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**REPEAT AND REPEAT FUNCTIONS IN FICTION TEXT**

**Abstract.** This article analyzes repetitions as linguistic means for the logical construction of an utterance, for additional actualization of the utterance. The ways and methods of realization of repetitions for creation of mood, expression of the situation, emphasizing the necessity and relevance of this linguistic phenomenon have been investigated.

**Keywords:** text linguistics, repetition, linguistic repetitions

The last decades have been characterized by the rapid development of text linguistics. One of its tasks is to analyze the text from the point of view of its semantic and ideological and artistic unity, to determine the principles of text organization, as well as to study the functional and stylistic uniqueness of linguistic phenomena in texts of various communicative and pragmatic orientations. With this
approach, it becomes important to study individual linguistic stylistically marked phenomena that contribute to the organization, cohesion and coherence of the text. Such stylistically significant phenomena include repetition.

The variety of types and functions of linguistic repetitions has recently attracted the attention of many leading researchers (I.V. Arnold, M.Y. Blokh, O.A. Dobizha, E.A. Ivanchikova, R.A. and etc.). Repetition as a reality of a functioning language system is considered by scientists from different positions: as a grammatical means of language (E.I. Ivanchikova, L.V. Lisochenko, etc.), as an expressive-stylistic means (A.N. Kozhin, T.G. Khazagerov and others), as a violation of the language norm (I.V. Formanovskaya, T.A. Degtyareva). The focus of scholars was on repetition as a means of strengthening, actualizing, harmonizing the structure of the text (G.F. Gavrilova, E.I.Dibrova, L.V. Lisochenko, N.A. Nikolina, K.E. Stein, etc.).

In general, it can be stated that this direction of research in the field of language, comparative and comparative analysis of repetitions in heterogeneous language systems is explained not only by the actual scientific significance for the linguistics of the text of the phenomenon under consideration, but also by the opportunity to analyze artistic creativity and its main components, in this case, repetitions.

Among linguists dealing with the problems of stylistics, there is no consensus on the classification of stylistic means. Some scholars prefer to highlight paths and figures [1], which are understood as lexical and syntactic pictorial and expressive means that perform a special stylistic function.

Professor Y.M. Skrebnev [13] distinguishes syntagmatic and paradigmatic stylistic means, considered as the stylistics of "units" and the stylistics of "rows". I.R. Halperin [3] emphasizes the difference between the expressive means of language, which serve for emotional and logical amplification of speech, recorded in grammars and dictionaries, and stylistic devices, which are the conscious literary processing of linguistic facts.

I.R. Halperin considers a stylistic device as a generalization, typification of the means objectively existing in the language and their qualitative transformation, "a conscious and deliberate strengthening of any typical structural and / or semantic feature of a linguistic unit, which has reached generalization and typification and
thus became a generative model" [3, p.30]. Polemising with I.R. Galperin about this definition, Professor I.V. Arnold emphasizes the unprovability and irrelevance of the basis of this definition - "intention and purposefulness" of the use of any element - for the interpretation of the text [1, p. 90].

However, it should be noted that the author's intention to use one or another stylistic device (as interpreted by I.R. Galperin) can be carried out both consciously and subconsciously: creative imagination, the level of knowledge of the native language by a writer or poet can in no way be compared with the level language proficiency of the average reader. At the same time, in order to interpret a literary text, to understand the emotional, aesthetic, and artistic information laid down by the author, a sophisticated reader needs to know the basic models of using linguistic units. As noted by all stylists, a deep reading of the text largely depends on the intelligence and background knowledge of the reader [2, p. 62].

Each stylistic device (metaphor, metonymy, irony, chiasm, etc.) has certain construction mechanisms. These mechanisms allow one or another technique to be implemented at different language levels, without dividing them only into lexical and syntactic stylistic means.

Such a stylistic phenomenon as repetition confirms the correctness of the term "stylistic device", since no one doubts his "awareness and intention". In addition, this technique is difficult to refer to one linguistic level: repetition occurs at the phonetic, lexical, and grammatical: morphological and syntactic levels.

