performs an important aesthetic role.

The main way to enhance the phonetic expressiveness of artistic speech is the sound instrumentation - a stylistic device consisting in the selection of words of close sound.

Usually a verse is instrumented (as in our example) by repeating several sounds at once. And the more they are involved in such a "roll call," the more clearly their repetition is heard, the more aesthetic pleasure the sound of the text brings.

Instead of the term "sound instrumentation," other means are sometimes used by scientists: they mention "instrumentation of consonants" and "harmony of vowels." Verse theorists describe various types of sound instrumentation. Let's name only the most important of them.

Depending on the quality of the repeating sounds, the differentiation is alliteration and assonance.

Alliteration is the repetition of identical or similar consonants. Alliteration is the oldest stylistic device for enhancing the expressiveness of verse by repeating consonant sounds. This technique is found in folk poetry and in the literature of all the peoples of the world. It is rich in the poems of Homer, Hesiod, Horace, Virgil and many later poets of Europe - Dante, Petrarch, Ronsard, Shakespeare. The sense of proportion and artistic tact of the poet determine the choice, nature and relevance of alliteration in the verse; rules of its use it is not and can not be.

With the greatest certainty, our ears catch the repetition of consonants, standing in a pre-shock position and in the absolute beginning of the word. The repetition of not only the same consonants, but similar in some way, is taken into account.

Sound symbolism is still evaluated by researchers ambiguously. However, modern science does not deny that the sounds of speech, uttered even separately, outside words, can cause us to have non-sound ideas. At the same time, the meanings of the sounds of speech are perceived intuitively by native speakers and therefore have a rather general, vague character.

According to experts, the phonetic significance creates around words a certain "vague halo" of associations. This uncertain aspect of knowledge almost is not realized and only in a few words is clarified, for example: burdock, hrych, mumblor, balalaika - harp, lily. The sound of such words significantly affects their perception.

In artistic speech, and primarily in the poetic, the tradition of dividing sounds into beautiful and ugly, rough and tender, loud and quiet has developed. The use of

words in which certain sounds predominate can become a means of achieving a certain stylistic effect in poetic speech.

Regardless of the imaginative comprehension of the sound record, its use in poetic speech always enhances the emotionality and brightness of the verse, creating the beauty of its sound.

Alliteration is the most common type of sound repetition. This is due to the dominant position of consonants in the system of sounds of the English language. Consonant sounds play a basic meaning in the language. Indeed, each sound carries certain information. However, six vowels in this regard are significantly inferior to thirty-seven consonants.

Another, also common, type of sound repetition is assonance. Assonance is the reception of the reinforcement of the figurative text by repeating vowel sounds. At the heart of the assonance, usually there are only percussive sounds, since in unstressed position the vowels often change. Therefore, sometimes, assonance is defined as the repetition of shock or slightly reduced unstressed vowels.

Why do some of us remember and say all of life some phrases (poems, tongue twisters, quotations)? How do conspiracies, verdicts, grandmothers-whisperers, etc. work? What is the secret of popular slogans (political, advertising)? We are sure that the sound recording is of great importance in all this.

Dissonance is a complex form of sound recording, built on the use of consonant, but not rhymed words; thanks to this technique, the poem acquires sound integrity.

Onomatopoeia is considered a type of alliteration. Onomatopoeia is the creation by means of sounds and words of a more concrete idea of what is said in this text.

Onomatopoeia is the simplest kind of instrumentation in the poem, with a certain selection of sounds, hints at the sound side of the image. Another technique that is used less often is onomatopoeia. These are words that mimic their own

meaning. These words are the words "snoring", "crunching", and derivative words "snore", "crunch", etc.

A more complicated method of recording is punning rhyme. Punning rhymes are rhymes based on wordplay and sound similarity. Often they are used to achieve a comic effect. An example of such a rhyme belongs to different authors. In punning rhyme, many-valued words are used, and also homonyms - when between words only sound identity is established, and meaningful associations are absent.

Another method of recording is anaphora and epiphora. This is called the subsection of the sound recording, which distinguishes it from the location in the verse. Epiphany is the repetition of the end of the verse. Anaphora, or one-headedness, is a stylistic device consisting in the repetition of related sounds, words, syntactic or rhythmic constructions at the beginning of adjacent verses or stanzas.

Sound recording is the use of a variety of phonetic techniques to enhance the sound expressiveness of speech. Sound recording allows us to significantly (at times) increase the impact of speech and text, picking up words with "right sounds."

The artistic purpose of sound recording can consist in the simple creation of harmony, the musical sound of speech. Such use of sound recording, if it does not harm the logical side of speech, is quite aesthetically justified. The harmonious repetition of consonant and separate consonants gives speech special beauty.

However, word artists are usually not content with the beauty of the sound of speech and try to attract sound to the solution of more complex stylistic problems. Sound recording can perform a serious semantic function in poetic speech: emphasize logically important words, artistic images, motifs, themes. The sound similarity of words often emphasizes the semantic closeness, homogeneity of objects. Sound repetitions single out the homogeneous terms of the sentence.

Sound recording can play a compositional role: to connect a similar sound to the semantic sections of the phrase and to distinguish phonetically every new poetic image. Thus, the development of the theme finds a consistent reflection of alliteration and assonance.

As an expressive means, sound repetitions are used in the headlines of newspaper and magazine articles, art works. Such use of the sound record can be called attention.

If you draw an analogy with the preparation of food, then the sound recording does not boring to cook a dish, but freely experiment in the process, adding seasonings and spices.

Repeating your speech (oral, written) by alliteration and assonance is not worth it. It is much more effective with their help to emphasize its basic essence, to isolate the core of the meaning, scratching the interlocutor to the very heart.

While practicing in sound recording, you can not just develop attention, memory and expand vocabulary, but also (most importantly) feel how easily your phrases change their sound from powerful and most to quiet and principle, it is only necessary to choose the right words.

The process of commanding sentences is pleasantly amazing. It tightens. It allows us to get positive emotions when writing even the most boring texts. To note the sound in the texts of other authors is a separate skill and pleasure.

Stylistic figures of grammatical repetition. The figures of speech, which are based on the repetition of sounds, morphemes, word combinations and other syntactic constructions, refer to the concept of syntactic repetition.

Stylistic figures of repetition reinforce the expressiveness between situationally denoting and traditionally denoting. They are created by an arbitrary deviation from the syntactically standard models.

So, syntactic repetition consists of several stylistic figures, namely: anaphora epiphore, anadiplosis, frame construction, polysyndeton, chiasmus.

