ФИЛОЛОГИЯ МАСАЛАЛАРИ

LINGUISTICS

Dilorom ASHUROVA

REDUNDANCY AS A TEXT CATEGORY OF FICTION

D. Ashurova in 1970, under the supervision of professor-linguist Galperin I.R. defended her thesis, and in 1993 successfully defended her doctoral thesis. Under her scientific supervision 13 Ph.D. theses had been successfully defended.

For many years D. Ashurova had been a member of the Scientific Board of the Uzbekistan State University of World Languages, of the Uzbekistan National University, Deputy Head of the Coordination Board, an expert in the Higher Attestation Commission of the Republic of Uzbekistan. She is currently a member of a Specialized Board at Tashkent State Oriental Institute.

The article deals with the problem of redundancy in the fictional text. Redundancy is regarded as a compulsory text category for fictional text and as a cognitive principle of text production and perception. It fulfills conceptually relevant functions foregrounding the most essential information.

Key words: redundancy, recurrence, category, word-formation, fictional text, convergence of stylistic devices, foregrounding, sound symbolism.

Мақола "ортиқчалик" тамойили ва унинг бадиий матнда ифодаланиш масаласига бағишланган. "Ортиқчалик" тамойили бадиий матннинг асосий категорияларидан бўлиб, матнда концептуал аҳамиятга эга ахборотни илгари суришга хизмат қилади.

Калит сўзлар: "ортиқчалик" тамойили, такрор, бадиий матн, категория, ясама сўз бирликлари, стилистик воситаларнинг конвергенцияси, "ахборотни илгари суриш" тамойили, товуш символизми.

Статья посвящена проблеме избыточности и средствам выражения в художественном тексте. Избыточность рассматривается как обязательная категория художественного текста. Избыточность выполняет концептуально значимые функции, выдвигая на первый план наиболее существенную информацию.

Ключевые слова: избыточность, повтор, категория, словообразовательные единицы, художественный текст, конвергенция стилистических приёмов, выдвижение, звуковой символизм.

A fictional text being one of the forms of literary communication, is characterized by peculiar features which distinguish this text type from other forms of communication. The problem of fictional text has received widespread attention among linguists. The basic notion of fiction such as imagery, emotiveness, implicitness, ambiguity, semantic complexity, creativity were discussed in the works written by V.V. Vinogradov, B.A. Larin, G.O. Vinokur, R.O. Jackobson, I.R. Galperin and others. There were attempts to define the specificity of a fictional text from the pragmatic perspective proceeding from the theory of speech acts based on universal rules of speech behaviour (Грайс, 1985). However, in the process of literary communication these rules, as has been proved by many researches, are constantly violated. First and foremost it concerns Grice's maxim of quantity, which states: "Be brief", "Your utterance should contain no more information than needed". So, the principle of

"brevity" in fiction does not work because of the so called "surplus" information peculiar to fictional texts. In other words, there is tendency for linguistic redundancy created by a great variety of linguistic means of all the language levels. It should be stressed that linguistic redundancy is justified by the aims of communication in the work of imaginative literature.

A priority role in creating redundancy is assigned to all kinds of repetitionsFrecurrence (anaphora, epiphora, framing, synonymous repetition, parallel structures). Recent researches have shown that recurrence, traditionally studied as a stylistic means is considered to be a basic factor in the structural and semantic organization of the text, and what is more, it is regarded as a fundamental principle of text integrity (Москальская, 2010). The significance of recurrence is confirmed by the facts that a) it is found practically in all languages; b) it is realized at all the language levels; c) it designates a thematic development of the text; d) it fulfills various stylistic and pragmatic functions. The following rhyme may serve as an illustration:

For want of a nail, the shoe was lost,
For want of the shoe, the horse was lost,
For want of the horse, the rider was lost
For want of the rider, the battle was lost
For want of the battle, the kingdom was lost
And all from the want of a horseshoe nail.

This example is interesting in many respects. First of all it demonstrates all types of lexical repetition – anaphora, epiphora, chain repetition, framing, and anadiplosis. Then it promotes the thematic development of the text. And finally, it is a mechanism of shaping text as such.