For the first time I drew attention to the phenomenon of repetition in the 1920s. of the last century, the Soviet linguist V.M. Zhirmunsky, who associated this concept with the identification of the structure of the text [4].

The concept of repetition is traditionally based on the opinion of T.V. Kharlamova, according to which the repetition is understood as the stylistic method of naming a denotation previously indicated in a certain context - a person, an object, a quality, an action. It is the repetition of words, according to the scientist, that fulfills the function of the main building material of the text in the language, constitutes the core [16].
The repeat pattern is determined by V.P. Moskvin as a stylistic device, “consisting: a) in the repetition of the same unit (sound, morpheme, word) in close proximity to each other; b) in the use of similar units (similar sounds, consonant words) under the same conditions” [11, p. 81]. Repeat units can thus be implemented at all language levels. In addition, a fundamental combination of repetitive components that can “occupy the same position in several speech units, can occupy opposite positions, two components can change places” [10, p. 240].

Any members of the sentence, phrases that are located next to each other can be repeated [9, p. 143]. Repetition mainly performs deliberative and reinforcing functions, as well as rhythmic-intonation, primarily the functions of dynamism and slowing down. As N.A. Kozhevnikov, repetition has not only a wide scope of application in a literary text, but also various forms of expression. The volume of repeated elements can be a word or a complex syntactic whole [6, p. 82]. Let's take a look at the examples:

They say no no no no no no no no, help blind baby, poor little girl help help both, trampled no no no no no no no no no no no no no no no no no no no, no where my daughter, no help for blind babies poor little girls I am glad I bit Mr. Astley [20, c. 151].

The cartridges went chink chink chink [18, c. 152]

... Nursey, please, please, please, please, please, please call me Rebecca [вёлш, c. 19].

Come on. Come on. Come on. Come on. Come on, Eidothea urged: «In the horse’s woody bowel we groaned and grunt ... Why do you weep? [19, c. 149].

She ought to do something but she couldn’t. There was no fight left. I won’t close my eyes. I won’t close my eyes [18, c. 136].

I would instruct Sir Chris. In what had passed, still glowing with Rage and Indignation, and he would say Poh! Poh! All will be well, all will be well [17, c. 55].

Domino’s right, ther’s only now. Forget it. Forget it. You can’t bring it back. You can’t bring them back [22, c. 42].

Repetitions can clarify what has already been said, be a means of expression, stylization. K. Kozhevnikova believes that the repetition of a word or phrase is caused by a feeling that slows down the flow of thought, for example, anger, strong
emotions [6, p. 88]. G.Ya. Solganik notes that the reasons for repetition lie in the main function of language - to be a means of communication, since it is associated with the speaker's need to convey a thought to the listener [14].

Repetition can also help the addressee better understand what is being said if background noise interferes with successful communication. Therefore, the British linguist D. Tannen emphasizes that repetition, acting as a vivid manifestation of redundancy in the language, in certain conditions, for example, when noise interferes with successful communication, is motivated [21, p. 120]. The scientist also notes that the repetition allows the speaker to express his thoughts faster, while pondering the next remark; repetition provides the listener with the opportunity to perceive information at the same speed with which it is transmitted to him [21, p. 137].

K. Kozhevnikova adds that, thanks to repeated words, an associative connection is established between various objects of the image, which are also thematically related [5].

One cannot but take into account the opinion of G.Ya. Solganika, who emphasizes that repetition does not matter in itself, but only indicates the internal structural correlation of sentences, that is, a syntactic connection that is carried out by certain syntactic models. He discovers, expresses this connection, makes it tangible, real [14, p. 47].

In our article, the concept of repetition as the main lexical and semantic means of connectivity is based on the definition of S.E. Maksimov, according to which it is a repetition of the use of one or more lexical units in a sentence, which do not carry any new information, but only reproduce some elements from the previous parts of the text, thus informing about them from the other side [7, p. 22].

Considering repetition as a textual phenomenon that goes beyond the scope of a sentence, it should be pointed out that the external cohesion of the text, on the one hand, is created by repetitions at the level of staged cohesion of its components, and on the other hand, repetition expresses its integrity, which ensures the internal unity of the macrostructure of the text.
Researchers pay special attention to repetition as a stylistic means and a means of expressing texts.

