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THE FUNCTIONING OF LEXICAL REPETITIONS IN LITERARY DISCOURSE

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The article reveals the peculiarities of lexical repetition functioning in the artistic discourse (a case study of Suzanne Collins's novel "Hunger Games") and their reproduction n the Ukrainian translation by Uliana Hryhorash using means of the native language. The main stylistic function of lexical repetition is the function of enhancing the emotional and aesthetic impact on the reader. The study has confirmed that the strength of such an impact depends not only on the semantic content of the repeated lexical units but also on the close or distant location of this or that lexical unit in a given context. As a result of the study, some significant functions of lexical repetition in literary discourse were determined, 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); for creating a rhythm; stylistic presentation of conversational emotional speech; adding emotional color. Anaphora and epiphora are used mostly to create various visual representations, or a certain rhythm, or emotional effect, and to add an emotional color to the statement. Cases of anadiplosis, frame structure, and polysyndeton, which are 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 enjoy the emotions more fully. The lexical repetition in the original language and in its Ukrainian translation has 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, remain in tension, to feel sad or happy, to encourage reflection and reasoning, and, therefore, they are an integral part of the original text, which the Ukrainian translator masterfully tried to preserve and convey using the native language means.

Ключові слова: anaphora, epiphora, semantic and structural features, literary discourse.

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ФУНКЦІОНУВАННЯ ЛЕКСИЧНОГО ПОВТОРУ В ХУДОЖНЬОМУ ДИСКУРСІ

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У статті розкрито особливості функціонування лексичного повтору у художньому дискурсі (на прикладі роману Сюзанни Колінз «Голодні ігри») та їх відтворення засобами рідної мови в українському перекладі Уляни Григораш.

Зважаючи на те, що основною стилістичною функцією лексичного повтору є функція посилення емоційно-естетичного впливу на читача, було підтверджено, що сила такого впливу пояснюється не лише лексичним наповненням повторюваних лексичних одиниць, а й близьким чи віддаленим розташуванням тієї чи тієї лексичної одиниці в певному контексті. В результаті проведеного дослідження було виділено деякі функції лексичного повтору в літературному дискурсі, а саме: функція зв'язку елементів тексту (когезія); функція посилення експресивності (емфаза); функція зростання інтенсивності; послідовність передачі інформації; вираження кратності або тривалості дії; виділення неповторюваного елемента; додавання ясності тексту за рахунок надмірного вживання повторюваного слова чи фрази (тавтологія); для створення ритму; стилістичний виклад розмовного емоційного мовлення; додавання емоційного забарвлення. Анафора та епіфора використані здебільшого для того, щоб створити різноманітні зорові уявлення, додати певного ритму, створити емоційний ефект та надати емоційного забарвлення висловлюванню. Випадки анадиплозису, фреймової структури, полісиндетону як яскравих синтаксичних і стилістичних маркерів не є такими чисельними у порівнянні з анафорою та епіфорою, але вони виконують своєрідну композиційно-зображальну функцію, яка дозволяє читачеві повніше насолодитися емоціями, що виникають. Лексичний повтор в мові оригіналу та його українському перекладі мають одну спільну мету – досягнення єдності та зв'язності тексту. Будучи ефективним засобом впливу на читача та його свідомість, лексичні повтори допомагають співпереживати, залишатися в напрузі, сумувати, радіти, спонукають до роздумів і міркувань, тому є невід'ємною частиною оригінального тексту, який український перекладач майстерно намагалася зберегти та передати засобами рідної мови.

Ключові слова: анафора, епіфора, семантичні та структурні особливості, літературний дискурс.

Introduction. In linguistics, repetition is considered to be a complex linguistic phenomenon due to its significant function in the field of discourse analysis. However, it should be noted that insufficient attention has been paid to the study of peculiar functioning of lexical repetition in the literary discourse. Despite the large number of scientific works on lexical repetition, the issue of functional analysis and understanding of repetition as a stylistic device that writers resort to within the literary discourse has not been sufficiently analyzed.

Many native and foreign scientists dealt with the problem of lexical repetition, among whom it is worth mentioning such linguists as F. S. Batsevych, O. V. Beketova, T. P. Vilchynska, A. P. Zagnitko, O. I. Morozova, 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 and its Ukrainian translation by Uliana Hryhorash.

The linguistic peculiarities of C. Collins's novel "The Hunger Games" in the translational aspect were investigated by O. F. Svyrydov, 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 lexical repetition functioning 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 a potential reader (Synytsia 57). The cases of lexical repetition are selected and and considered as such that 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.