1. Anaphora is a stylistic figure, which is a repetition of beginnings or one-beginning, i.e. repetition of the initial parts of a word or syntactic units. It is often found in poetry, where stanzas begin in the same way, since the anaphora is combined with rhythm. For example:

“I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines...” (E.Hemingway, The Old Man and The Sea, p.56)

2. Epiphora is a single end; repetition of final elements, occurs in prose and poetry. For example:

“They picked up the gear from the boat... No one would steal from the old man but it was better to take the sail and the heavy lines home as the dew was bad for them and, though he was quite sure no local people would steal from him, the old man thought that a gaff and a harpoon were needless temptations to leave in a boat” (E.Hemingway, The Old Man and The Sea, p.78)

3. A framework design or framing - the beginning and the end of a statement of a small text, a chapter or even a volume and a whole book are repeated, or have a common semantic or contextual meaning. Framing is a typical means of expressiveness for the German language. For example:

“He always thought of the sea as la mar which is what people call her in Spanish when they love her...The moon affects her as it does a woman, he thought” (E.Hemingway, The Old Man and The Sea, p.34)

4. Picking up or anadiplosis is a repetition of the final elements at the beginning of the next phrase. This stylistic device illustrates the connection between two ideas, affects the rhythm of the utterance and its expressiveness. For example:

“ The mast was nearly as long as the one room of the shack. The shack was made of the tough budshields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal” (E.Hemingway, The Old Man and The Sea, p.65)

5. Chiasmus is a complex technique in which two neighboring phrases are constructed on a cross or mirror parallelism, i.e. the second phrase is constructed in the reverse order in relation to the first. For example:

“He always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but

they are always said as though she were a woman” (E.Hemingway, *The Old Man and The Sea*, p.23)

6. Polysyndeton is a stylistic device based on repeating conjunctions within one or more complex or simple sentences with homogeneous terms. For example:

“They spoke of her as a contestant or a place or even an enemy” (E.Hemingway, *The Old Man and The Sea*, p.22)

We will dwell in more detail on the following form of stylistic repetition-syntactic parallelism, since it is the most complex and ramified concept.

Syntactical parallelism is a segment of speech that includes syntactically similar constructions that are united by one common thought. It breaks down into two concepts, depending on the structure and complexity of the repetitive one-type constructions - microparallelism (one sentence member) and macroparallelism (most often subordinate clauses).

The function of syntactical parallelism consists in establishing correspondences between syntactic units, and also serves for the rhythmic organization of the utterance.

Most often, syntactic repetition does not do without lexical one, so it becomes possible to talk about lexico-syntactic repetition.

The lexico-syntactic repetition can also be complete and partial. A complete lexical-syntactic repetition means absolute syntactic parallelism in combination with repetition of lexical units.

In such repetition, semantically close or identical words are often used, and the syntactic identity of these constructions gives them expressiveness and clarity. Partial lexico-syntactic repetition in its turn is characterized by incomplete syntactic parallelism and the presence of repeated identical word forms.

Lexico-syntactical repetition performs two functions: stylistic and semantic. The first focuses attention on the important word for the utterance, and the second creates a single semantic core of the utterance, its "general idea".

So, syntactical repetition can be the expression of a "general idea" that unites the components of a sentence into a single whole. In the case that the syntactic repetition does not manifest clearly its "general idea", it activates the search for a single topic in conjunction with other means.

Let's consider other types of syntactical repetition that is called enumeration. On the basis of repetition and parallelism, a group of figures under a common name is enumerated. An enumeration is a syntactic equalization performed with the help of homogeneous parts of the sentence, the degree of uniformity of which depends on the parts of speech, the forms of words expressing homogeneous parts, and so on. The syntactic equality of the enumerated units contributes to their semantic equalization. Enumerations are undesirable in informative texts. They tire the addressee, who usually only perceives the beginning and end of the series. In artistic texts, the effect depends on the length of the listed series, the values of its components and their syntactic function. For example:

“But he was rough and harsh-spoken and difficult when he was drinking” (E.Hemingway, *The Old Man and The Sea*, p.13).

The semantic characteristic of the enumeration. If the collection of units is in the synonymous relationship (linguistic or contextual synonyms) and arranged in order of increasing or lessening any sign, enumeration takes the form of gradation. In ironic texts such a gradation can grow into a hyperbole. Often the gradation (and, in general, the enumeration) is built on the principle of stringing synonyms. For example:

“He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife” (E.Hemingway, *The Old Man and The Sea*, p.43).

On the basis of enumeration, a superposition is also constructed—a connection that is obviously incompatible. number of commonality thus acquires an imaginary character, as a number of members although relate to the same common main word,

but the word in the same values enters into meaningful relationships with one part of the series, and in the other. It creates conditions for the pun.

Syntactical characteristics of enumeration. The linkage between the enumerated units may be syndetic, asyndetic and mixed, and the units themselves may be given a single thread or combined to double- and trinomial with relationships as synonyms and antonyms.

If the entire numbers are associated with asyndetic relations, we are dealing with a figure called asyndeton, which contributes to the semantic equalizing enumerated series.

For example:

" The turtles saw them, approached them from the front, then shut their eyes so they were completely carapaced and ate them filaments and all" (E.Hemingway, The Old Man and The Sea, p.54)

If the members of the series are connected by repeated conjunctions, we have a polysyndeton, which autonomizes each of the components of this series. For example:

"He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife" (E.Hemingway, The Old Man and The Sea, p.73).

Especially expressive are these methods of connection, when they occur in one complex syntactic whole. All the figures of this group are based on repetition and thus contribute to the overall coherence of the text, its smoothness and rhythm.

Stylistic figures of lexical repetition. The first group includes figures built in varying degrees on the basis of repetition. The scope of the repetition is not limited to the sentence, but extends to a complex syntactic whole and all the text.

Repetition is an ordered repetition of a word, a phrase and even a larger syntactic unit (a sentence or part of it). The orderliness is expressed in the fact that the repeating units stand in a certain position, that is, at a certain place in the sentence, its part, the complex syntactic whole, the text.

1. Words, phrases, sentences at the beginning of syntactic or textual units forming a repetition are called anaphora (one-word-for-word). For example:

“He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds, especially the small delicate dark terns...” (E.Hemingway, The Old Man and The Sea, p.43)

2. A repetition, in which the end of a syntactic structure can be doubled by repeating it at the beginning of the adjacent structure, is called anadiplosis (pick-up, junction).

For example:

" Each bait hung head down with the shank of the hook inside the bait fish, tied and sewed solid and all the projecting part of the hook, the curve and the point, was covered with fresh sardines. Each sardine was hooked through both eyes so that they made a half-garland on the projecting steel” (E.Hemingway, The Old Man and The Sea, p.41)

3. Repeating the beginning and end of the syntactic structure is called a ring (framing, frame). For example:

"Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip and each line had two forty-fathom coils which could be made fast to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line” (E.Hemingway, The Old Man and The Sea, p.19)

4. Repetition in which the ends of adjacent or related units are repeated, is called an epiphore; this kind of repetition is much less common: for example,

“ The old man knew he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean. He saw the phosphorescence of the Gulf weed in the water... the ocean” (E.Hemingway, The Old Man and The Sea, p.78).

The end and beginning of the end of the complex syntactic whole are repeated. The position occupied by the

repetitive word, word combination, etc., can be the position of the absolute beginning or end.

Repetition can be complete and incomplete (partial). While combining repetition mutually complicate each other. Repetition from the stylistic device can grow into a structural-composition one, forming a prose stanza or even large sections of the text. In verse, repetition sometimes organizes all text.

1.3. The role and functions of stylistic repetitions in artistic literature.

Due to the prevalence of the scope of application, the diversity of language representation (word, phrase, sentence, text), repetition has repeatedly attracted the attention of researchers, beginning with Antiquity and further throughout the development of linguistics: the problem of repetition was addressed by philosophers and logic, it was studied in the framework of rhetoric, literary criticism, and psychology. The repetition is described quite multilaterally, as evidenced by numerous works in which its pragmatic, phonetic, stylistic, semantic, syntactic characteristics were covered.

An analysis of linguistic literature shows that one of the most important points on which the authors' positions diverge is the definition of a repetition, by which 1) a simple repetition of a word or phrase, 2) reproduction of the meaning of the word by means of different lexemes. Most researchers admit that repetition can be termed as verbatim, that is, formal and semantic reproduction of a lexical unit, and the reproduction of only its semantic content. An important criterion in determining the repetition is the condition of sufficient tightness of the series. For our research, it is relevant to understand the repetition as a formal and semantic reproduction of a language unit.