Linguists note that artistic repetition differs from involuntary repetition: 1) by the presence of a target setting for the expressiveness of the text, for its rhythm, strengthening the effect; 2) inclusion in the system of stylistic figures and, consequently, the presence of models and rules, typology and terms.

Words, phrases and sentences can be repeated in the text. According to M. Lvov, rich synonymy of phrases or some types of simple sentences, variable forms within individual parts of speech or connections of words in a sentence, parallelism of syntactic constructions - all this creates conditions for a wide stylistic choice of linguistic means [8]. E.A. Pokrovskaya notes that repetition (expressive syntactic construction) is usually called “repeated appearance in a certain segment of a linguistic unit at the appropriate linguistic level” [12, p. 144].

The functioning and functions of repetitions in texts are highlighted as an independent area of research. So, from the position of E.A. Pokrovskaya, artistic and stylistic functions of repetitions are: associative-compositional (unfolding the text according to the associative principle); complicating-perceptual (consists in creating flickering meanings, darkening the meaning, complicating the perception of the text); phono-rhythmic (introduction of elements of the phonetic and rhythmic organization of a poetic text into a prosaic text) [12].

Speaking about the functions of lexical repetitions, A.P. Urbaeva notes the following: strengthening, growing, creating a subtext, creating a background, text-forming, rhythm-forming, emotionally expressive, etc.; repeat can perform several functions at once [15].

In foreign stylistics, repetition is considered as a way to express the concept of a work through the mechanism of linear repetitions. Repetition is also studied from the standpoint of the semantic coherence of the text (S. Ullman, U. Hendrix) and as a rhetorical figure that has a figurative meaning, reflecting the individual author's manner (D. Crystal, D. Davie).

The compositional organization of a literary text correlates with the peculiarities of its semantic structure. Repetitive text-forming means in each
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segment of the text actualize one or another characteristic of a given passage, even located in different segments of the text, they are semantically consistent with each other and organize the semantic structure of the text.

V.A. Maltsev notes the ability of repetition to create parallelism at any language level. Parallelism correlates the segments of the text, forming symmetrical constructions, ordering the compositional structure and recreating the semantic homogeneity of these segments. The researcher emphasizes that the repetition is aimed at overcoming the linearity of the text; it forces the reader to return to the previously decoded segment of the text and compare it with the segment being decoded at the moment [8, p. 132].

For all its seeming simplicity, repetition has enormous stylistic potential due to its multifunctionality. One of its main functions, in addition to expressive and emotive, is rhythmic. The rhythmic function of repetition determines the construction of a classical verse, due to which rhythm and rhyme can be viewed as linguistic means of expression rather than stylistic devices.

Among the functions of repetition, researchers distinguish the associative-compositional (unfolding of the text according to the associative principle); complicating-perceptual (consists in creating flickering meanings, darkening the meaning, complicating the perception of the text); phono-rhythmic (introducing elements of the phonetic and rhythmic organization of a poetic text into a prosaic text). The functions of lexical repetitions are: strengthening, growing, creating a subtext, creating a background, text-forming, rhythm-forming, emotionally expressive, etc.

According to the text-forming logical-semantic connections within the text, a complete identical repetition is distinguished; partial lexical and semantic repetition; thematic repeat; synonymous repetition; antonymic repeat; deictic repetition, syntactic repetition. Among the lexico-syntactic repetitions, anaphora, epiphora, analiplosis, symloca, chiasm and frame construction are distinguished.

There is a classification of the types of repetition according to their relevance to the levels of the language: phonetic, derivational, lexical, semantic, syntactic, lexico-syntactic repetitions. Revealed It is known that one of the semantic
components of the author's linguistic paradigm is the structural means of actualization - repetitions (lexical, semantic), which, in the conceptual system of the artistic picture of the world, are, respectively, the source of the author's language expression

This not only contributes to the laconic transmission of information by preserving its meaning, but also to some extent facilitates the understanding of the text and the establishment of semantic links between its components.

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