At the phonetic level recurrence is presented by sound repetition, that is alliteration. Alliteration is the repetition of similar sounds in the neighbouring words. Alliteration is a polyfunctional stylistic device. In the framework of fiction it fulfills a number of functions: to create a musical accompaniment to the utterance, to attract the reader's attention, to produce an emotional impact on the reader, etc. Most interesting is the fact that alliteration makes the ground for sound symbolism. Sound symbolism is based on the assumption that sounds due to their acoustic properties awake some ideas, perceptions, feelings, images (Galperin, 1977). An interesting illustration of this phenomenon is the poem by E.Poe "The Raven". Here is an extract from it:

....   *here I opened wide*
The door:
Darkness *there and nothing **mo**re.*
Deep *into that **d**arkness peering, long I stoo**d** there won**d**ering.*
Doubting, *dreaming dreams no mortal ever **dared** to **dream** be**fore***

(E.Poe)

The accumulation of the sound [d] and back vowels [o:], [a:] creates an ominous atmosphere of uncertainty and expectancy, the feeling of fear, sorrow and depression experienced by the hero of the poem.

Of special interest is the redundancy at the level of word-formation. It should be noted that this area of studies is less investigated though the potential for the redundant use of a derivative word due to its divisibility is very high. The following types of redundant use of word-building elements are distinguished: a) the repetition of affixes; b) the repetition of root morphemes and stems; c) the use of derivatives belonging to one word-family. The examples given below illustrate these types of repetitions:

*He felt strongly on this point and feeling strongly he used perhaps, rather strong words when he said that this action was of a most **un**justifiable, **un**expected, indeed **un**precedented character* (The Man of Property, Galsworthy)

It is the recurrent use of the prefix "un" which charges the whole utterance with emotional force and tension, motivated by the author's pragmatic intention. It is of interest to note that this pragmatic intention has got a verbal explication: feeling strongly, strong words.

Another example demonstrates the recurrent use of the root morpheme:

Where is Lord This? And where my Lady That?
The honourable Mistresses and Misses?
Married, unmarried, remarried (Don Juan, Byron)

The correlation of the derivatives on the basis of the root morpheme evokes some semantic transformation of the correlated words inflating them with new conceptual senses. As a result, very serious events related to the notion "marriage" in this word-building chain "Married, unmarried, remarried" are perceived ironically as quite trivial things of little, if any, significance.

At the syntactical level there are such means of recurrence as parallel constructions, chiasmus, repetition and enumeration. In the fictional text syntactical recurrence assumes various stylistic functions: to fix the reader's attention, to intensify the utterance, to attach logical and emotional emphasis, to contribute to the rhythmical quality of the utterance, to secure emotional tension and so on. It should be noted that recurrence is considered not an unnecessary surplus and language imperfection, but an indispensable and important property of a fictional text. In most cases it becomes a signal of emotional information. The following example, taken from R. Frost's poem, is illustrative in this respect:

The woods are lovely, dark and deep
But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep.

The last two lines are absolutely identical. The repetition of the same phrase seems unnecessary from the point of view of factual information. However, the analysis of the whole poem and of the repeated lines makes it possible to extract additional information. The semantic content of this text reflects the inner world of the hero, a spiritual conflict between his wishes and preferences on the one hand, and his responsibilities and life circumstances — on the other.

A lonely traveller, a poor farmer stopped by the woods fascinated by its beauty on a snowy evening. He would rather stay there and enjoy a quiet charm of nature, but unfortunately had to continue his way. This information is given in the first line of the repetition. The second line is enriched with a new content of emotional character. Here the author expresses the feelings of regret, sorrow and sadness of the man who was not his own master, could not enjoy BEAUTY in full, and had to return to the routine of his hard life.

So, redundancy being an inherent property of fiction, can be regarded as a cognitive principle of text construction and perception. It should be noted that the repetition of linguistic units is not the only way of redundancy. Many other stylistic means such as periphrasis, gradation, synonymy, symbol, convergence of stylistic devices are based on the redundant use of linguistic expressions. Most interesting is the convergence of stylistic devices, which is understood as an accumulation of stylistic devices and expressive means within one fragment of the text. Stylistic means brought together reinforce both logical and emotive emphasis of each other thus attracting attention to certain parts of the text. The following quotation is illustrative in this respect:

Words! Mere words! How terrible they were! How clear, and vivid, and cruel! One could not escape from them. And yet what a subtle magic there was in them! They seemed to be able to give a plastic form to formless things, and to have music of their own as sweet as that of viol or of lute. Mere words! Was there anything so real as words? [The Picture of Dorian Grey, Wilde, p.100.].