The study of repetition presupposes the need to investigate the causes of its occurrence in speech, since an understanding of the psychological, emotional and

sociological motivation of repetition makes it possible to reveal the fullest features of its functioning in the text. Among these reasons are: "emotional tides", external objective circumstances, "penetration of ideas", the desire to convince the interlocutor, to influence on him, the level of culture and the education of the speaker, his idiolect, the excitement brought to the highest limit, the "funnel principle", i.e. the replenishment of quality by quantity when the speaker feels inadequate words to his individual feelings and surprise.

One of the problems associated with repetition is the definition of its linguistic status. In the days of Antiquity, it was included in a group of rhetorical means, then, with the isolation of stylistics into a separate science, it began to be regarded as a stylistic phenomenon. In the twentieth century there are works devoted to repetition as a means of communication in the sentence. The majority of researches were spent on a material of poetic texts. For some time now, researchers have turned their attention to repetition as a means of constructing an artistic text.

Priority has always been the understanding of repetition as a stylistic figure. Most of the studies devoted to repetition, the classification of its species, were conducted within the framework of stylistics. Some scientists suggest a classification of repetition, depending on the belonging of one or another part of speech. M.K. Moren and N.N. Teterevnikov offer the most recognized classification of repetition, which includes six of its types: simple lexical repetition, anaphora, epiphora, and epanaphore and partial repetition. Z.I. Khovanskaya additionally distinguishes semantic and lexical-syntactic repetitions [122, pp.290-315], I.V. Arnold - pronominal repetition [14, 29].

A critical analysis of the works devoted to the repetition showed the absence of a unified opinion on his typology. Classifications of the types of repetition, developed by different researchers, include different phenomena or the same phenomena, but bearing different names. So, reprise and anticipation in Z.I. Khovanskoy represent the same phenomenon as the pronominal repetition of I.V. Arnold, as well as the epanaphore (M.K. Moren and N.N. Teterevnikova),

epanalepsis (Z.I. Khovanskaya), anadiplosis and the joint (E.Yu. Kukushkina), as well as anepiphorus, called the ring (I.V. Arnold) or framing (L.G. Freedman, I.R. Galperin). On the other hand, parallelisms are defined by some scientists as a kind of repetition, others indicate that repetition lies at their base (I.R. Galperin), while others consider them different phenomena.

Researchers note that repetition and its types are one of the most effective means of affective excretion, in connection with which its main functions are recognized as intensifying-excretory and expressive-emotional. Repetition also implements other functions: characterological, rhetorical, background, acts as a means of creating irony and playing words, etc.

Performing stylistic functions, repetition can act simultaneously and in the role of a syntactic means of building dissensions.

Microstructures-segments, interacting, ordering the text, organize its structure, which is based on the desire for maximum information saturation.

Being a system, structure, the text at the same time has a dynamic nature, it is a process. The text develops in two directions, along two axes: horizontal (syntagmatic) and vertical (paradigmatic). On the syntagmatic axis, linear cohesion of microstructures takes place, on the paradigmatic one - microstructures are correlated with the macrostructure by creating narrative space, a single theme and the idea of the text.

The main categories of the text, recognized by many scientists, are its coherence and integrity. They are realized in the text in the form of two phenomena: cohesion and coherence.

The mechanisms of action of these means of communication in the text have not yet been fully disclosed, they are not fully understood in linguistics: a number of scientists recognize only the term cohesion, others recognize their identity, synonymy and, finally, the third, whose opinion we share, distinguish between these two types of textual communication.

Cohesion is a mechanism of microstructures in the horizontal direction, in the linear development of narration. It contributes to the formation of the coherence of the text. Coherence, in turn, is a mechanism of connection between microstructures and the macrostructure of the entire text. It forms the integrity, the text, its general meaning and idea, through the interaction of communicative, semantic and structural factors.

Among the text-forming tools involved in the production of text at the level of cohesion and coherence, that some scientists call repetition. As a rule, repetition is attributed to the means of formation of the cohesiveness of the text, which facilitate the cohesion of its elements, others call it a means of coherence.

Initially, the textual properties of the repetition were noted in works on stylistics, as an additional function of repetition.

It should be noted that as a text-forming agent, the repetition began to be studied from the second half of the 20th century, although in the 1920s, V.M. Zhirmunsky spoke about the role of repetition in constructing a poetic text as a method of compositional division and binding of verbal material [47]. From this point of view, he studied anaphora, epiphora, ring and joint, calling them compositional repetitions. The scientist, pointing to the same types of repetition, believes that they serve as a linkage function and an architectonic function in the poem.

Repetition is also a text-based tool in a prosaic text. It is recognized as an important structure-forming and connecting factor in folklore texts, in which it forms chainlike structures of different types, and also in the literary texts of mass communication, otherwise called "paralytic", where it has the status of cognitive education, acts as the initial element of consciousness and endows the text ("communication") with connectivity.

In the artistic text, repetition, as a means of communication, performs several functions. From the point of view of K.A. Dolinin, "repetition can be the simplest, well-known syntagmatic technique of verbal representativeness" [43, 43]. He argues that repetitions as significant constructive elements from the very beginning of the

text systematize it and form its structure, mark all the main stages of narration. He believes that the role of repetition as a means of linking the text into a single whole is more important as the most difficult text seems to be for understanding.

Other scientists identify a variable stationary repetition, fulfilling two functions: on the one hand, it expresses an obsession, brought to a hallucination, and on the other hand, it organizes the text in such a way that groups of units refer to each other.

The text-forming function of repetition as a means of organizing text on the principle of a false path, as a means of expressing implicit information and as a means of participating in the construction of simultaneity of actions.

The main function of "reprise" is to express polyphony. It serves to indicate different voices in a repetitive statement.

Repetition is an important factor in text formation, because some of its types contribute to the creation of unifying connectivity and integrity of the entire macrotext, while others update the coherence and integrity of individual microtexts.

Thus, repetition is recognized as a means of forming both syntagmatic and paradigmatic coherence of the text, as evidenced by numerous works devoted to this phenomenon.

II CHAPTER

THE ANALYSIS OF STYLISTIC REPETITIONS IN THE NOVEL “THE OLD MAN AND THE SEA” BY ERNEST HEMINGWAY

2.1. The language and style of the novel “The Old Man and the Sea”.

Unlike the demonstrative rebellion of the youth against the satiated comfort, standardization and philistine indifference of the modern world towards the human person, the creative position of those who in the 1950s could be called the "fathers" of American literature of the 20th century seemed at first sight to be moderate and evasive, the matter turned out to be wise and balanced. They wrote books that were not documents of the era, but had an absolute value and narrated about the things of the primordial. Significantly, the appearance in one decade of two different but equally profound stories-parables about a man and his life, created by American writers of the older generation. This is the "Pearl" (1957) by J. Steinbeck and "The Old Man and the Sea" (1952) by E. Hemingway.

"The Old Man and the Sea" is the novel by American writer Ernest Hemingway, written in Bimini (Bahamas) and published in 1952. The last known work of Hemingway was published during his lifetime. It tells the story of the old man Santiago, a Cuban fisherman, about his struggle in the open sea with a giant marlin, which became the greatest prey in his life.

