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**Stylistic essence of pleonasm and tautology
in English and in Uzbek languages**

5111400-English language and literature

GRADUATING QUALIFICATION PAPER

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Content:

Introduction.....	3-8
Chapter 1. The stylistic essence of pleonasm and tautology in English and in Uzbek languages	
1.1. The stylistic essence of pleonasm and tautology in English language.....	9-12
1.2. The stylistic essence of pleonasm and tautology in Uzbek language.....	13-20
Chapter 2. Tautology and pleonasm as a stylistic device	
2.1. The stylistic functions of tautology.....	21-26
2.2. The stylistic functions of pleonasm.....	27-34
Chapter 3. Types of tautology and pleonasm	
3.1. Types of tautology and pleonasm in English and Uzbek languages.....	35-53
3.2. The usage of pleonasm and tautology in the texts.....	54-59
3.3. Plan of the demo lesson with different activities and tasks in teaching pleonasm and tautology.....	60-64
Methodological recommendation.....	65-66
Conclusion.....	67-69
Bibliography.....	70-71

Plan:

Introduction

Chapter 1. The stylistic essence of pleonasm and tautology in English and in Uzbek languages

- 1.1. The stylistic essence of pleonasm and tautology in English language
- 1.2. The stylistic essence of pleonasm and tautology in Uzbek language

Chapter 2. Tautology and pleonasm as a stylistic device

- 2.1. The stylistic functions of tautology
- 2.2. The stylistic functions of pleonasm

Chapter 3. Types of tautology and pleonasm

- 3.1. Types of tautology and pleonasm in English and Uzbek languages
- 3.2. The usage of pleonasm and tautology in the texts
- 3.3. Plan of the demo lesson with different activities and tasks in teaching pleonasm and tautology

Methodological recommendation

Conclusion

Bibliography

INTRODUCTION

Our state will attract on a broad – scale the experience of advanced countries in training specialists and establishing conditions for high – quality education in itself.

As our president I.A.Karimov suggested personal readiness to work for one's own benefit and for the benefit of one's family makes up the inner potential of the individual. Large – scale socio – economic plans grew from our people's love for life. The pride of our citizens for their independent state feed their citizens for their readiness to personally contribute to its strengthening and prosperity. Only thus can a citizen become the backbone of the state.

We should remember that only that country, that nation can advise great future, prosperity and well-being which would be able to train knowledgeable, professional and energetic persons, true patriot of their country the country which would provide them with huge spiritual legacy of the great national culture and give them access to the world treasure of science and culture.

There is possibility to radically reform the education system, to bring its contents, forms and methods close to the real need, to save the high and secondary schools from conservatism and formalities which rooted deeply into the system of education during the former, previous regime.

Educational establishment of a new type, such as professional colleges, lyceums business schools and academic lyceums are intensively being crated.

During the last year the most important document aimed at creation of favorable condition to form a new highly educated generation and to support gifted children and the youth were adopted. [2, 36]

Among these important document are: the Law of the Republic of Uzbekistan “On the National program of training specialists” “On education”, the Resolution of the Cabinet of Ministers “On the organization of general secondary education in the Republic of Uzbekistan”, “On measure of organization on special secondary education in the Republic of development and financing the material and technical lyceums and professional colleges for the years of 1999 - 2003”.

“The National program of training specialists” stipulates formation of many-sided individual educated thought the system of continuous education organically connected with intellectual, cultural and moral education of a citizen. [2, 41]

To provide efficient work of educational establishments of a new type and their efficient functioning, the center of the special secondary professional education was formed, as a part of the Ministry of Higher and Secondary Education. In the field of higher education president thinks it is necessary to draw our attention to the implementation of the test systems, the reorganization of the pedagogical Institutes in regional centers into Universities, giving regional educational institutions higher status, sending students and specialists abroad to study and exchange experience on the account of newly established national organizations and international funds, carrying out concrete work intended to retrain specialists and teachers in the field of business and economics and economic training of more than 2000 students and specialists abroad in the transitional period, attracting more than 200 foreign specialists of our Republic.

There exists a system of people’s education in Uzbekistan. “The Law about People’s Education” accepted by Uzbekistan Government consolidated the main principles of people’s education in the republic: the equal rights for all citizens in getting education regardless of racial and national belonging, sex, religion, property and social status; a universal compulsory education for children and teenagers; freedom of choice of the language for learning and free of charge education; upkeep of some part of pupils and students; the unity of the system of the people’s education and all types of educational institutions which grants the possibility of transition from lower grades to higher ones; scientific character of education; its constant perfection on the basis of the latest achievement of science, techniques, and culture.

It is hard to understand and justify a specialist, especially one holding a high post, who is unable to choose fine and appropriate words to express his idea, concisely and precisely, in his mother tongue. In our recent past, in most cases the Russian language but not mother tongue served as mediator in the study of foreign

languages. That is why, in particular, until the present, English-Uzbek and Uzbek-English dictionaries had been available.

On December 10, 2012 President of the Republic of Uzbekistan Islam Karimov signed a decree “On measures to further develop foreign language learning system”. [1, 2]

It is noted that in the framework of the Law of the Republic of Uzbekistan "On education" and the National Programme for Training in the country, a comprehensive foreign languages' teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. During the years of independence, over 51.7 thousand teachers of foreign languages graduated from universities, English, German and French multimedia tutorials and textbooks for 5-9 grades of secondary schools, electronic resources for learning English in primary schools were created, more than 5000 secondary schools, professional colleges and academic lyceums were equipped with language laboratories.

However, analysis of the current system of organizing language learning shows that learning standards, curricula and textbooks do not fully meet the current requirements, particularly in the use of advanced information and media technologies. Education is mainly conducted in traditional methods. Further development of a continuum of foreign languages learning at all levels of education; improving skills of teachers and provision of modern teaching materials are required. [1, 4]

According to the decree, starting from 2013/2014 school year foreign languages, mainly English, gradually throughout the country will be taught from the first year of schooling in the form of lesson-games and speaking games, continuing to learning the alphabet, reading and spelling in the second year (grade).

Also it is envisaged that university modules, especially in technical and international areas, will be offered in English and other foreign languages at higher education institutions.

The State Testing Centre, along with other relevant agencies, is tasked with preparing draft proposals on introducing foreign languages testing to the entrance examinations for all higher educational institutions.

In order to increase teaching standards in distant rural areas, the higher educational institutions are allowed targeted admission of people living in distant areas to foreign language programs on the condition that they will oblige themselves to work in the acquired specialty at their residence area for at least 5 years after graduation. The decree also envisages 30% salary increase for foreign language teachers in rural areas, 15% increase for those in other areas.

Special attention must be given to education, literature, art and others. Education provides creative inspiration for the spirituality of the people of Uzbekistan. It helps us discover the best abilities of the up and coming generation, while continuously improving the skills of professionals. Education helps elucidate and pass down the wisdom and experiences of the older generation to the younger. Young people, with their budding talents and thirst for knowledge begin to understand spirituality through education.

In order to get a clear idea of the vocabulary of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. In accordance with the division of language into literary and colloquial, the vocabulary of the English language of three main layers: the literary layer, the neutral layer and the colloquial layer.

Literary words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication. Though there is no immediate correlation between the written and the oral forms of speech on the one hand, and the literary and colloquial words, on the other, yet, for the most part, the first ones are mainly observed in the written form, as most literary many examples appear in writing.

