THE FUNCTIONING OF LEXICAL REPETITIONS IN LITERARY DISCOURSE

The article reveals the peculiarities of the functioning of lexical repetition in artistic discourse (on the example of Suzanne Collins’ novel "Hunger Games") and their reproduction by means of the native language in the Ukrainian translation of Ulyana Hryhorash.

Taking into account that the main stylistic function of lexical repetition is the function of increasing the emotional and aesthetic impact on the reader, it was confirmed that the strength of such influence is explained not only by the lexical content of the repeated lexical units, but also by the close or distant location of one or another lexical unit in a given context. As a result of the research, some functions of lexical repetition in literary discourse were highlighted, namely: the function of connecting text elements (cohesion); the function of increasing expressiveness (emphasis); intensity growth function; sequence of information transmission; expression of multiplicity or duration of action; selection of a non-repeating element; adding clarity to the text due to the excessive use of a repeated word or phrase (tautology); to create a rhythm; stylistic presentation of conversational emotional speech; adding emotional color. Anaphora and epiphora were used mostly to create various visual representations, to give a certain rhythm, to create a certain emotional effect and to give an emotional color to the statement. Cases of anadiplosis, frame structure, polysyndeton as bright syntactic and stylistic markers are not so numerous compared to anaphora and epiphora, but they perform a kind of compositional and pictorial function that allows the reader to more fully enjoy the emotions that arise. Lexical repetition in the original language and its Ukrainian translation have one common goal - to achieve unity and coherence of the text. Being an effective means of influencing the reader and his consciousness, lexical repetitions help to empathize, stay in tension, feel sad, rejoice, encourage reflection and reasoning, therefore they are an integral part of the original text, which the Ukrainian translator masterfully tried to preserve and convey through the means of the native language.

Key words: lexical repetition, anaphora, epiphora, semantic and structural features, literary discourse.

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K.P. Pavliuchenko, Z.O. Pacholok and many others, who have been studying this problem extensively for decades and have made a significant contribution to its solution.

The object of the scientific research is lexical repetition in modern English-language discourse and the subject is structural-semantic peculiarities of their functioning in the novel «The Hunger Games» by the modern American writer Suzanne Collins [8] and its Ukrainian translation by Uliana Hryhorash [3].

The linguistic peculiarities of C. Collins’s novel «The Hunger Games» in the translational aspect were investigated by O. F. Svyr'ydov, lexical repetition as a means of stylistic expression of a literary text was under the analysis by the native linguist U. B. Haliv, the essence of lexical repetition in English and Ukrainian discourses was the object of the dissertation research by M. V. Kobzev who have made a considerable contribution to solving it.

The purpose of the article is to study the structural and semantic peculiarities of functioning of lexical repetition in modern English discourse.

In the linguistics much attention is paid to the study of discourse which is manifested in the communication of the narrator or the main character with the readers in a literary text. One of the main differences of the literary discourse is conveying a certain idea that takes place in a certain historical and cultural-social context. Thus, literary discourse is a communicative interaction between the author of the novel and the potential reader [6; 57]. The presented cases of lexical repetition are used to reflect the inquisitiveness of the heroine, sadness, disappointment, surprise, unrestrained desire to get answers to her questions. That is why, lexical repetition plays an emotional and expressive function in the text and with the help of repeated words or phrases, a logical combination of the text as an integral unity is created.

In order to achieve the purpose of the scientific study the following tasks should be solved:

1) to describe lexical repetition and its types; 2) to investigate the functioning of lexical repetition in the literary discourse; 3) to choose examples of lexical repetition in the novel «The Hunger Games» by S. Collins; 4) to analyze the structural peculiarities of lexical repetition in the novel; 5) to reveal the semantic features of lexical repetition in the language of the original and its Ukrainian translation.

**Methods of scientific research.** The choice of the research methods was determined by the purpose and tasks of the scientific study and was based on the complex application of general scientific methods: analysis and synthesis - for analyzing the theoretical material on the problem under analysis; inductive-deductive - for describing and classifying cases of lexical repetition, the quantitative method - for establishing repetition ratio; the method of comparative analysis - for comparing the cases of lexical repetition in the language of the original and its Ukrainian translation, the method of generalization - for summarizing research materials and writing conclusions. The material of the research consists of 250 examples of lexical repetition, selected by continuous sampling from the novel «The Hunger Games» by S. Collins.

The scientific novelty of this research lies in the fact that the structural and semantic peculiarities of functioning of lexical repetition were analyzed on the basis of a comparison of the original novel and its translation into the Ukrainian language.

The theoretical significance of the scientific research is determined by the fact that the study of lexical repetition as a means of stylistic expression and coherence in the literary discourse allows expanding theoretical ideas on the problem under analysis and can be served as illustrative material for further scientific research.

**Results and discussion.** Most researchers admit the fact that repetition is a special means of stylistic expression in any literary text and the character of expressiveness of repetition is determined by its structure and the place in the text. Repetition is aimed at fixing the reader's attention on certain words, strengthening their meanings in the context, creating some emotional impact on a reader, giving greater expressiveness to the storyline. Repetition can cover language units of all levels - sounds, morphemes, words, phrases and even sentences.