E.Hemingway's "The Old Man and the Sea", marked by the Pulitzer Prize, is one of the tops of American and world literature of the 20th century. The book is two-sided. On the one hand, this is a very realistic and reliable story about how old fisherman Santiago caught a huge fish, like a pack of sharks attacked this fish, and the old man could not repel his prey, and he brought only the fish skeleton to the shore. But behind the realistic fabric of the narrative, a different, generalized, epic-fairy-tale beginning appears distinctly. It is noticeable in the intentional

hyperbolization of the situation and details: the fish is too huge, the sharks are too much, there is nothing left of the fish - the skeleton is completely cleaned, the old man is alone against the whole pack.

On the eighty-fourth day Cuban fisherman Santiago goes to sea and can not catch anything, so it starts to be considered «salao», the most that neither is unfortunate. And only his little friend Manolin continues to help him, although his father forbids him to fish with old Santiago and orders to go to sea with lucky fishermen. The boy often visits the old man in his hut, helps relate gear, prepare food, they often talk about American baseball and «their favorite player Joe DiMaggio. Santiago tells Manolin that the next day he will go further into the Gulf Stream, north of Cuba to the Florida Strait» [152], confident that his bad luck should come to an end.

On the 85th day the old man goes to the Gulf Stream, as usual, on his sailing boat, throws a fishing line, and by noon the luck smiles at him - the hook is caught by a marlin about 5.5 meters long. The old man regrets that he does not have a boy with him-it's not easy to manage alone. Within two days and two nights, marlin takes the boat away to the sea, does not catch a fish - it still needs to swim to the shore. Having struck a fishing line, Santiago is compassionate and understands his opponent, often calling it a brother. He also claims that no one is worthy to eat this marlin because of its nobility and dignity.

On the 3rd day the fish continued to swim around the boat. Exhausted Santiago is almost delirious spending all his last strength to pull the fish to the surface and plant a harpoon in it. «Santiago ties the marlin to the side of the boat and heads home, thinking about the high price» [152] he will get for her in the market, and about the people he will feed.

For the blood from the wounds of the fish to the boat of the old man the sharks gather. The old man enters into battle with them, kills a large shark with his harpoon, but loses his weapon. «He makes a new harpoon, tying his knife to the end of the oar to fight off another attack of sharks» [152]; This way he kills five sharks,

forcing the others to retreat. But here the forces are unequal, and with the onset of night sharks devour almost all the carcass of marlin, leaving only a skeleton from the spine, tail and head. Santiago understands that now he has become completely unlucky, and, recognizing defeat, tells sharks that they actually killed a man and his dreams. When Santiago reaches the shore before dawn the next day, he struggles to climb to his hut, hurling a heavy mast on his shoulder, and leaving the fish skeleton on the beach. Entering the house, he lies down on the bed and falls asleep.

The next day a lot of fishermen gather around the boat, to which the fish skeleton was still attached. «One of the fishermen measures the skeleton with a rope. Pedrico takes his head fish, and the other fishermen tell Manolin to tell the old man that they sympathize with him» [152]. Tourists in a nearby cafe mistakenly accept marlin for a shark. Manolin, worried about the old man, cries when he sees his wounded hands and is convinced that he is breathing. The boy brings newspapers and coffee to the hut. When the old man wakes up, they agree to go out to sea once more together. Falling asleep again, Santiago sees in his dream his youth: the lions on the African coast. Even more clearly this beginning is felt in the image of the main hero: in the manner of the old man to humanise nature, to communicate with the sea, gulls, fish.

This simple-looking "poor toiler" (a typical character of fairy folklore), with face and hands, eaten up with tan and skin disease, is incredibly strong physically and spiritually. He is great - like a fairy hero or hero of an ancient epic. Not without reason, the old man has young blue eyes, and at night he dreams of lions. It is no accident that he feels himself to be part of nature, the universe. The presence of the second generalized fairy-tale plan emphasizes the universality, depth of the problems, and gives the book a poetic polysemy.

Criticism interpreted the latent, allegorical sense of the story in a different way, in a narrowly biographical, Christian, existentialist spirit. It saw the allegory of the creative process, the analogy of the Gospel story of the ascent of Christ to Calvary, the parable of the futility of human efforts and the tragedy of its existence.

In each of these interpretations there is some truth. Hemingway did put a lot of himself into the image of old man Santiago and to some extent opened the door to his own creative laboratory.

There are indeed evangelical associations in the book, as the Bible is the source that feeds all American literature, and the appeal to it not only strengthens the poetic sound of the work and enlarges its scale, but also makes it clear to the domestic reader familiar with it from childhood. And, finally, "The Old Man and the Sea" is really a parable. About man, about his essence, about his place on earth. But, I think, not about the futility of human efforts, but about the inexhaustibility of its capabilities, its persistence and strength of mind. "A person can be destroyed, but it can not be defeated," Hemingway's credo.

The old man does not feel defeated: he still managed to catch the fish. It is no accident that the story ends on the boy. Malinino will again be released from the old man into the sea, and then the efforts of Santiago will not be in vain - either in practical or in general terms, because the boy is both real help and the continuation of the life of the old fisherman, the opportunity to pass on his experience.

This book, with its universal problems, seems to have nothing to do with the day's malice. Described here could happen in any country - on any sea or ocean coast - and at any time. Nevertheless, its appearance in this era is quite natural. It surprisingly fits into the tendency of non-conformism in American literature of the 50's. Only young rebels operate with catchy facts, and Hemingway - philosophical categories. His little story is not a protest against the existing world order, but his philosophical negation.

The poetization of physical labor, the affirmation of the unity of man and nature, the uniqueness of the personality of the "little man", the general humanistic sound, the complexity of design and the refinement of form-all this is an active denial of the values of consumer civilization, America's response and a warning to the whole modern post-war world.

"The Old Man and the Sea": the philosophical meaning of the story, the strength of the character of the old man. The story of Ernest Hemingway was written in 1952, and since then has been a constant debate over the interpretation of the main meaning of the work. The complexity of the interpretation lies in the fact that in the story the same attention is paid to the motives of human suffering and loneliness and the victory of the heroic beginning in it.

But these topics are extremely important in the life of each person. The genius of the writer is that he shows these topics as two sides of the same coin, and the key meaning of the story is that Hemingway allows the reader to choose independently which side to look at. This is what can be called the creative philosophy of Hemingway - the contradictoriness and duality of his works. And "The Old Man and the Sea" is called the most striking and amazing story of the writer.

Images of the story "The Old Man and the Sea". First of all, it is worth paying attention to the main image in the story - the old man Santiago, who suffers constant setbacks throughout the narrative. The sail of his boat is old and incompetent, and the hero himself is an old man, exhausted by life, with cheerful eyes. Through the eyes of a man who does not give up. This is the philosophical symbolism of the story. When the reader watches how the old man fights the fish, in the actions and words of the protagonist, he sees the fatalism of the eternal struggle of man. Santiago strains all his strength and despite everything continues the duel, at the end of which he wins. It is in this moment that one of the main philosophical ideas of the work is revealed, which is that "a person can be destroyed, but he can not be defeated".

The strength of the old man's character. The duel of old Santiago with the great fish - Hemingway draws our attention to the true nature of the human soul and the meaning of human life. The symbolic struggle of Santiago's personality continues when the sharks attack his fish. The hero does not despair, does not give up, and despite the fatigue and exhaustion, continues to struggle, to defend what he has extracted with such great difficulty. Nor wound on his hands, nor a broken knife does not prevent him from doing so. And at a time when it becomes obvious that Santiago

was unable to save the fish, the key symbol of the writer's philosophy reveals itself. The hero did not save the fish, but the hero did not lose, because - he fought to the last.