The theme which we tried to investigate is “Stylistic essence of pleonasm and tautology in English and in Uzbek languages”.

The actuality of this work can be characterized by several important points. Tautology and pleonasm, both of them, is the field of stylistics, about which we haven't enough information in text-books on stylistics of English, Russian, Uzbek languages. We can say that there is lack of information about these types of repetition. Both pleonasm and tautology refer to the needless repetition of words.

The aim of this qualification paper is to investigate the stylistic essence of pleonasm and tautology.

In order to achieve this aim to decide the following **tasks**:

- Tautology and pleonasm as a stylistic device
- The stylistic functions of tautology and pleonasm
- Types of tautology and pleonasm
- The stylistic essence of pleonasm and tautology in English and in Uzbek languages
- The usage of pleonasm and tautology in the texts
- Plan of the demo lesson with different activities and tasks in teaching pleonasm and tautology

We worked with lot of books which are close to stylistics, and look through internet sources and find examples for types of repetition, and especially for tautology and pleonasm.

The practical value of the work can be concluded in the following items:

The work could serve as a good source of learning English by young teachers at schools and colleges and of course by experienced teachers of Universities. Teachers of stylistics could find a lot of interesting information for themselves. Having said about the linguistics studied **the material** before we can mention that our qualification work was based upon the investigations made by a number of well-known English, Russian and Uzbek linguists as V.V. Vinogradov, L. Bobohonova, I. R. Galperin, Ch. Cogar, and some others.

If we say about the **methods** of scientific approaches used in our work we can mention that the method of typological analysis was used.

The novelty of the work is concluded in including freshest information about this theme. We'll to submit plan of the demo lesson with different activities and tasks in teaching pleonasm and tautology

So, **the structure of our qualification paper** looks as follows:

The work consists of three major parts: Introduction, main part and conclusion. Each part has its subdivision onto specific thematically items. There are six points in the introductory part: the first item tells about the general content of the work while others give us the general explanation of the phenomenon tautology and pleonasm.

The main part bears two points in itself. The first point explains the stylistic function and types of pleonasm and tautology.

The second analyses the stylistic essence of pleonasm and tautology in English and in Uzbek languages, and try to do comparative analyses, their usage in literature and especially we should mention about the plan of demo lesson with different activities and tasks in teaching pleonasm and tautology.

The conclusion of the qualification work sums up the ideas discussed in the main part (the first item)and shows the ways of implying the qualification work (in the second item).

In the end of our research work we gave a total conclusion and the list of used literature. We hope this research work achieved to its purpose and its end. And I believe that in future I will continue this theme on my next studies and research works.

CHAPTER 1. THE STYLISTIC ESSENCE OF PLEONASM AND TAUTOLOGY IN ENGLISH AND IN UZBEK LANGUAGES

1.1. The stylistic essence of pleonasm and tautology in English language

Tautologies interrupt flowing prose and direct conversation with clunky and unnecessarily detailed phrases. For this reason, they should be carefully avoided. Repetition of this kind is considered distracting and redundant rather than helpful or clarifying. Some tautologies are frequent offenders in everyday conversation.

Example 1. We're meeting at ten a.m. in the morning.

A.m. times, by definition, are in the morning. Either "a.m." or "in the morning" would provide enough information.

Example 2. A more simple example:

I'm eating a tuna fish sandwich.

Tuna is, of course, a fish. "I'm eating a tuna sandwich" would suffice.

Example 3. And for the last example:

In my opinion, I think that they're the best.

"In my opinion" and "I think" both introduce an opinion. Only one is needed.

Like pleonasm, **tautology** is the unnecessary repetition of words or similar words. Tautologies are typically considered stylistic mistakes, whereas pleonasms are sometimes used for emphasis. Here are a few examples of tautologies:

They arrived in succession, one after another.

We are happy and joyful and content.

Repeat that again for me.

The use of more words than are necessary to make a point.
Adjective: *pleonastic*.

Pleonasm may serve as a rhetorical strategy to emphasize an idea or image. Used unintentionally, it may also be viewed as a stylistic fault. [8, 178]

Examples and Observations:

"The most unkindest cut of all."

"In the farmhouse I saw, with my own eyes, this sight: there was a man, of young age and graceful proportion, whose body had been torn limb from limb. The torso was here, an arm there, a leg there. . . .

"All this I saw with my own eyes, and it was the most fearsome sight I ever witnessed." "These terrible things I have seen with my own eyes, and I have heard with my own ears, and touched with my own hands."

"As a rhetorical [figure](#), [a pleonasm] gives an [utterance](#) an additional [semantic](#) dimension, as in Hamlet's dictum about his father: 'He was a man, take him for all in all, I shall not look upon his like again', where 'man' contains the semantic markers (+ *human*) and (+ *male*) contained in 'father' and 'he,' but according to the context it has the specific meaning 'ideal man.'" [10, 104]

Pleonasm is a term in rhetoric for repetition or superfluous expression. Hence, in [grammar](#), a category is sometimes said to be represented **pleonastically** if it is realized by more than one [affix](#), word, etc." [34, 147] For example:

Ears pierced while you wait.

I forgot my PIN number for the ATM machine.

"Many tautological (or tautologous) expressions occur in everyday [usage](#). The tautology in some is immediately apparent: *all well and good; to all intents and purposes; cool, calm, and collected* . . . In others, it is less obvious, because they contain archaic elements: *by hook or by crook*." [27, 92]

George Carlin's Department of Pleonasms and Redundancies

"I needed a new beginning, so I decided to pay a social visit to a personal friend with whom I share the same mutual objectives and who is one of the most unique individuals I have ever personally met. The end result was an unexpected surprise. When I reiterated again to her the fact that I needed a fresh start, she said I was exactly right; and, as an added plus, she came up with a final solution that was absolutely perfect.

"Based on her past experience, she felt we needed to join together in a common bond for a combined total of twenty-four hours a day, in order to find some new initiatives. What a novel innovation! And, as an extra bonus, she presented me with

the free gift of a tuna fish. Right away I noticed an immediate positive improvement. And although my recovery is not totally complete, the sum total is I feel much better now knowing I am not uniquely alone."

(George Carlin, "Count the Superfluous Redundant Pleonastic Tautologies." *When Will Jesus Bring the Pork Chops?* Hyperion, 2004)

Dougan uses many words where few would do, as if **pleonasm** were a way of wringing every possibility out of the material he has, and stretching sentences a form of spreading the word. [15, 59] For example:

"It's déjà vu all over again." (attributed to Yogi Berra)

Pleonasm ([/'pli:ənæzəm/](#); **Greek:** [πλεονασμός](#), *pleonasmos*, from [πλέον](#), *pleon*, "more; too much") is the use of more [words](#) or [parts of words](#) than is necessary or sufficient for clear expression: examples are *black darkness, burning fire*, or [people's democracy](#). Such [redundancy](#) is, by traditional [rhetorical criteria](#), a manifestation of [tautology](#). That being said, one may employ pleonasm for emphasis, or because the phrase has already become established in a certain form.