Repetition of lexical units is considered to be an important means of ensuring the semantic and structural cohesion of the text, integrating it into a single unity that is able to evoke readers’ feelings and emotions [2; 12]. With the help of repetition it is possible to achieve some figurative and expressive effect, to emphasize certain details on which the author sometimes tries to focus the reader’s attention, for example: "Don't. Don't pretend when there's no one around. → Не треба. Не треба притягатися, коли поруч нікого немає. "

Some scientists stick to the classification of repetition depending on belonging to one or another part of the language (A. A. Shakhmatov, M. Ya. Bloch), while other researchers (M. K. Moren, I. Galperin) adhere to the most recognized classification of repetition which includes the following types: anaphora (repetition of a word or group of words at the beginning of each sentence), epiphora (repetition of a word or group of words at the end of a sentence), anadiplosis (repetition of the last word or group of words at the beginning of the next sentence), frame structure (repetition of a word at the beginning and at the end of a syntactic structure) and polysyndeton (repetition of conjunctions that binds parts of a sentence).

The concept of repetition is a subject of study in both linguistics and translation studies. The majority of researchers has come to the opinion that repetition is a stylistic device which consists in the complete or partial repetition of a word, a phrase or even a sentence in order to give utterances greater expressiveness, vividness and dynamism [5; 187].

The native researcher O.V. Beketova, paying attention to the implementation of repetition in the text, singles out the following subtypes [1; 8]:

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1) at the sound level, the repetition of individual elements or their combinations to express certain emotions that act as a text-creating tool by concentrating all other components around it, for example: Oh, oh, oh, how the boys back home fall longingly at your feet. → Ox, ox, ox, they tiptoe, tiptoe; sleep; tiptoe together. I am asleep. 

2) at the lexical level, the repetition is presented both at the level of semantics and at the grammatical level (morphology and syntax), for example: I hear Effie Trinket’s voice, calling me to rise. "Up, up, up! It’s going to be a big, big, big day!" → Prokhoďai, jestavai! Svědodí v tebe vážnější, vážnější, vážnější den!"

3) at the morphological level (the repetition of one or another grammatical form of the word, the repetition of the word stem, expressed by a paradigm of grammatical forms); The more likeable he is, the more deadly he is. → Не то що ви! Не то що ви! → No one pitied me! No one pitied me! → Коли ми помрили з голоду, ніхто мені не допоміг! Ніхто не вожгав мене!

Being an integral part of a literary discourse, lexical repetition is used to emphasize the importance of the thought of a literary character, attract the reader’s attention, fill a pause, express a whole complex of emotions, for example: I lifted the lid to the baker's trash bin and found it spotlessly, heartlessly bare. → Я запинула під покришкою смітника біля пекарні - він також виявився безпомічно плямистим.

Lexical repetition in the novel under analysis is mostly used to convey and strengthen an emotional state of the main characters, for example, feelings of anxiety, concern, indignation that add expressiveness to the literary text: All the colors seem artificial, the pinks too deep, the greens too bright, the yellows painful to the eyes. → Всі кольори виглядали неправдоподібними - ну хіба був такий чистий рожевий, такий яскравий зелений, такий яскравий жовтий, аж очима боляче дивитись!

With the help of lexical repetition, it is possible to emphasize and highlight a semantically important group of words by providing clarity of expression in the literary text, for example: No more. No more of either of them. → Не хочу. Мені нічого не потрібно від них.

Although it is difficult to separate semantics from structure, an attempt was made to analyze cases of lexical repetition from the point of view of their structure as well as semantics: 1) structural aspect - what is repeated and what place the repeated element occupies in the structure of the utterance; 2) semantic aspect - a repeated element in view of its meaning, the image that it can evoke and ways of its rendering into the target language [4;64].

Lexical repetitions can be expressed by principal as well as secondary parts of speech (conjunctions, particles, exclamations). Repetition is clearly determined by the author, so the repeated word mainly carries a logical emphasis, for example: I sit on the bed, hating Haymitch, hating Peeta, hating myself for mentioning that day long ago in the rain. → Я ненавиділа Геймітча, ненавиділа Піту, ненавиділа себе за те, що згадала про той дощовий день і про хліб.

The repetition of verbs is widely used in the novel and the repeated words can be closely located to each other, for example: I checked and double-checked the plants I harvested with my father’s pictures. Я двічі перевіряла кожно рослину, перш ніж з’єсти її. "I’ll rip off your cape if you rip off mine," he says through gritted teeth. → Якщо вугілля сильно стиснути, вугілля не можна перетворити на перли! Вугілля не можна перетворити на перли. Во перли вистрихнути у мушлі.