The perception of the multifold notion "word" is determined by a set of language means, which are complexly interwoven. The statement produces a strong emotional impact, which is achieved by means of the convergence of stylistic devices and expressive means. Practically, all types of stylistic means are in action here: **epithets** – *terrible, clear, vivid, cruel, subtle, plastic, sweet;*

metaphors – *magic, music;* **simile** – *as sweet as that of viol or of lute;* **antithesis** – *how terrible, cruel – sweet as viol or lute;* **oxymoron** – *to give a plastic form to formless things;* **one-member sentences** – *Words!;* **exclamatory sentences** - *Words! Mere words! How terrible they were! How clear, and vivid, and cruel!;* **parallel constructions, gradation** – *terrible, clear, vivid, cruel, etc.;* rhetorical question – *Was there anything so real as words?;* **repetitions**: anaphora, framing, and polysyndeton.

Particularly important here is the role of epithets which run through the entire extract forming a string of different attributes related to one and the same lexeme "word". Such an abundance of epithets creates the effect of emotional gradation, and serves the purport of a comprehensive, emotional, evaluative characterization of the denotatum expressed by the lexeme "word". The described notion is presented in a multitude of conceptual features both of positive and negative character: positive characteristics: *clear, vivid, magic, subtle, musical, sweet, real;* negative characteristics: *terrible, cruel.*

The above given example based on the convergence of stylistic devices is also interesting from the perspectives of the cognitive approach since it is

related to the problem of foregrounding as a cognitive procedure of selecting the most relevant and essential information. The notion of foregrounding was first discussed in the works by the scholars of Russian Formal School (Б. А. Ларин, Р. Якобсон) and Prague Linguistic School (Б. Гавранек, Я. Мукаржовский) as a special device of constructing poetic texts. Now this term is widely used in Cognitive Linguistics and Text Linguistics. Foregrounding, attracting attention to certain parts of the text and activating certain frames, makes the search for information much easier. Foregrounding stands out as a stimulus or a "key" in the linguistic processing of information. It marks out the most essential, relevant fragments of the text, thus guiding its interpretation (КСКТ, 1996). The abundance of stylistic devices within one fragment of the text leads to the concentration of the reader's attention on this part of the text, and this is the effect sought.

Proceeding with the problem of redundancy we can not help mentioning the role of symbols and their conceptual significance in the fictional text. As is known, symbol is a trope functioning in the literary texts as a polyconceptual structure and assuming various stylistic functions [4]. One of indispensable characteristics of symbol is its recurrent usage that makes symbol recognizable. In other words, symbolic meanings appear in the text on the basis of frequently repeated key notions. Here are some examples:

Rain – a symbol of unhappiness, loneliness and sufferings in the works by E.Hemingway;

Sandcastle – a symbol of illusive love and unreal dreams (A. Murdock);

Oak tree – a symbol of powerful England (J.Galsworthy);

White monkey – a symbol of spiritual bankruptcy (J.Galsworthy).

Symbols in the fictional texts play a prime, conceptually significant role. The story by O'Henry "The Last Leaf" can be taken by way of illustration.

The factual information of the story is rather simple. Two young girls, Sue and Johnsy, artists by profession shared a room in a little district of New York. Johnsy got seriously ill with pneumonia. She lost all hopes for recovery, and lying in bed, drearily counted the falling leaves of the vine tree outside the window. She was sure that she would die as soon as the last leaf had fallen. When the turn of the last leaf came, old Behrman, their neighbour, on a stormy night painted the leaf on the wall in front of the window so that the girl could believe that the ivy leaf still stayed there. The next day the sick girl seeing the leaf, was amazed by its strength and was very much ashamed of her own weakness. She decided to resist her disease and soon recovered, but old Behrman caught pneumonia that night and died.

The title of the story has a symbolic meaning. Being a basic conceptual unit of the text, a frame structure characterized by multifarious connotative and associative links with other conceptual elements of the text, it has various multifold implications:

> "the Last Leaf" on the ivy vine is a symbol of death and human weakness;

> "the Last Leaf" painted by old Behrman is his masterpiece and a symbol of life;
> "the Last Leaf" is a symbol of Behrman's nobility and sacrifice;
> "the Last Leaf" is a symbol of people's humanity, kindness and sympathy;
> "the Last Leaf" is a symbol of revived hopes and life.

The multiple interpretation of the symbol is laid in its polysemantic structure and recurrent usage.

In summing up, the following conclusions can be made:

> redundancy is an inherent category of the fictional text since it is motivated by the author's intentions and aesthetic tasks;
> redundancy related to the problem of foregrounding as a cognitive procedure of selecting the most relevant, essential information, is regarded as a cognitive principle of text production and perception;
> redundancy in fiction is created by a great variety of stylistic means: all types of repetition, periphrasis, gradation, synonymy, symbol, the convergence of stylistic devices;
> a priority role in creating redundancy is assigned to all kinds of repetitions observed at all the language levels.

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