Often, *pleonasm* is understood to mean a word or phrase which is useless, [clichéd](#), or repetitive, but a pleonasm can also be simply an unremarkable use of [idiom](#). It can aid in achieving a specific linguistic effect, be it social, poetic, or literary. In particular, pleonasm sometimes serves the same function as rhetorical repetition—it can be used to reinforce an idea, contention, or question, rendering writing clearer and easier to understand. Further, pleonasm can serve as a [redundancy check](#): If a word is unknown, misunderstood, or misheard, or the medium of communication is poor—a wireless telephone connection or sloppy handwriting—pleonastic phrases can help ensure that the entire meaning gets across even if some of the words get lost. [15, 74]

Some pleonastic phrases are part of a language's idiom, like "tuna fish" and "safe haven" in [English](#). They are so common that their use is unremarkable, although in many cases the redundancy can be dropped with no loss of meaning.

When expressing possibility, English speakers often use potentially pleonastic expressions such as *It may be possible* or *maybe it's possible*, where both terms (verb *may*/adverb *maybe* and adjective *possible*) have the same meaning under certain constructions. Many speakers of English use such expressions for possibility in general, such that most instances of such expressions by those speakers are in fact pleonastic. The habitual use of the double construction to indicate possibility *per se* is far less widespread among speakers of most other languages (except in Spanish; see examples); rather, almost all speakers of those languages use one term in a single expression: [15, 32]

Some pleonastic phrases, when used in professional or scholarly writing, may reflect a standardized usage that has evolved or a meaning familiar to specialists but not necessarily to those outside that discipline. Such examples as "null and void", "terms and conditions", "each and every" are [legal doublets](#) that are part of [legally operative language](#) that is often drafted into legal documents. A classic example of such usage was that by the [Lord Chancellor](#) at the time (1864), [Lord Westbury](#), in the English case of *ex parte* Gorely, when he described a phrase in an Act as "redundant and pleonastic". Although this type of usage may be favored in certain contexts, it may also be disfavored when used gratuitously to portray false erudition, obfuscate, or otherwise introduce verbiage. In addition, pleonasms can serve purposes external to meaning. For example, a speaker who is too terse is often interpreted as lacking ease or grace, because, in oral and sign language, sentences are spontaneously created without the benefit of editing. The restriction on the ability to plan often creates much [redundancy](#). In written language, removing words not strictly necessary sometimes makes writing seem stilted or awkward, especially if the words are cut from an idiomatic expression. [19, 52]

On the other hand, as is the case with any literary or rhetorical effect, excessive use of pleonasm weakens writing and speech; words distract from the content. Writers wanting to conceal a thought or a purpose obscure their meaning with verbiage.

1.2. The stylistic essence of pleonasm and tautology in Uzbek language

Pleonasm and tautology stand very close to synonym repetition. Usually it consists in the repetition of a part of the sentence (usually the subject), expressed by a noun, by means of the corresponding pronoun:

*"And **the books** - **they** stood on the shelf";*

*"**The wound**, it seemed both sore and sad";*

*"It was a clear starry night, **and not a cloud was to be seen** ".*

In some cases tautology is considered to be a fault of style. But in oratory it helps the audience to grasp the meaning of the utterance. Not an independent lexical unit is repeated, but a morpheme, usually the "-ing",- suffix:

"He now stood before the council: shining and winking, and gleaming, and twinkling... "

The stylistic essence of tautology and pleonasm can hardly be argued, for the emotive colouring of the passage is created through it. [11, 49]

One of the leading essences of pleonasm and tautology is to intensify the utterance, to bring emphasis into narration. However, the overuse of pleonasm and tautology may bring sadness, meditation and thus monotony appears which is considered the lack of style.

In Uzbek we can also meet pleonasm and tautology in our speech. For example, in the word *Сизлар* the plural form *лар* is added not in plural, but here this word is used in the form of respect. This word is the most common example of pleonasm and tautology, because the word *Сиз* instead of the suffix *лар* can be used as a form of respect. [19, 39]

In Uzbek, tautology can be defined as the repetitive use of words or phrases that more or less convey similar meaning. Tautology is one of the key figures of speech and hence, it is important to know what the word signifies. Tautology is a redundant or pointless use of words, which effectually delivers the same meaning. In other words, it can be defined as the term used for retelling the same thing by using different words and phrases. At times, it is used to emphasize on something. However, at times, it can be inadvertent. Henry Fowler, a lexicographer describes

tautology as “saying exactly the same factor twice”. Reiteration of words was a common trend during the 19th century, where writers deliberately used it as a literary tool. Many 19th century writers and poets exploited this literary device to highlight important points, convey important message, and spruce up the beauty of their literary work. Even in our normal lives, we use this figure of speech to underline important factors. Here is the list of tautological examples used in day-to-day life, acronyms and others. [13, 91]

Examples of tautology in daily usage:

I am feeling very sleepily sleepy as I got up at 5 am in the morning

The dress cost me \$300 dollars

They are giving free gifts!

In my opinion, I think that...

And etc.

John's first priority is to get a good job

The reason is because

It is new innovation

Today's modern technology

She ate a salmon fish sandwich

The plumber fixed our hot water heater

Morning sunrise

Either it will rain tomorrow, or it won't

My best friend likes to watch suspense thrillers

I made it with my own hands for you

In present time and age, the price hike is shooting up

This project should be completed on time, as it is the necessary requirement of the company

Bits and pieces

The vast majority of the people are in favour of Ann Hazare and his philosophy.

To return again

I got this dress at cheapest price

Frozen Ice

I have heard this with my own ears

First and foremost, let's begin

Say it over again once more

We will get the salary along with the added bonus

I never make predictions, especially about the future

That is needed a sad misfortune

Me myself personally cordially invite you to the party

Tautology (from Greek *tauto*, "the same" and *logos*, "word"/"idea") is an unnecessary repetition of meaning, using more than one word effectively to say the same thing (often originally from different languages). It is considered a fault of [style](#) and was defined by [A Dictionary of Modern English Usage \(Fowler\)](#) as "saying the same thing twice", when it is not apparently necessary to repeat the entire meaning of a phrase. "Fatal murder" is an example of a tautology. If a part of the meaning is repeated in such a way that it appears as unintentional, or clumsy, then it may be described as tautological. On the other hand, a [repetition of meaning](#) that improves the style of a piece of speech or writing is not necessarily tautological. [32, 87]

Intentional repetition of meaning intends to amplify or emphasize a particular, usually significant, fact about what is being discussed. For example, a [gift](#) is, by definition, free of charge; using the phrase "free gift" might emphasize that there are no hidden conditions or [fine print](#), be it the expectation of money or reciprocation, or that the gift is being given by [volition](#).

This is related to the [rhetorical](#) device of [hendiadys](#), where one concept is expressed through the use of two, for example "goblets and gold" meaning wealth, or "this day and age" meaning the present time (meaning "now"). Superficially these expressions may seem tautological, but they are stylistically sound because the repeated meaning is just a way to emphasise the same idea. [34, 167]

The use of tautologies is, however, usually unintentional. They often hinder reader comprehension and undermine the writer's credibility. As Kallan explains, "Mental telepathy, planned conspiracies, and small dwarfs, for example, convey the possibility of physical telepathy, spontaneous conspiracies, and giant dwarfs."

Fowler offers that some tautologies derive from historic processes. One example of this is that when the Bible was translated into [Anglo-Saxon](#), [Norman French](#) was still common among the aristocracy, so expressions like "save and except" were translated both for the commoners and the aristocrats; although in this case both "save" and "except" have a French or Latin origin.