The exhausted and weakened hero nevertheless returns to the port, where he is waiting for the boy. Hemingway shows us the old man as a winner and reveals the strength of his character. After all, the image of Santiago absorbed the features of a true hero, a man who never changes himself and his principles. The idea of the writer was to show the philosophical side of the principles of human existence, and he does this with the example of a single character and his attitude to life.

The meaning of human life in the story. In this story there is no tragic ending, the ending can be called completely open to the imagination of the readers. This is the shattering power of Hemingway's philosophy, he gives us the opportunity to sum up the moral outcome of the story. The person of Santiago is a symbol of the strength of the heroic beginning in man and the symbol of a real human victory that does not depend on circumstances and events. Using this image, the writer reveals the meaning of human life, which can be called a struggle. The protagonist is unshakable, thanks to the strength of his character, spirit and vital positions, it is these internal qualities that help him to win, despite old age, loss of physical strength and unfavorable circumstances.

2.2. The role of lexical repetitions in the novel “The Old Man and the Sea” by Ernest Hemingway.

The study of evaluative description of reality and its elements, as well as the issues relating with this aspect of interrelation of a language, thought and reality, are considered one of the crucial problems in linguistics. A main direction of the research is regarded the study of subjective side of a speech as the researchers' attention is focused on the cognitive and functional and communicative paradigms. It is not

doubtful that a repetition as a means full of expressiveness also represents a concrete element of a text, participates in the formation of intra-phrasal relations, serves a means of expression of such central textual categories like unity and integrity. The problem of repetition as a compositional phenomenon in some case has been worked out in the works of such researchers as I.R.Galperin, E.I.Ivanchikova, E.I.Dibrova, N.B.Malicheva, I.N.Chepligin and others [37, pp.68-77].

The existence of numerous researches on this issue proves that in modern science about a language the problems of repetitions as expressive and compositional means evokes increasing interest conditioned, first of all, by active textological researches, by the study of a language individual as a counterpart of communication, by the study of pragmatic aspects of a speech, means of intensification of expressiveness of a speech on various levels, ways of effective impact on the recipient of a speech, common anthropocentric and an expansive tendencies of the science about a language.

In the field of linguistics at present the researchers traditionally distinguish the varieties of repetitions on all levels of a language system: phonetic (sound system), morphological, lexical, semantic, syntactical. Each of the above mentioned types of repetitions has its peculiarities and commonly for all is considered the phenomenon of repetition of definite language units: sounds, morphemes, lexemes, phrases and so on.

The scientists note that between the repetitions of different levels there exists a close relationship and interaction. Inside of each level repetitions are classified depending on their specificity and become special objects of investigation. So, due to relationship (ties) repetitions are divided into lexical and semantic, semantic; according to the position there are distinguished contact and distant repetitions; repetitions are also classified according to the compositional principal (anaphora, epiphora, anadiplosis and others).

In modern linguistics systematic classification of repetitions are given in the thesis of Z.P.Kulikova [72, 51]. According to this classification it should be

differentiated into materially expressed repetition (phonetic, word-building, lexical, syntactical), and materially unexpressed (semantic). These various leveled types of repetitions also have their varieties. Phonetic repetitions are divided into articulatory-associative, alliteration, assonance, paronymyms, paranymic attractia, repetition conditioned by rhymes. On the morphological level they are classified into word-building (stemmed and affixal) and form-building repetitions.

At the lexical level, by location in the text, they are differentiated into the contact and the distant. Depending on the repetition of the words of one part of speech, the repetition of nouns, verbs, adjectives, pronouns, numerals, adverbs, words of the category of state, particles, interjections differs.

By the nature of the change in the identity of meaning and form, stylistic figures are distinguished with a weakening of the identity of meaning while maintaining the form or with the weakening of the identity of the form. At the semantic level, the synonymous, the antonymic, the hyper-hyponymic repetition, the relations of semantic production, the incompatibility relations, the semantic repetition in the structure of the compound sentence are differentiated. At the level of syntax there are syntactic, lexical-syntactic, semantic-syntactic repetition. The varieties of each of the designated repetition groups are differentiated too.

Existing numerous for today linguistic works mark polyfunctionality of repetition. Depending on the syntactical composition of the speech work, the researchers distinguish between the structural and aesthetic functions of the repetition, and depending on the values transmitted by the repetition - "semantic, from the point of view of the impact on the addressee - pragmatic, within the characteristics of the idiosyle of the writer in a work of art - stylistic, in the opinion of researchers, expressive, harmonizing, informative, expressive, compositional, and also a number of other functions" [72, 80].

The consideration of the functional aspects of repetition can be carried out only within the framework of the whole text, since initially the language, and at the same time, the verbal culture, exists in the form of text, and the text is that primary

communicative and linguistic unit from which other linguistic elements are derived through the linguistic analysis. In modern linguistics, the structural features of the text, its constitutive and text-forming factors, interphrasal links that provide textual unity and integrity, are at the center of attention.

Text categories are implemented by using in the text certain means of expression that form the lexical-grammatical and semantic structure of the text. Obviously, repetition is one of the means of expressing the text categories of connectivity and integrity. Repetition as a means of expressing the text categories of connectivity and integrity is most reflected in the texts of that functional-stylistic and genre affiliation, in which the author of the text puts forward the expression of the text, rendering an impact on the addressee.

The texts, the key function of which is impact, include speech works primarily of a belles-lettres style, including a poem.

The belles-lettre (artistic) text is a "perceptual-conceptual space of sensory images of individual aesthetic information" [28, 3]. The main features of the text of the artistic text are the presence of a common speech intent, the author's goal, stability, polyfunctionality, dialogicness, and addressing. It is the texts of prose, the key function of which is the impact on the addressee, that provide a rich environment for the functioning of expressive syntactic constructions and, in particular, repetitions as means of expressing linguistic categories of expressiveness, emotionality, value, intensity, and a number of text categories.

The peculiarity of repetition as a stylistic device consists in strengthening, consolidating the statement in the reader's mind, in appealing to his emotions, feelings, moods. Therefore, the main stylistic function of repetition, in our opinion, is the function of enhancing the emotional and aesthetic impact on the reader / listener.

The strength of such an impact is explained not only by the sound and lexical filling of the repeating units, but also by repeated contact or distant repetition of one or another language unit within the given context. When determining the functions of language repetitions, it is necessary to take into account the presence or absence of

contact between repeating units and the context. Thus, the main function of contact repetitions, in our opinion, is to emphasize the reader / listener's attention to the emotionality and / or expressiveness of the utterance; as well as creating harmony of the text.

For example: "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife" (E.Hemingway, *The Old Man and The Sea*, p.76).

Adjacent repetitions always convey new or additional information, accompanying the development of thought and its amplification, promoting expression.

A special polyfunctionality is marked by distant repetitions. They contribute to the enhancement of expressiveness in the transfer of new information, the structural and semantic connection of fragments of the artistic text.

As we know, remote repetition is realized with at least a twofold repetition of lexical units separated from each other by one or more words or several sentences. Along with the transfer of expressive meaning, distant repetition is a means of expressing non-linear content formation through refinement, additional detailing of the previously expressed message or part of it.