To achieve the purpose of the scientific study the following tasks are to 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 (Kobziev 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*** *let’s pretend when there's no one around.* → ***Не треба. Не треба*** *прикидатися, 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 a stylistic device that consists in the complete or partial repetition of a word, a phrase, or even a sentence to add the utterance greater expressiveness, vividness, and dynamism (Pakholok 187).

The Ukrainian researcher O. V. Beketova, talking about the implementation of repetition in the text, singles out the following subtypes (Beketova 8):

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. → Ох, ох, ти тільки уяви: тепер хлопці ладні зробити заради тебе все.*

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! → Прокидайся, вставай! Сьогодні в тебе* ***важливий, важливий, важливий*** *день!*

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 *likable he is,* ***the more*** *deadly he is. →* ***Що*** *він люб'язніший,* ***то*** *небезпечніший для тебе*. *We* ***half-lead half-carry*** *Haymitch back to his compartment → Ми* ***ледве-ледве*** *затягнули Геймітча назад у його купе*

4) at the syntactic level, the transition to the actualization of repetition occurs through polysyndeton in which one and the same conjunction appears over and over again to join different thoughts in one sentence in order to put emphasis on each of the listed word or phrase: *Beef* ***and*** *chicken* ***and*** *horse*. Most often, such repetition is aimed at creating a certain rhythm, either speeding the tempo up or slowing it down: *When we were dying of starvation,* ***no one helped me! No one pitied me!*** *→ Коли ми помирали з голоду,* ***ніхто мені не допоміг! Ніхто не пожалів 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 зазирнула під покришку смітника біля пекарні - він також виявився* ***безнадійно порожнім****.*

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 здавалися несправжніми - ну хіба буває* ***такий чистий рожевий****,* ***такий яскравий зелений, такий ясний*** *жовтий, аж очам боляче дивитися!*

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 (Pavliuchenko 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*** *кожну рослину, перш ніж з'їсти її. "I'll* ***rip off*** *your cape if you* ***rip off*** *mine," he says through gritted teeth. → У разі чого я* ***зірву*** *твій плащ, якщо ти* ***зірвеш*** *мій, – мовив він крізь зуби*; or at some distance from each other as in the example: *"****More than you****!" he releases me and starts for the front of the stage. "****More than you****!" he shouts, pointing directly into a camera. →* ***Не те що ви****! – з цгіми словами він відпустив мене й обернувся до публіки. –* ***Не те що ви****! – заволав він, тицяючи пальцем у камеру.*

There are some cases when repetition is built according to the principle of associative stringing with an appropriate structure in the text that reflects the course of thought (Cherednichenko 22), for example: *Well, if you put enough pressure on* ***coal it turns to pearls****! But* ***coal doesn't turn to pearls****. They grow in shellfish. → Якщо вугілля сильно стиснути, то* ***воно перетвориться на перли! Вугілля не можна перетворити*** *на перли. Бо перли виростають у мушлях.*

Among the lexical repetitions that ensure the structural coherence of the text, the following types have been singled out: 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, or 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 the intonation-rhythmic function in a 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 дибати кімнатою туди-сюди. Серце калатало, мов навіжене, дихання прискорилося.* In the given example the effect of haste is often 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. → Я не дотепна. Не кумедна. Сексуальна. Чи якась таємнича.*

The 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 me.* ***Be honest****. I imagine the words coming from his lips.* ***Be honest. Be honest****. → Цинна вигнув одну брову.* ***Будь відвертою. Будь відвертою****. Говори правду.*

The cases of anadiplosis, frame structure, polysyndeton as vivid syntactic and stylistic markers are not so numerous in comparison with anaphora and epiphora 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. → Спробуй поводитися* ***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 щедрі дари перед очима були* ***такі спокусливі****, що втриматися буде зовсім не легко.*

The analysis of the chosen examples showed that, from a structural point of view, the author quite often resorts to lexical repetition, expressed by anaphora and epiphora mainly for the purpose of emotional coloring, clarity and accuracy of conveying the thoughts and revealing the 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.

The key findings of the study argue that the main functions of lexical repetition in the literary discourse are: 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 coloring.

Conclusions. On the basis of the 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 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 point of view showed that the author most often use repetitions in the novel under analysis in the form of epiphora, anaphora 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 antonymic repetition which consists in introducing words with the opposite meaning to several adjacent sentences. Such words with the opposite meaning do not destroy the coherence of the text, but, on the contrary, add the utterance more emotional coloring. Synonymous and antonymous lexical repetitions which play a significant role in creating the content unity of the entire literary text can become the subject of our further scientific research.

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