[Fowler](#) makes a similar case for [double negatives](#); in [Old English](#) they intensified the expression, did not negate it back to being a positive, and plenty of examples exist in writings before the eighteenth century, such as [Shakespeare](#). In [Modern French](#), for example, the "ne-pas" formation is essentially a double negative, as also is Uzbek form, "*Men hech nimani ko'rmayapman*" (literally *I don't see nothing*) and in many other Western European Latinate [languages](#) the same applies, with "ni" or "no", [mutatis mutandis](#), emphasizing instead of negating the initial negative. In common French, the "ne" is quite typically dropped, as it was believed to have been in [Vulgar Latin](#). [34, 128]

[Parallelism](#) is not tautology, but rather a particular stylistic device. Much [Old Testament poetry](#) is based on [parallelism](#): the "same thing" said twice, but in slightly different ways (Fowler puts it as [pleonasm](#)). However, modern biblical study emphasizes that there are subtle distinctions and developments between the two lines, such that they are usually not truly the "same thing." Parallelism can be found wherever there is poetry in the Bible: [Psalms](#), the [Books of the Prophets](#), and in other areas as well.

So, tautology is the needless repetition of a single concept. For example:

At that moment in time, the stars dimmed.

(It's always a moment in time.)

The man who used to live next door is a single bachelor.

(Bachelors are always single.)

The vote was totally unanimous.

(The word totally doesn't add anything.)

He left at 3 am in the morning.

(The term am means in the morning.)

The reason is because he left during the dinner.

(The word because doesn't add anything.)

In our assessment, we think he is alive.

(In our assessment and we think do the same job.)

This is a new innovation.

(Innovations are always new.)

Some examples of possible tautology:

Sometimes, you have to think whether something really is a tautology. Look at these examples:

She died of a fatal dose of heroin.

Argument For: You don't need the word *fatal*.

Argument Against: She might have died from a non-fatal dose, i.e., one that wouldn't kill most people.

Present a short summary.

Argument For: Summaries are always short.

Argument Against: Er, no they're not.

Enter your PIN number in the ATM machine.

Argument For: The N in PIN stands for Number, and the M in ATM stands for Machine.

Argument Against: Yeah, okay. But, PIN and ATM have become standalone terms these days. It's helpful to put the words *number* and *machine* to ensure everyone understands. [23, 79]

[Tautology](#) is a way to express something by repeating or saying it in a different way. This can be used for emphasis, to convey something important, or to add literary beauty to a text. However, many times its use is inadvertent and is just

a needless repetition. In logic, it is a statement that consists of two facts, one which will be true in any instance.

In this place we'd like to give tautology in sentences:

I went there personally.

The car cost \$20,000 dollars.

4g cell phones are a new innovation.

The evening sunset was beautiful.

I need a new hot water heater.

Charlie told his mom he made it for her with his own hands.

My first priority is to lose weight.

There is a lot of frozen ice on the road.

I know it's true because I heard it with my own ears.

She always over-exaggerates.

In Rome, we saw dilapidated ruins.

That is totally and completely ridiculous.

Let's order a hoagie sandwich.

Alice started her presentation with a short summary.

He is always making predictions about the future.

The school was in close proximity to the explosion.

I like chocolate, like candy, cakes, pudding, and etc.

The Gobi is a very dry desert.

In my opinion, I think he is wrong.

The storm hit at 2 p.m. in the afternoon.

The students will take turns, one after the other.

Having a drug test is a necessary requirement for the job.

They hiked to the summit at the top of the mountain.

I'm sorry to hear about your sad misfortune.

She was a dark-haired brunette.

No worries, it's all well and good.

The hotel room wasn't great but it was adequate enough.

I loved reading Sam's autobiography of his own life.

Tautology in Acronyms

Sometimes there is tautology with our use of acronyms, causing words to be repeated. *Example: ATM is an Automated Teller Machine, so saying "machine" again is redundant. Other examples are:*

CD-ROM disc

DVD disk

GPS system

HIV virus

ISBN number

PIN number

Please R.S.V.P. (Please is already in the French phrase for this abbreviation)

RAM memory

RAS syndrome

SARS syndrome

UPC code

VIN number

Logic Tautology:

Either it will rain tomorrow or it won't rain.

Bill will win the election or he will not win the election.

She is brave or she is not brave.

I will get in trouble or not get in trouble.

Mary will pitch a no hitter or she won't pitch a no hitter.

Tautology in Song

"I want to live while I am alive" - Bon Jovi

"There's nothing you can do that can't be done. There's nothing you can sing that can't be sung" - The Beatles

"Que sera, sera. Whatever will be, will be"

"Only the lucky ones... get lucky"

"Shout it out loud!"

Tautology in Advertising

Added Bonus!

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With this variety of tautology examples, you can see that different kinds of statements can easily say the same thing twice.

So, tautology is a repetitive use of phrases or words which have similar meanings. In simple words, it is expressing the same thing, an idea or saying two or more times. The word tautology is derived from the Greek word “tauto” (the same) and “logos” (a word or an idea).

CHAPTER 2. TAUTOLOGY AND PLEONASM AS A STYLISTIC DEVICE

2.1. The stylistic functions of tautology

Tautology is when something is repeated, but it is said using different words. There are times when repetition is accidental-the writer or speaker did not mean to repeat the idea. However, there are times when tautology is done for effect.

Repeating an idea in a different way can bring attention to the idea. For example:

1. *The hot summer sun was scorching.*
2. *I personally made this card for you with my own hands.*
3. *The soggy ground was wet and covered in mud.*
4. *I apologize because I am very sorry that I broke your bowl.*
5. *The teacher assisted me by helping me to complete the math problem.*

Some examples of tautology from speech, literature, and music:

1. *"I want to live while I am alive."*
2. *"And as for me, if I am bereaved of my children, I am bereaved."*
3. *"Allow myself to introduce myself."*
4. *"With malice toward none, and with charity for all."*

A tautology states the same thing twice in slightly different wording, or adds redundant and unnecessary words. Tautological reasoning is logic that uses the premise as the conclusions, or is too obvious as to be necessary. For example, saying, "*When we get a pet we will either get a dog or some other animal*" is tautological, as every pet is necessarily either a dog or not a dog. Other examples of tautologies based on redundancy are "new innovation," "male widower," and "added bonus." [34, 119]

The word tautology is a compound of the Greek words *tauto* and *logos*, meaning "same" and "word", respectively. Thus the definition of tautology harkens back to the idea of using the same word or idea more than once. [12, 28]

If we speak the difference between tautology and repetition, we can say that while some think that any instance of repetition instantly constitutes an example of tautology, this is not true. The two devices also have very different aims and aesthetics. Repetition is generally used to add emphasis and power to the word or phrase being repeated. Tautology, on the other hand, is often unintentional and can sound a bit foolish or humorous. Tautology is stating the same thing twice in a redundant way, and thus actually takes away from the power of the word or argument being repeated. It is relatively rare to find tautologies that are rhetorically pleasing.

We use tautology examples all the time in everyday conversation, often without realizing it. Any time you start a sentence with “In my opinion, I think...” this is a tautology, since it’s clear that if you “think” something it must be your opinion. There are also plenty of tautology examples from famous people. [12, 31]

Here is a short list:

“With malice toward none, and carry charity for all”

“It’s no exaggeration to say the undecideds could go one way or another”

“They are simply going to score more points than the other team to win the game”

“If we do not succeed, we run the risk of failure”

“Smoking can kill you, and if you’ve been killed, you’ve lost a very important part of your life”

Some people also use tautologies for comedic purposes, such as in the following quotes from Yogi Berra.