The group of distant lexical repetitions in the text of the novel is quite abundant. Thus, in the linguistic material the following variations are revealed:

- distant lexical repetition of the noun: "Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip and each line had two forty-fathom coils which could be made fast to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line" (E.Hemingway, *The Old Man and The Sea*, p.32);

– distant lexical repetition of the adjective's name in the composition of one phrase: "As he watched the bird dipped again slanting his wings for the dive and then swinging them wildly and ineffectually as he followed the flying fish... They are

widespread and the flying fish have little chance..." (E.Hemingway, The Old Man and The Sea, p.31);

– distant lexical repetition of adverbs: "The clouds over the land now rose like mountains and the coast was only a long green line with the gray blue hills behind it. The water was a dark blue now, so dark that it was almost purple. As he looked down into it he saw the red sifting of the plankton in the dark water and the strange light the sun made now" (E.Hemingway, The Old Man and The Sea, p.23);

- distant lexical repetition of verbs enhances the emotional impact on the reader in various contact phrases: " They are widespread and the flying fish have little chance. The bird has no chance" (E.Hemingway, The Old Man and The Sea, p.34);

– distant lexical repetition of conjunctions: "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife" (E.Hemingway, The Old Man and The Sea, p.54);

Repetition of the same lexical unit in different forms has received the name of the polypton in the style: "But if we consider it as fair, the conclusion suggests itself: "As he watched the bird dipped ... he followed the flying fish. The old man could see the slight bulge in the water that the big dolphin raised as they followed the escaping fish. The dolphin were cutting through the water below the flight of the fish and would be in the water, driving at speed, when the fish dropped. It is a big school of dolphin, he thought. They are widespread and the flying fish have little chance..." (E.Hemingway, The Old Man and The Sea, p.61).

Repetition is a means of explaining the meaning of a word already named in the preceding part of the statement. Analyzing the language of the artistic text, we established the functions that are priority for repetitions of different levels of the language.

Thus, phonetic repetition is characterized by an increase in the sound expressiveness of speech: "As he watched the bird dipped again... The old man could see the slight bulge in the water that the big dolphin raised as they followed the escaping fish. The dolphin were cutting through the water..., driving at speed, when

the fish dropped. It is a big school of dolphin, he thought..."(E.Hemingway, *The Old Man and The Sea*, p.46). – the repetition of the "d" sound also proves the presence of the sounds of water dropping.

For word-building repetition, the enhancement of a concept expressed by a root or an afferic morpheme. In the text of the novel, lexical repetition is used as a means of strengthening the meaning of the word, emphasizes the reader's attention to it, influences the entire aesthetic text. Lexical repetition, as a rule, is accompanied by sound repetition, because along with the lexical design, a repetition of the phonetic appearance of the lexical unit is also observed, for example; "The iridescent bubbles were beautiful"(E.Hemingway, *The Old Man and The Sea*, p.72).

Semantic repetition is characterized by the creation of an alternative characteristic of the repeated image, feature, object. It should be noted that semantic repetition is considered to be the most complex kind of repetition from the point of view of linguistic analysis, since it refers to a materially expressed variety of repetitions. The basis of this type of repetition is the repetition of the value of the lexical unit.

Semantic repetition is formed due to repeated repetition of words related to synonymous, antonymic, hyper-hyponymic relationships, relations of semantic production and incompatibility. The use of various types of semantic repetition avoids the monotonous standard repetitions, actualizes the semantics of the sentence, gives meaning to the proposition, since this is a repetition of only the sense of the word.

So, the synonymous repetition, which is based on language (complete) synonyms, allows us to expand, detail the description, for example: "The door of the house where the boy lived was unlocked and he opened it and walked in quietly with his bare feet" (E.Hemingway, *The Old Man and The Sea*, p.81).

The function of detailed description in the present examples is realized by repeating lexical units unlocked, opened, which in this context are used synonymously by the author. Moreover, the semantic repetition of synonyms is accompanied by a repetition of lexical units so much. Repeated lexical units

accentuate the reader's attention to the utterance, fix this element in consciousness, intensifying the semantics of adjectives.

Synonymy of an expressive-stylistic character arises in the event that the meanings of two words coincide in everything except their pragmatic level (see the example above). Strengthening the emotional plan of the utterance is due to the repetition of the lexical unit, and there is also an unconnected connection between parts of the sentence, leaving the enumeration open, due to the repetition of stylistically different words - the literary wait and the colloquial pull. Semantic repetition, which is based on the relationship of complementary antonymy, is that one lexical unit denies the concept that another claims.

Semantic repetition, built on the relation of contrasting antonymy, is, in the opinion of I.M. Kobzoeva, in "pointing at opposite zones of the scale corresponding to a particular measurement or parameter of an object or phenomenon, such as size, temperature, intensity, speed, etc." [56, 95]:

For example: "Here there were concentrations of shrimp and bait fish and sometimes schools of squid in the deepest holes and these rose close to the surface at night where all the wandering fish fed on them" (E.Hemingway, *The Old Man and The Sea*, p.83). In this case, the antonymy is based on the opposition of concepts concluded in lexical units – "deepest holes" and "surface", allowing to identify their antagonistic features. Contrast opposition in this example is also accompanied by the relation of vector antonymy, to which the lexical units "deep" and "surface" are connected apart, denoting differently directed notions.

Syntactical means of expressive speech in the novel "The Old Man and The Sea".

Syntactical means of building expressiveness are various. They are considered by us – the form of the address, appositives and additional constructions.,

direct and indirect speech, most one-stemmed and incomplete sentences, inversion as a stylistic device and others. It should be characterized stylistic figures representing as a strong means of emphatic intonation.

Emphasis (from Greek means “pointing, expressiveness) – is a emotional, exiting establishment of oratorical and lyrical speech. Different means forming emphatic intonation, are typical primarily to poems and are rare in the prose, which are meant for not visual, but audial perception of the text, allowing to value increasing and decreasing of the voice, the pitch of the speech, pause, thus all means of sounding phrases. Punctuation marks can only relatively transmit these peculiarities of expressive syntax.

More complicated, bookish coloring characterizes parallelism – similar syntactical establishment of neighboring sentences or pieces of a speech, for example:

“He rolled his trousers up to make a pillow, putting the newspaper inside them. He rolled himself in the blanket and slept on the other old newspapers that covered the springs of the bed” (E.Hemingway, The Old Man and The Sea, p.41).

Parallel syntactical constructions are sometimes built on the principle of anaphora (similar initial parts). So, in the last example we see anaphoric repetition of the words “He rolled”.

Epiphora (similar endings) is a repetition of final words of the sentences which also strengthens emphatic intonation, for example:

"They played like young cats in the dusk and he loved them as he loved the boy. He never dreamed about the boy" (E.Hemingway, The Old Man and The Sea, p. 35).

Parallel construction in these sentences are built on the repetition of final words “the boy”. As it is seen from the example, the author can partially renew the

vocabulary of epiphora, vary its content while preserving surface similarity of the utterance.

Among bright examples of expressive syntax it should be noted various ways of deviation of closeness of a sentence. First of all, this is a mixture of syntactical constructions: the ending of a sentence is given in another syntactical plan than its beginning, for example:

“But they are working far out and fast. Everything that shows on the surface today travels very fast and to the north-east. Can that be the time of day? Or is it some sign of weather that I do not know?”

It is also possible to use an incomplete phrase to which an author's punctuation points: as a rule, this is the use of dots, for example: “It will be dark soon,” he said. “Then I should see the glow of Havana... If I am too far to the eastward I will see the lights of one of the new beaches.” (E.Hemingway, *The Old Man and The Sea*, p. 21).

For the intonation and logical intensification of underlined subjects expressive stylistic figures are used - polysyndeton. Various conjunctions are usually repeated, for example:

“He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife” (E.Hemingway, *The Old Man and The Sea*, p.13).

