



Theories Of the Stylistics of The Composite Sentences

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The aim of the given article is to discuss the problem of stylistic device, repetition, in composite sentences, to give outline of this very important and frequently used stylistic device, its peculiarities and classification and identify those new classes which were revealed after thoroughly studying the material under investigation.

Keywords:

Composite sentences, anadiplosis, repetition, scattered repetition, thematic repetition, stylistic devices.

Stylistic devices play the greatest role in the analysis of any kind of literary text. The term “figure of speech” is frequently used for stylistic devices that make use of a figurative meaning of the language elements and thus create a vivid image. Among other figures of speech, repetition is one of the widely used syntactic stylistic devices.

Repetition is a figure of speech that shows the logical emphasis that is necessary to attract a reader’s attention on the key word or a key-phrase of the text. It implies repeating sounds, words, expressions and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis. There is no restriction in using repetition but too much repetition can be dull and even spoil its stylistic effect.

According to different linguists’ opinion, repetition is not a stylistic device if it shows the excited state of mind of the speaker.

“Stop!”—she cried, “Don’t tell me! **I don’t want to hear, I don’t want to hear** what you’ve come for, and **I don’t want to hear.**” (J. Galsworthy)

It seems that in the above-mentioned example “I don’t want to hear you” is not a case

of repetition, it only shows emotive state of mind of a speaker and her emotions. The followers of this idea consider that repetition only focus on logical emphasis of the utterance and not emotional state. We contradict this opinion, as we believe that repetition is one of the devices, having its’s-origin in the emotive language. “Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension “. [1]

Giving logical emphasis to the utterance is really very important in case of repetition. While repeating certain words, phrases or sentences, a writer reminds readers of their importance, making them key words, phrases or sentences of the text. Notwithstanding this fact, when a word or a phrase is repeated not for logical emphasis but simply to show a speaker’s emotional state, repetition should also be considered as a stylistic device. We came to such conclusion considering the fact that all stylistic devices carry more or less degree of emotiveness.

It has been already mentioned above that not only words, phrases, clauses can be

repeated but sounds as well. But repetition of sounds is called alliteration which belongs not to syntactic stylistic devices but to phonetic stylistic devices. The aim of alliteration is to impart a melodic effect to the utterance.

"Deep into the darkness peering, long I stood there wondering, fearing, Doubting, dreaming no mortals ever dared to dream before". (E. A. Poe)

Repetition of the sound "d" definitely produces melodic effect. It is mostly characteristic to poetry though, certain cases of alliteration are found in emotive prose as well.

Repetition is classified according to compositional patterns. There are 9 already set patterns which we would like to discuss separately.

1. **Anaphora.** Anaphora or anaphoric repetition is called the repetition of a word or a phrase at the beginning of two or more consecutive sentences. "Ignorant of the long and stealthy march of passion, and of the state to which it had reduced Fleur; ignorant of how Soams had watched her, ignorant of Fleur's reckless desperation, ignorant of all this, everybody felt aggrieved."

(J. Galsworthy) Anaphoric repetition is met not only in emotive prose but it is rather often used in poetry.

Farewell to the mountains high covered with snow!

Farewell to the straths and green valleys below!

Farewell to the forests and wild-hanging woods!

Farewell to the torrents and loud-pouring floods!

(R. Burns)

In the given example together with anaphoric repetition "farewell to the" is also observed parallelism of syntactic composition of each line.

Anaphora gives a literary text peculiar rhythm what, together with repetition of an anaphoric element, somehow brings that particular extract of prose and sound of poetic speech close together. But being used in poetry, anaphora increases sound harmony of speech.

2. **Epiphora.** Epiphora or epiphoric repetition is a type of repetition when one and

the same word or phrase is placed at the end of consecutive sentences.

"Now this gentleman had a younger brother of still better appearance than himself, who had tried life as a cornet of dragoons, **and found it a bore**; and afterwards tried it in the train of an English minister abroad, **and found it a bore**; and had then strolled to Jerusalem, and **got bored there**; and then gone yachting about the world, and **got bored everywhere**". (Ch. Dickens)

As we see one and the same sentence contains two kinds of epiphoric repetitions in different clauses. "And found it a bore" and "got bored".

Epiphora even more than anaphora contribute to rhythmic organization of speech due to increase of intonation and sound identity at final position of sentences.

"**If he wishes** to float into fairyland, **he reads a book**; **If he wishes** to dash into the thick of battle, **he reads a book**, **if he wishes** to soar into heaven, **he reads a book.**" (Chesterton)

As we see in the given example the combination of the two mentioned types of repetition is even complicated with syntactic parallelism.

3. The third type of repetition is **anadiplosis**. Anadiplosis is a figure of speech which consists in the repetition of the same word at the end of one and at the beginning of the following clauses, sentences.

"All service ranks the same **with God**, **With God**, whose puppets, best and worst,
Are we."

(Robert Browning)

4. **Framing.** Framing is a type of repetition when it is arranged in the form of a frame, namely, the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it.

"**No wonder** his father wanted to know what Bosinney meant, **no wonder.**"

(G. Galsworthy)

Framing makes the whole utterance more compact and more complete. Framing is most effective in singling out paragraphs. It is more often met in poetry though we can find a

great deal of it in emotive prose as well. This type of repetition can comprise any part of text - a sentence a paragraph, a page. Its extreme case is when it starts from the title and comprises to whole text. I.e. the title and the last sentence of the text are the same. The material showed us that there can exist the so called thematic framing, i.e. one and the same theme is repeating at the beginning and at the end of the text. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part which clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

5. **Root repetition.** In root-repetition it is not the same words that are repeated but the same root.

I felt just as **natural** as I would with anybody. Talked to him just as **naturally**, and everything. (D. Parker)

As we see from the examples, in this type of repetition we deal with different words having different meanings ("to sulk" - verb and "sulkiness" - noun; "natural" - adjective and "naturally" - adverb), but the shades of meaning are perfectly clear.

6. **Chain repetition.** This type of repetition smoothly develops logical reasoning. It is a thread of several successive anadiplosis.

"A **smile** would come into Mr. Pickwick's face: the **smile** extended into a **laugh**, a **laugh** into a **roar**, and the **roar** became general". (Ch. Dickens)

In this case loading of each word involved in chain repetition gradually increases.

7. **Synonymous repetition.** Synonymous repetition is a repetition not of the same word but one word or phrase is repeated with its synonym.

"The poetry of earth **is never dead** ...

The poetry of earth **ceasing never**..."
(Keats)

"I nearly **died**! Honestly, I give you my word, I nearly **passed away**". (D. Parker)

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