“It’s deja you all over again”

“You can observe a lot by watching”

“It ain’t over till it’s over”

Some examples of idiom in English are also tautological in nature, such as the following:

It is always in the last place you look

I’m my father’s son

Wherever you go, there you are

Boys will be boys

You’ve got to do what you’ve got to do

Tautology examples in acronyms:

CD-ROM disk

ATM machine

PIN number

GPS system

ISBN number

RAM memory

DVD disk

VIN number

UPC Code

AIEEE Examination

SARS Syndrome

RAS syndrome

HIV Virus

Some more examples of tautology:

This is a short summary of.....

So the organization expects joint cooperation from its members

One after the other in succession...

All crows are either black, or they are not black

Roma want to eat a pizza pie

Beauty products of Lush have an aromatic aroma

To reiterate again

Arnold family decided to return again for a second time to that old ancient house

Close proximity

After the failure, Ravi decided to live in lonely isolation

Mr. James was introduced in the meeting

I'm having an American Werewolf in London movie night at my place

The wall was marred by a small, tiny speck of paint

Thanks to their joint collaboration the archaeologists found the handwritten manuscript in the destroyed ruins of the monastery

There is no need for undue haste

One of the two identical twins says to the other "you are fat"

Most of the people in that area got infected by the disease

Go sit in the corner where the walls and floor meet, boy!

The vote was completely and totally unanimous

We have to do forward planning for the coming festival

With malice toward none, with charity for all
I will like to have a cheese quesadilla sandwich
Sahara desert is the largest dry desert on the African continent
Puzzling problem, isn't it?
She herself had written her autobiography of her own life in just two weeks
It was a wet rainy day with lots of precipitation
It was his usual, habitual custom to have a cheese sandwich for breakfast
The group wanted to climb up to the very summit at the top of the Mr. Everest
Bad people take drugs: therefore, people who take drugs are bad
The food is adequate enough for me
Sam built a brick house out of bricks
A major nuclear disaster could have been sparked off...
A wishful start, one might say, but it was certainly a time of surreal dreams
Seafaring mariner
A fair-haired blonde
Don't try to over-exaggerate the things
The room was completely dark and had no illumination
A breeze greeted the dusk and nightfall was heralded by a gentle wind
We could see some dilapidated ruins
Today I saw a huge great big man in the bus
All well and good; to all intents and purposes: cool, calm and collected
He struggled to lift the heavy weights, he had trouble raising them

There is no denying the importance of tautology in modern day literary writing. However, in present time, the use of tautological phrases and words has been cut down to avoid repetition and monotony. Despite the fact, writers use of tautology as a tool to draw attention or emphasize an idea. [16, 31]

Tautology is often confused with repetition. Some authorities say the latter uses the same words while the former uses words with similar meanings. That tautology is the repetition not of words but of ideas. Others say, there is no clear

distinction between the two. That tautology includes the repetition of words. To understand this better, we should read the following examples of tautology.

Example 1. *Your acting is **completely devoid** of emotion*

Devoid is defined as “completely empty”. Thus, completely devoid is an example of tautology.

Example 2. ***Repeat that again and reiterate again***

To repeat or reiterate is to do or say something again

Example 3. ***Shout it out Lord!***

When a person shouts, it is always loud

Example 4. ***To Carthage then I came***

Burning burning burning burning

The emphatic function of tautology reveals itself as in the example given above.

Example 5. In some excerpts, tautology is used intentionally that involves derision inherent in it.

Polonius: What do you read, my Lord?

Hamlet: ***Words, words, words***

Here Hamlet has used words in order to show that he is lost in words that Polonius is famous in using.

Example 6. As a poetic device:

Keeping time, time, time

In a sort of Runic rhyme...

From the bells, bells ,bells

Another example as a poetic device:

Twit twit twit

Jug Jug Jug Jug Jug Jug

Another example as a poetic device:

This is the way the world ends

This is the way the world ends

This is the way the world ends

Not with a bang but a whimper

Here different types of tautologies have been used in a technical way of repetition that dominates others such as figures of speech, imitation or ornamentation. All of above mentioned examples might appear in the daily use of language and also as poetic devices. For example: unlike the artistic inspiration inbuilt in the preceding types of redundancy; here are a couple of tautology examples with psychological implications. The speakers show the acceptance of their destiny in these types of repetition:

If I perish, I perish

If I be bereaved (of my children), I am bereaved.

The importance of tautology cannot be denied in modern literary writing. Today, however, writers try to avoid using tautological words and phrases to avoid monotony and repetition. It has almost become a norm to present short and to-the-point language instead of repetition and redundant piece. [8, 186]

Despite it being counted as a major style error, several writers commonly use tautology as a powerful tool to emphasize a particular idea or draw their readers' attention to a certain aspect of life. But it is not always taken as a quality of poor grammar; rather it has been taken as a specific rhetorical device.

2.2. The stylistic functions of pleonasm

It has already been pointed out that repetition is an expressive means of language used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker, as in the following passage from Galsworthy:

"Stop!"—she cried, "Don't tell me! I don't want to hear, I don't want to hear what you've come for. I don't want to hear."

The repetition of 'I don't want to hear' is not a stylistic device; it is a means by which the excited state of mind of the speaker is shown. This state of mind always manifests itself through intonation, which is suggested here by the words 'she cried'. In the written language, before direct speech is introduced one can always find words indicating the intonation, as sobbed, shrieked, passionately, etc. J. Vandryes writes:

"Repetition is also one of the devices, having its-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." [16, 42]

When used as a stylistic device, repetition acquires quite different functions. It does not aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance. [16, 58] For example:

"For that was it! Ignorant of the long and stealthy march of passion, and of the state to which it had reduced Fleur; ignorant of how Soames had watched her, ignorant of Fleur's reckless desperation... — ignorant of all this, everybody felt aggrieved."

Repetition is classified according to compositional patterns. If the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases, we have anaphora, as in the example above. If the repeated unit is placed at the end of consecutive sentences, clauses or phrases, we have the type of repetition called epiphora, as in:

"I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that."

Here the repetition has a slightly different function: it becomes a background against which the statements preceding the repeated unit are made to stand out

more conspicuously. This may be called the background function. It must be observed, however, that the logical function of the repetition, to give emphasis, does not fade when it assumes the background function. This is an additional function. [7, 49]

Repetition may also be arranged in the form of a frame: the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it, as in:

"Poor doll's dressmaker! How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. Poor, little doll's dressmaker".

This compositional pattern of repetition is called framing. The semantic nuances of different compositional structures of repetition have been little looked into. But even a superficial examination will show that framing, for example, makes the whole utterance more compact and more complete. Framing is most effective in singling out paragraphs.

Among other compositional models of repetition is linking or reduplication (also known as anadiplosis). The structure of this device is the following: the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together. The writer, instead on moving on, seems to double back on his tracks and pick up his last word. [7, 66] For example:

"Freeman and slave... earned on an uninterrupted, now hidden, now open fight, a fight that' each time ended, either in a revolutionary re-constitution of society at large, or in the common ruin of the contending classes."