Great expressiveness is acquired in the lines which are used together with the absence of conjunctions that is called asyndeton, for example:

"The shack was made of the tough budshields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal“ (E.Hemingway, *The Old Man and The Sea*, p. 52).

As it is seen from the example, the absence of conjunctions makes the utterance emphatic, abundant with information.

The use of homogeneous syntactical units (for example, homogeneous parts, attributive sentences) often creates gradation – thus there is a word order (word combinations, parts of a complex sentences) that each succeeding one (sometimes weakens) the meaning of the previous one, due to which intonation and emotional tension of a speech are established.

Anaphora and gradation are combined in this utterance representing a bright example of a special type of a complex sentence - period.

Therefore, the use of stylistic figures, various syntactical means of formation of emphatic intonation of most writers usually combine with the use of tropes, evaluative vocabulary, bright devices of emotion, the image of a speech.

2.4. The role of syntactical repetitions in the novel “The Old Man and the Sea” by Ernest Hemingway.

For researchers, a linguistic phenomenon such as "lexical repetition" is very interesting. The function of lexical repetition is carried out mainly at the syntactic level of the language. This is because repetition (or reprise) is an "additional syntactic means". Along with abstract grammatical values, repetition always introduces expressive shades, accentuates one or another meaning [55, 318] and functions as one of the widely used stylistic figures.

In O.Akhmanova's Dictionary of Linguistic Terms, a repetition is characterized as "a complete and partial repetition of the root, stem or whole word without changing its sound composition (or with its partial change); method of forming words, syntactic and descriptive forms and phraseological units ", as " a figure of speech consisting in the repetition of sounds, words and expressions in a certain sequence ", the following main varieties are listed: repetition of sounds, repetition of words, repetition of emotions, etc. [18, 311].

The phenomenon of "repetition" remains one of the peculiar properties of emotional and artistic speech and considers of no small importance in the structure of the proposal of each individual language. Therefore, this phenomenon is mainly an object of stylistic syntax [15, 98].

N.G. Akimova rightly notes that "in the linguistic literature, repetition is viewed in different aspects and on different materials, which is associated with its polyfunctionality" [12, 125].

Repetitions convey significant additional information of emotionality, expressiveness and stylization and, in addition, often serve as an important means of communication between sentences, sometimes it is difficult to separate the subject-logical information from the additional information [18, 22].

So, for example, in the sentence „They spread apart after they were out of the mouth of the harbour” (E. Hemingway, *The Old Man and The Sea*, p. 42), the repeated word “they” can not be separated from the syntactic structure of a multicomponent complex sentence, otherwise, the normal grammatical structure of this complex semiprojective sentence will be destroyed.

Repetition is sometimes called "doubling", "reprise," which reinforces the meaning of the word in one way or another. This possibility is especially clearly traced in colloquial speech. In the languages of the world, repeated words most often act as indicators of the grammatical category of plural names, categories of separative numbers, categories of superlatives, and so on [103, 95].

There exist different types of repetition. E. Riesel, paying attention to the formal side, indicates its three types: verbatim repetition, repetition of the word with a change in its form, repetition of synonymous words. Each of these types of repetition, in turn, has its corresponding internal subspecies [68, 25].

Repetitions are also a means of the second nomination. In this function, all the significant parts of speech are widely used, most often nouns and verbs.

In one sentence, several repetitions of a different nature may function. For example, in the sentence „Sometimes someone would speak in a boat. But most of

the boats were silent except for the dip of the oars” (E.Hemingway, *The Old Man and The Sea*, p.32). At the same time, there are repetitions of different characters: syntactic, lexical and morphological. This segment of speech is a compound sentence of the unionless type, which consists of two predicative parts: a) someone would speak; b) the boats were silent.

Repetitions of a different nature are also found in the second predicative part of this complex sentence. Repetition:

- a) a supplement of determinative character (someone, the boats);
- b) the circumstance of a place of determinative nature (for the dip of the oars);
- c) the main members of a single-member proposal (would speak, were);
- d) repetition of the morphological character (would - were)

In two of them, the nature of the two types of repetition is interwoven (combined):

- 1) lexical and morphological (would - were)
- 2) lexical and syntactic (a boat – the boats).

Repetitions perform the drill function, which in its pure form is found in dialogues, is called a replica-repetition. The drill function of repetitions in dialogues is the object of special consideration in linguistics. Repetitions of different types are actively found in the novel “*The Old Man and The Sea*”.

Let's compare:

“They spread apart after they were out of the mouth of the harbour and each one headed for the part of the ocean where he hoped to find fish”.

“The old man knew he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean”.

“He saw the phosphorescence of the Gulf weed in the water as he rowed over the part of the ocean” (E.Hemingway, *The Old Man and The Sea*, p. 81).

The literature notes several repetition types, but we are in this novel focused on concurrency phenomenon that "organic" is closely linked to the phenomenon of

repetition: "Repetition - this is the parallelism and concurrency."

Thus, on the basis of repetition, parallelism is formed. Parallelism is understood as an identical syntactic construction, in which similar members of the sentence or neighboring sentences or segments of speech are equally located. Parallelisms as expressive means of language usually function in expanded speech, and not in the structure of ordinary word-combinations. Parallelisms are also complex phenomena. Thus, parallelism, as a rule, is accompanied by lexical repetition, on the basis of which, as discussed above, parallelism is formed.

In the dictionary of O.S. Ahmanova, parallelism is seen as "the connection between individual images, motives, and the like. „In the work of speech, expressed in the same arrangement of similar elements; the same arrangement of similar supply terms in two or more related sentences [18, 60], for example, „He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds..." (E.Hemingway, *The Old Man and The Sea*, p.52) where parallelism is based on the repetition of the pronoun „He”.

Parallelism is one of the conditions for the formation and organization of sentences in speech. For example, two sentences, which functioned as parallelism, the following parallel construction was formed: "“He simply woke, looked out the open door at the moon and unrolled his trousers and put them on. He urinated outside the shack and then went up the road to wake the boy. He was shivering with the morning cold “ ” (E.Hemingway, *The Old Man and The Sea*, p. 62).

In the literary speech, all kinds of parallelism are widely used: phonetic, morphemic, word-formative, lexical, morphological, syntactic, each of them is the object of independent future scientific reports. We must emphasize that it is important to study parallelism as an expressive means of artistic and literary speech in a synchronous-comparative aspect on the materials of languages of different grammatical structures, and this is required by modern science of language. What we have said is confirmed only by superficial observations on the materials of English. Syntactic repetition is characterized by the creation of a clear syntactic structure,

strengthening the rhythmic organization of the text, combining it with a stylistic figure.

Actually, the syntactic repetition is based on the repetition of the syntactic structure of a word combination or sentence. Syntactic repetition is vividly represented by the phenomenon of syntactic parallelism. The basis of syntactic parallelism is the identical construction of two or more sentences or their parts. It is customary to differentiate the complete and partial parallelism of the syntactic structure.

Syntactic parallelism can serve as the basis for the periodic form of speech. It is defined by researchers as a two-part construction consisting of a protasis, several syntactically parallel constructions, and an apodosis - a common term to all parts of the protasis.

A period significantly enhances the expressiveness of speech. For example: „He simply woke to look out the open door at the moon and unroll his trousers and put them on” (E.Hemingway, *The Old Man and The Sea*, p. 72). In this example, the protasis is the unit „woke”, while the apodosis is formed due to a series of infinitives to look, unroll, put. Repeating lexical units in the apodosis structure makes the speech more expressive, gives it special expressivity.