Along the examples that repetitions ensure the structural coherence of the text, the following types have been singled out as anaphora (96 cases), epiphora (68), anadiplosis (32), frame structure (28) and polysyndeton (26). Anaphora was mostly used to create various visual representations, acquire a certain rhythm and generate some emotional effect, give logical emphasis to the utterance. By means of using the anaphoric repetition: How... how could that happened? " I ask Haymitch. How? How could that happen?" → the author depicts the inner world of the main character of the novel, her apathy and helplessness. The repeated words assist in emphasizing the main ideas of the message, making them more compelling and passionate. Performing an intonation-rhythmic function in the literary text, the anaphoric repetition adds rhythm and dynamics to the expression, especially when the repeated words are used asyndetically: I pace the floor, heart beating too fast, breathing too short. → Я почала дихати кінцевого митця. Серце багато, помітне, дихання прискорилось. Від гнівання я заснігована. Created by enumerating character traits, the author seems to be in a hurry to convey everything with exact accuracy: I’m not witty. Funny. Sexy. Or mysterious. →

Epiphoric repetition is another widely used stylistic device when one and the same repeated word or phrase is placed at the end of consecutive sentences without losing its emphasis on the readers: Cinna raises one eyebrow at
Be honest. I imagine the words coming from his lips. Be honest. Be honest. → Цинна вигнув одну брову. Будь відвертою. Будь відвертим. Говори правду.

The cases of anadiplosis, frame structure, polysyndeton as vivid syntactic and stylistic markers are not so numerous in comparison with anaphora and epiphrasis but they perform a compositional and pictorial function that allow putting the storyline on hold and fully consider the emotions that are arising []: Try acting humble.” "Humble,” I echo. → Стрібай поводиться скромно. - Скромно, - луною повторила я.

The majority of the chosen examples are identical lexical repetition: the same words and phrases are repeated with some structural and semantic changes in the Ukrainian translation: But it’s tempting, so tempting, when I see the bounty waiting there before me. → Але щодня дари перед очима були такі спокусляві, що втриматися буде зовсім не легко.

The analysis of chosen examples showed that from a structural point of view, the author quite often resorts to lexical repetition, expressed by anaphora and epiphrasis mainly for the purpose of emotional coloring, clarity and accuracy of conveying the thoughts and revealing some feelings of the characters in a more detailed way. Thus, after analyzing a large number of cases of lexical repetition according to their structure and frequency of use, we can assume that the writer really uses them for a better understanding of what is being said, semantic tension and for the coherence of the text. Lexical repetitions are very often found in the novel in order to provide expressive coloring, unity, rhythm and dynamics of the text, certain emotional colouring.

To sum up, the lexical repetition in the original novel and its Ukrainian translation have one common goal - to achieve the unity and coherence of the text. This can be seen in the given examples both in the language of the original and in the Ukrainian translation, the author systematically uses lexical repetition in her novel, which plays an important and useful role for the coherence of the text and strengthening the idea, meaning and thought of the statement, the intensity of the indicated feelings and actions. The writer skillfully uses repeated words to strengthen and intensify feelings, emotional coloring of the text, intensive and accurate description of the characters, to convey their thoughts, reveal the story line of the novel in a vivid way. In some cases the author tries to convey dissatisfaction, understatement and aggravation of emotions and feelings as well as draw the reader’s attention to these repeated words. Being an effective means of influencing the reader and his consciousness, lexical repetition helps to empathize, stay in tension, grieve, rejoice, prompt reflection and reasoning, therefore they are an integral part of the original text which the Ukrainian translator skillfully tried to preserve in the target language.

Therefore, the main stylistic function of lexical repetition is the function of strengthening the emotional and aesthetic impact on the reader. The strength of such influence is explained not only by the lexical content of the repeated lexical units, but also by close or distant repetition of one or another lexical unit within a given context. Summarizing the mentioned above, we’d like to highlight some functions of lexical repetition in the literary discourse: 1) the function of connecting text elements (cohesion); 2) the function of increasing expressiveness (emphasis); 3) the function of increasing intensity; 4) the sequence of information transmission; 5) expression of multiplicity or duration of an action; 6) selection of a non-repeating element; 7) adding clarity to the text due to the excessive use of a repetitive word or phrase (tautology); 8) creating a rhythm; 9) stylistic presentation of spoken emotional speech; 10) adding emotional colouring.

Conclusions. On the basis of analyzed examples from the novel, we can conclude that the study of lexical repetition from the point of view of its role in the literary discourse showed that it is a necessary condition for the existence of any literary text, being one of the most significant elements of its composition. The study of lexical repetition of the novel from a structural aspect showed that the author most often use repetitions in the novel under analysis in the form of epiphora, anaphora and epiphrasis in order to express the intensity of feelings and emotions.

There are cases of synonymous repetition that occur as the replacement of one word with another synonym as well as cases of antonymous repetition which consists in introducing words with the opposite meaning to several adjacent sentences and such words with the opposite meaning do not destroy the coherence of the text, but, on the contrary, help to give the utterance more emotional colouring. Synonymous and antonymous lexical repetitions which play a significant role in creating the content unity of the entire literary text can be the prospect of our further scientific research.

Література