Any repetition of a unit of language will inevitably cause some slight modification of meaning, a modification suggested by a noticeable change in the intonation with which the repeated word is pronounced. [7, 56]

Sometimes a writer may use the linking device several times in one utterance, for example:

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

or:

"For glances beget ogles, ogles sighs, sighs wishes, wishes words, and words a letter."

This compositional pattern of repetition is also called chain-repetition.

The first stylistic function of repetition is to intensify the utterance. Intensification is the direct outcome of the use of the expressive means employed in ordinary intercourse; but when used in other compositional patterns, the immediate emotional charge is greatly suppressed and is replaced by a purely aesthetic aim, as in the following example:

THE ROVER

*A weary lot is thine, fair maid,
A weary tot is thine! To pull the thorn thy brow to braid,
And press the rue for wine. A lightsome eye, a soldier's mien
A feather of the blue, A doublet of the Lincoln green —
No more of me you knew
My Love! No more of me you knew.*

The repetition of the whole line in its full form requires interpretation. Superliner analysis based on associations aroused by the sense of the whole poem suggests that this repetition expresses the regret of the Rover for his Love's unhappy lot. Compare also the repetition in the line of Thomas Moore's:

"Those evening bells! Those evening bells!"

Meditation, sadness, reminiscence and other psychological and emotional states of mind are suggested by the repetition of the phrase with the intensifier 'those'. [4, 132]

The distributional model of repetition, the aim of which is intensification, is simple: it is immediate succession of the parts repeated. Repetition may also stress monotony of action, it may- suggest fatigue, or despair, or hopelessness, or doom, as in:

"What has my life been? Fag and grind, fag and grind. Turn the wheel, turn the wheel"

Here the rhythm of the repeated parts makes the monotony and hopelessness of the speaker's life still more keenly felt.

This function of repetition is to be observed in Thomas Hood's poem "The Song of the Shirt" where different forms of repetition are employed.

*"Work—work—work!
Till the brain begins to swim!
Work—work—work
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset and seam,—
Till over the buttons I fall asleep,
And sew them on in a dream."*

Of course, the main idea, that of long and exhausting work, is expressed by lexical means: work 'till the brain begins to swim' and the eyes are heavy and dim, till, finally, 'I fall asleep.' But the repetition here strongly enforces this idea and, moreover, brings in additional nuances of meaning. [21, 55]

In grammars it is pointed out that the repetition of words connected by the conjunction and will express reiteration or frequentative action. For example:

"Fledgeby knocked and rang, and Fledgeby rang and knocked, but no one came."

There are phrases containing repetition which have become lexical units of the English language, as *on and on*, *over and over*, *again and again* and others. They all express repetition or continuity of the action, as in:

"He played the tune over and over again."

Sometimes this shade of meaning is backed up by meaningful words, as in:

I sat desperately, working and working.

They talked and talked all night.

The telephone rang and rang but no one answered.

The idea of continuity is expressed here not only by the repetition but also by modifiers such as 'all night'.

Background repetition, which we have already pointed out, is sometimes used to stress the ordinarily unstressed elements of the utterance. [14, 93] Here is a good example:

"I am attached to you. But I can't consent and won't consent and I never did consent and I never will consent to be lost in you."

The emphatic element in this utterance is not the repeated word 'consent' but the modal words 'can't', 'won't', 'will', and also the emphatic 'did'. Thus the repetition here loses its main function and only serves as a means by which other elements are made to stand out clearly. It is worthy of note that in this sentence very strong stress falls on the modal verbs and 'did' but not on the repeated 'consent' as is usually the case with the stylistic device.

Like many stylistic devices, repetition is polyfunctional. The functions enumerated do not cover all its varieties. One of those already mentioned, the rhythmical function, must not be under-estimated when studying the effects produced by repetition. Most of the examples given above give rhythm to the utterance. In fact, any repetition enhances the rhythmical aspect of the utterance. There is a variety of repetition which we shall call "root-repetition", as in:

"To live again in the youth of the young."

or,

"He loves a dodge for its own sake; being...—the dodgerest of all the dodgers"

or,

"Schemmer, Karl Schemmer, was a brute, a brutish brute."

In root-repetition it is not the same words that are repeated but the same root. Consequently we are faced with different words having different meanings (youth: young, brutish: brute), but the shades of meaning are perfectly clear.

Another variety of repetition may be called synonymical repetition. This is the repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance, as in.

"...are there not capital punishments sufficient in your statutes'? Is there not blood enough upon your penal code!"

Here the meaning of the words 'capital punishments' and 'statutes' is repeated in the next sentence by the contextual synonyms 'blood' and 'penal code'. Here is another example from Keats' sonnet "The Grasshopper and the Cricket."

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

There are two terms frequently used to show the negative attitude of the critic to all kinds of synonymical repetitions. These are **pleonasm** and **tautology**.

The Shorter Oxford Dictionary defines **pleonasm** as "the use of more words in a sentence than are necessary to express the meaning; redundancy of expression." **Tautology** is defined as "the repetition of the same statement; the repetition (especially in the immediate context) of the same word or phrase or of the same idea or statement in other words; usually as a fault of style." Here are two examples generally given as illustrations: [14, 106]

*"It was a clear starry night, and not a cloud was to be seen"
"He was the only survivor; no one else was saved"*

It is not necessary to distinguish between these two terms, the distinction being very fine. Any repetition may be found faulty if it is not motivated by the aesthetic purport of the writer. On the other hand, any seemingly unnecessary repetition of words or of ideas expressed in different words may be justified by the aim of the communication.

For example, "The daylight is fading, the sun is setting, and night is coming on" as given in a textbook of English composition is regarded as tautological, whereas the same sentence may serve as an artistic example depicting the approach of night.

A certain Russian literary critic has wittily called pleonasm "stylistic elephantiasis," a disease in which the expression of the idea swells up and loses its force. Pleonasm may also be called "the art of wordy silence".

Both pleonasm and tautology may be acceptable in oratory inasmuch as they help the audience to grasp the meaning of the utterance. In this case, however, the repetition of ideas is not considered a fault although it may have no aesthetic function.

Tautology is an unwanted repetition, but not all repetition is considered needless or distracting. Oftentimes, repetition is meaningful and emphasizes the most important aspects of a phrase. For examples of meaningful repetition, consider anaphora and epistrophe. [21, 83]

Anaphora is the repetition of a certain phrase at the beginning of successive sentences or phrases. Here is an example of anaphora versus tautology:

Anaphora: *We are strong, we are unified, and we will be victorious!*

In this example, the repetition of “We” at the beginning of phrases serves to emphasize how unified a group of people is.

Tautology: *We are muscularly strong, we are unified as one, and we will be victorious winners!* In this example, repetition does not emphasize anything; rather, it is distracting and unnecessary with the tautologies “muscularly strong,” “unified as one,” and “victorious winners.”