In our study, we consider repetition as a stylistic means, the specificity of which consists in the repeated use of a unit of a certain linguistic level or several levels at once to enhance the expressiveness of the text, its harmonization.

The main stylistic function of repetition in the artistic text, as our analysis showed, was the function of intensifying the expressive-emotional impact on the recipient, as well as the function of fixing attention and actualizing the meaning, the aesthetic function of harmonizing the artistic text.

Repetition as the basis of harmonic organization of the artistic text, along with its other elements, is called upon to coordinate all its content components horizontally, vertically and in depth, i.e. leads to integrity, unity and beauty. Artistic text can contain several types of repetition at once, which indicates its universality

and multifunctionality:

Repetition is both a stylistic, and structuring, and expressive means. Thanks to such qualities, repetition is one of the most common and favorite methods of enhancing the representativeness and expressiveness of the speech of the authors of artistic texts.

Thus, there is no doubt that repetition is a bright means denoting expression and realizing the linguistic category of expressiveness and related categories of intensity, evaluation, emotionality. In addition, repetition is also able to function effectively, in particular, and in the text of a prose, the main purpose of which is to exert an active emotional impact on the addressee.

Lexical repetition is the most common, widespread way of communication of independent proposals, corresponding to their character, nature as structurally complete units.

It expresses their structural correlation, the closest syntactic connection. Repetition is strictly stipulated. The author in the following sentence does not repeat any arbitrarily chosen word of the previous component of the text, but only that which carries a logical stress.

Speech practice testifies to the wide use of lexical repetition. As A.A.Shakhmatov notes, "a casual conversation almost always includes repetitions as a constructive element of the dialogue" [126, 28]. "To make the speech clear, logically harmonious, we can not do without repeating words, their forms and derivatives from these words, since their use is related to the structural organization of speech. The importance of lexical repetition lies in the fact that it is an expression of the actual, or semantic division of speech " [19, 42].

Repetitions were widely used in oral poetry work, where they were used primarily for the purpose of an original decoration of speech, as one of the forms of artistic reception. The abundance of repetitions in works of folklore is explained by the fact that most of them were created in an era that did not yet know the conscious relationship of the writer or the speaker of the text of his statement.

The authors followed the nature of the language in the conjunction of sentences. In modern literary language, repetition is a rare phenomenon, since there is a long tradition that teaches us to get rid of the repetition of words, to strive for lexical variety. But the very fact that it requires a lot of literary skills is evidence that repetitions are an organic, natural feature of coherent speech, the most common way of connecting complete sentences. Avoiding repetition, the writer must overcome himself: the natural development of speech requires a repetition.

It should also be noted that as lexical repetitions, not only individual words, but also phrases, parts of the sentence can act: "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife" (E.Hemingway, *The Old Man and The Sea*).

In the artistic speech, we also encounter whole "chains" of lexical repetitions. In this case, in each subsequent sentence, one of the constructive components of the previous one is necessarily repeated in one way or another. Of course, this use of lexical repetition is determined by its stylistic functions.

In all the examples we examined, lexical repetition is contact, that is, the connection is made at the junction of adjacent sentences, however, in the considered works, as a means of connection, cases of distant repetition are encountered. By remote repetition is meant such a repetition, the components of which are separated from each other at a considerable distance, connecting the components of the text by referring to the main referent and attaching.

They are the character of a single whole. Most often it is used in describing situations against which events occur, unfolding before the eyes of the author or the character of the narrative. This reception is characterized by a great emotional saturation, a picture of the presentation of the material.

Switching from one series of lexical repetitions to another similar series most often means switching from one storyline to another, and the parallel movement of two intertwining lexical repetitions very often can mean the intertwining of two or more plot motifs.

CONCLUSION

The study of repetition as a stylistic category in the novel "The Old Man and The Sea" by Ernest Hemingway allows us to make the following conclusions:

The research of stylistic repetitions in syntactical and stylistic structure in the narration of the novel gives us a chance to state that repetitions are considered an integral part of individual speech manner of the writer, literary excused in his artistic works of different genres and in various stages of his creativity.

The nature of the use of repetitions by Hemingway refutes the long-established and stable opinion that repetitions naturally slow down the movement of the narration. On the contrary, they make it impulsive, with utmost clarity express the "counterpoint" style of the writer with his increased expressiveness, rhythmic tension.

The repetition reflects the contradictory nature of Hemingway's creative handwriting. On the one hand, they are perceived as the result of the writer's creative impulse, as a means that reflects the activity of the natural development of the thought, on the other hand, the repetitions are subjected to conscious artistic processing and become an emotionally expressive means.

Repetition as a stylistic category is closely related to some categories of the text. It is one of the means of organizing retrospection and prospection in the text; means of expression of subjective modality; participates in the creation of informativity.

Using the types of repetitions adopted in stylistics (extended, intermittent, anaphoric, epiphoric, etc.), the writer gives them an individual color. The aesthetic effect is greatly increased due to the writer's desire to intertwine the repetitions of different species within the same context, as well as to the repetition multiple. Some

types of repetitions characteristic to Hemingway (for example, repetition in the connecting structure) have become widespread in the works of contemporary writers.

Hemingway's repetition is so flexible in the stylistic category that it is used in the contexts of the most varied tonality, often in combination with other expressive means (gradation, adherence, all sorts of exclamations and rhetorical questions) that reinforce the emotionally expressive sound of the text.

The nature of the repetitions and their functioning depend on the genre variety of the text. In the author's narrative-reasoning text, they basically perform a modal-expressive function; in the texts of a descriptive nature - two functions: they are one of the factors for obtaining a more complete aesthetically significant information and express a subjective and authoritative relation to the depicted one.

In portrait painting, repetition reflects a wide range of psychological characteristics. Of particular interest are repetitions with a rethinking, combining the psychological and social characteristics of the character; antonymic series of repetitions involved in the creation of a portrait-mask characteristic of Hemingway; repetitions, transmitting disharmony, uncertainty of the impression of the appearance of a character, etc.

Being one of the means of creating an anthropological page, the repetitions perform an essentially architectonic function, focusing on the details of the environment, consonant with the internal state of the character. Sometimes they strengthen the organic connection of landscape sketches with the general idea of the work.

The study of the functioning of repetitions in the speech of characters - monologic and dialogical - revealed not only differences in the stylistic use of this category, but also revealed a similarity, consisting in the inherent in both types of repetition of the general function - activation of the subjective-modal component of the utterance, conditioned by its connections to the context.

Acting as one of the means of imitating oral speech, its spontaneity and being a means of expression, conveying the increased intensity of feelings, repetitions in

the speech of characters usually combine two functions: help to reveal a stable character trait and reveal an instantaneous mental state. Became a characteristic feature of the speech of almost all the characters of Hemingway, repetition at the same time is functionally and characteristically heterogeneous: it is one of the essential means of differentiating speech characteristics.

In dialogical speech, repetitions, being a means of creating a semantic-stylistic unity of remarks, at the same time act as a means of emotionally expressive reaction to the interlocutor's response, dramatizing the conversation, help to create a holistic image of characters with all its contradictions. The author's speech and the speech of Hemingway's characters are not stylistically contrasting, so there are no significant differences between the repetitions in these two stylistic centers.

Being a polyfunctional stylistic category, repetitions are simultaneously subordinated to a single style system of the writer with its narrative drama and subtle psychologism in the portrayal of feelings.

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