Epistrophe, also known as epiphora, is meaningful repetition of a certain phrase at the end of successive sentences or phrases. Here is an example of epistrophe versus tautology:

Epistrophe: *When I ask him to help me, he says he’ll do it tomorrow. When I tell him to do his homework, he says he’ll do it tomorrow. And when I insist that he eat some dinner, he says he’ll do it tomorrow! Always, he’ll do it tomorrow!*

In this example, the repetition of “he’ll do it tomorrow” serves to emphasize the frustration of the speaker, who is tired of hearing this person stalling and procrastinating. [22, 152]

Tautology: *When I ask him to aid me with help, do his lesson for homework, and eat some dinner in the evening, he says he’ll do it tomorrow or the next day.*

The tautologies in this sentence—“aid me with help,” “do his lesson for homework,” “dinner in the evening,” and “tomorrow or the next day” serve no purpose and should be discarded. [14, 52]

Although meaningful repetition creates vivid and creative storytelling and description, tautological repetition is considered unwanted and unnecessary. In order to create clear, simple, and concise prose, avoid tautologies.

Pleonasm is derived from a Greek word that means “*excess*”. It is a rhetorical device which can be defined as the use of a second or more words (phrase) to express an idea. These words are redundant such as in the following examples of pleonasm, “burning fire” and “black darkness.” Sometimes, pleonasm is also called tautology, which is the repetition of words.

If we compare pleonasm with other stylistic devices, we can say that pleonasm is very closely connected with oxymoron. Oxymoron is a combination of two contradictory terms. It is the opposite of pleonasm. This can be appear in different types of texts due to an error or used advertently to give paradoxical meanings. For example, “I like a smuggler. He is the only honest thief”. However, pleonasm is a combination of two or more words which are more than those required for clear expression. For example, “I saw it with my own eyes”.

CHAPTER 3. TYPES OF TAUTOLOGY AND PLEONASM

3.1. Types of tautology and pleonasm in English and Uzbek languages

There are several types of tautology which are commonly used in everyday life, in poetry, in prose, in songs, and in discussions depending on the requirements of a situation. Some of the common categories are:

- Due to inadequancies in language
- Intentional ambiguities
- Derision
- As a poetic device
- Psychological significance
- Used by inept speakers

There are two types of pleonasm as given below:

- 1) **Syntactic pleonasm.** This occurs when the grammatical language specific functional words optional such as:

“I know you will come”

“I know that you will come”

In the given pleonasm examples, the conjunction, “that” is optional while joining a verb phrase with a sentence. Although both sentences are correct grammatically, however, the conjunction “that” is pleonastic.

- 2) **Semantic pleonasm.** The semantic pleonasm is related to the style of the language than the grammar such as given below. For example:

“I am eating tuna fish burger”

Here tuna is itself a name of fish, and there is no need to add word “fish”. Therefore, the word fish is pleonastic in the sentence. [21, 98]

In this place we’d like to give some examples of pleonasm:

Example 1:

“This was the most unkindest cut of all.....”

In this extract, Shakespeare has deliberately used the term “most unkindest” as pleonastic. He could have used unkindest only: however, most is added in order to emphasize and give an even clearer meaning.

Example 2:

“Let me tell you this, when social workers offer you, free, gratis and for nothing, something to hinder you from swooning, which with them is an obsession, it is useless to recoil.....”

In this example, the terms “free, gratis and for nothing” have very similar meanings. The words are repeated to create linguistic and literary effects. In this way, the words free and nothing are highlighted. This is a semantic pleonasm.

Example 3:

“All this I saw with my own eyes, and it was the most fearsome sight I ever witnessed.....”

The pleonastic term “my own” is pleonastic since the word “my” would have been enough to show possession. However, “own” is added to add emphasis and clarify the meaning of the phrase.

Example 4:

“These terrible things I have seen with my own eyes, and I have heard with my own ears, and touched with my own hands.....”

Here again, the sense of possession is expressed with the use of pleonastic such as “my own eyes, my own ears and my own hands”. The word “own” is redundant. This is a syntactic pleonasm. [22, 83]

Example 5:

“From that day mortal, and this happie State Shalt loose, expelled from hence into a World of woe and sorrow....”

Milton is famous for using pleonastic language. Here, the word “hence” is employed in a redundant manner. In this context, the meaning of hence could be “because of the previous premise”. It also means “henceforth”. This is an example of semantic pleonasm. [19, 59]

Example 6:

“He was a man; take him for all in all, I shall not look upon his like again....”

The dictum of Hamlet for his father, here the word “man” adds the semantic meanings to the male personality. This is also a semantic pleonasm that is related to the style of language, enhancing the meaning of the word “man”.

Pleonastic words are employed to achieve linguistic, poetic and literary effects. Since they are used as a rhetorical repetition, they are helpful for reinforcing a contention, an idea or a question rendering an expression easier and clearer to understand. Also, they serve as a part of idiomatic language, professional and scholarly writing.

A pleonasm occurs when unnecessary or redundant words are used. They simply add bulk to a sentence without adding any extra content. In this place, below are some examples of sentences containing a pleonasm. The redundant words have been highlighted. Omitting these words simply makes the sentences more concise.[22, 91] For example:

Jill saw the building burning down with her own eyes (She must have seen it with her own eyes)

The vote was completely and totally unanimous. (A unanimous vote cannot be anything but complete and total)

She herself had written her autobiography of her own life in just two weeks. (She must have written her autobiography, by definition. The biography must have been of her life)

Tim and his friends decided to co-operate together on their project. (Co-operating involves working together, by definition)

It was his usual, habitual custom to have a bacon sandwich for breakfast (A breakfast is always usual and habitual)

So, pleonasm means "excess," and it refers to the use of more than one word when one will suffice. Essentially, the writer has repeated him/herself in the phrase.

Some examples of pleonasm:

Wet rain

Cold snow

Tuna fish

Dry desert

Cash money

So, as we mentioned above there are two types of pleonasm. They are:

- 1) Syntactic Pleonasm. A syntactic pleonasm happens when based on the arrangement of words in a sentence, certain grammatical forms can be omitted.

Example 1

There's not no reason why.

Grammatically, the usage of a double-negative is incorrect.

Example 2

I do care about you.

This pleonasm is optional and may be used for emphasis; technically “do” is not needed, but it can be used to emphasize that one does truly care.

Example 3

They see that you've arrived.

In this simple pleonasm, the “that” is not necessary for basic understanding of the sentence and can be omitted.

- 2) Semantic Pleonasm. Semantic pleonasm occurs from redundancy, or unnecessary repetition of an idea or description of it.

Example 1

They offered free gifts to us.

Gifts are, by definition, free.

Example 2

He lives down south of us.

Although we often use this language in colloquial Southern speech, south is by definition down, so “down” is a pleonasm.

Example 3

We ate beef hamburgers.

Because most hamburgers are made of beef, this would be considered a pleonasm, unless you were dining in a restaurant that offered a wide variety of burgers and meats.

Unnecessary redundancies can muddle otherwise clear and concise text. Unless the writer is poetically over-describing something for emphasis or dramatic effect, pleonasms should be omitted and avoided.

There are two kinds of pleonasm: **syntactic pleonasm** and **semantic pleonasm**.

1. Syntactic pleonasm occurs when the grammar of a language makes certain function words optional. For example, consider the following English sentences:

"I know you are coming."

"I know that you are coming."

In this construction, the conjunction *that* is optional when joining a sentence to a verb phrase with *know*. Both sentences are grammatically correct, but the word *that* is pleonastic in this case. By contrast, when a sentence is in spoken form and the verb involved is one of assertion, the use of *that* makes clear that the present speaker is making an indirect rather than a direct quotation, such that he is not imputing particular words to the person he describes as having made an assertion; the demonstrative adjective *that* also does not fit such an example. Also, some writers may use "that" for technical clarity reasons. In some languages, such as French, the word is not optional and should therefore not be considered pleonastic. [19, 67]

The same phenomenon occurs in Spanish with subject pronouns. Since Spanish is a null-subject language, which allows subject pronouns to be deleted when understood, the following sentences mean the same:

"Yo te amo."

"Te amo."

In this case, the pronoun *yo* ("I") is grammatically optional; both sentences mean "I love you" (however, they may not have the same tone or *intention*—this

depends on [pragmatics](#) rather than grammar). Such differing but [syntactically](#) equivalent constructions, in many languages, may also indicate a difference in [register](#).

In contrast, formal English requires an overt subject in each clause. A sentence may not need a subject to have valid meaning, but to satisfy the syntactic requirement for an explicit subject a pleonastic (or [dummy](#)) pronoun is used; only the first sentence in the following pair is acceptable English:

"It's raining."

"Raining."

In this example the pleonastic "it" fills the subject function, however it does not contribute any meaning to the sentence. The second sentence, which omits the pleonastic **it** is marked as ungrammatical although no meaning is lost by the omission. Elements such as "it", or "there" serving as empty subject markers are also called (syntactic) [expletives](#), and also [dummy pronouns](#).

The pleonastic *ne* (*ne pléonastique*) expressing uncertainty in formal [French](#) works as follows:

"Je crains qu'il ne pleuve." ("I fear it may rain.")

"Ces idées sont plus difficiles à comprendre que je ne pensais." ("These ideas are harder to understand than I thought.")

Two more striking examples of French pleonastic construction are the word "*aujourd'hui*" translated as "today", but originally meaning "on the day of today", and the phrase "*Qu'est-ce que c'est?*" meaning "What's that?" or "What is it?", while literally it means "What is it that it is?".

There are examples of the pleonastic, or dummy, negative in English, such as the construction, heard in the New England region of the United States, in which the phrase "So don't I" is intended to have the same positive meaning as "So do I."

When [Robert South](#) said, "It is a pleonasam [*sic*], a figure usual in [Scripture](#), by a multiplicity of expressions to signify one notable thing," he was observing the [Biblical Hebrew](#) poetic propensity to repeat thoughts in different words, since written Biblical Hebrew was a comparatively early form of written language and

was written using oral patterning, which has many pleonasm. In particular, very many verses of the [Psalms](#) are split into two halves, each of which says much the same thing in different words. The complex rules and forms of written language as distinct from spoken language were not as well-developed as they are today when the books making up the [Old Testament](#) were written. [10, 167]

This same pleonastic style remains very common in modern poetry and songwriting (e.g., "Anne, with her father / is out in the boat / riding the water / riding the waves / on the sea", from [Peter Gabriel's](#) "Mercy Street").

There are some types of syntactic pleonasm. They are:

1) *Overinflection*: Many languages with [inflection](#), as a result of convention, tend to inflect more words in a given phrase than actually needed in order to express a single grammatical property. Take for example the German, *Die alten Frauen sprechen*. Even though the first two words in the phrase (being the definite article and then a qualifier in this case), let us know right away that the grammatical number of the noun phrase is plural, the German language still dictates that the attributive adjective, the noun which is our subject, and the verb undertaken by our subject all must also express and agree in grammatical number. Not all languages are quite as redundant however, and will in fact omit inflection for number when there is an obvious numerical marker, as is the case with Hungarian, which does have a plural proper, but would express *two flowers* as *two flower*. (The same is the case in [Celtic languages](#), where numerical markers precede singular nouns.) The main contrast between Hungarian and other tongues such as German or even English (to a lesser extent), is that in either of the latter, expressing plurality when already evident is not optional, but mandatory; making the neglect of these rules result in an ungrammatical sentence. As well as for number, our aforementioned German phrase overinflects for both grammatical gender and grammatical case. [16, 92]

2) *Multiple Negation*: In some languages, repeated [negation](#) may be used for emphasis, as in the English sentence, "There ain't **nothing** wrong with that." While a literal interpretation of this sentence would be "There is not nothing wrong with

that," i.e. "There is something wrong with that," the intended meaning is in fact the opposite: "There is nothing wrong with that" or "There isn't anything wrong with that." The repeated negation is used pleonastically for emphasis. However, this is not always the case. In the sentence "I don't **not** like it," the repeated negative may be used to convey ambivalence ("I neither like nor dislike it") or even affirmation ("I *do* like it"). (Rhetorically, this becomes the device of litotes; it can be difficult to distinguish litotes from pleonastic double negation, a feature which may be used for ironic effect.) Although the use of "double negatives" for emphatic purposes is sometimes discouraged in standard English, it is mandatory in other languages like Spanish or French. For example, the Spanish phrase "No es nada" (It's nothing) contains both a negated verb ("no es") and the negative form of anything/nothing ("nada").

3) *Multiple Affirmation*: In English, repeated affirmation can be used to add emphasis to an affirmative statement, just as repeated negation can add emphasis to a negative one. When we say something along the lines of, *I **do** love you*, with a stronger intonation on the *do*, we are putting double affirmation into use. This is because all languages, by default, automatically express their sentences in the affirmative^[citation needed] and must then alter the sentence in one way or another to express the opposite. Therefore, the sentence *I love you* is *already* affirmative, and adding the extra *do* only adds emphasis and does not change the meaning of the statement.

4) *Double Possession*: The double genitive of English, which we can see in a phrase like *a friend of mine*, although seemingly pleonastic, and therefore has been stigmatized, has a long history of use by careful writers and has been analyzed as either a partitive genitive or an appositive genitive.

5) *Multiple Quality Gradation*: In English, different degrees of comparison (comparatives and superlatives) are created through a morphological change to an adjective (e.g. "prettier", "fastest") or a syntactic construction (e.g. "more complex", "most impressive"). It is thus possible to combine both forms for additional emphasis: "more bigger" or "bestest". This may be considered

ungrammatical, but is common in informal speech for some English speakers. "The most unkindest cut of all" is from Shakespeare's *Julius Caesar*. Musical notation has a repeated Italian superlative in *fortississimo* and *pianississimo*.

Not all uses of constructions such as "more bigger" are pleonastic, however. Some speakers who use such utterances do so in an attempt, albeit a grammatically unconventional one, to create a non-pleonastic construction: A person who says "X is more bigger than Y" may, in the context of a conversation featuring a previous comparison of some object Z with Y, mean "The degree by which X exceeds Y in size is greater than the degree by which Z exceeds Y in size." This usage amounts to the treatment of "bigger than Y" as a single grammatical unit, namely an adjective itself admitting of degrees, such that "X is more bigger than Y" is equivalent to "X is more bigger-than-Y than Z is." Another common way to express this is: "X is even bigger than Z."

2. Semantic pleonasm is a question more of style and usage than of grammar. Linguists usually call this **redundancy** to avoid confusion with syntactic pleonasm, a more important phenomenon for theoretical [linguistics](#). It can take various forms, including: [3, 65]

1) **Overlap**: One word's semantic component is subsumed by the other:

*"Receive a **free gift** with every purchase."*

*"I ate a **tuna fish** sandwich."*

*"The plumber fixed our **hot water heater**." (This pleonasm was famously attacked by American comedian [George Carlin](#), but is not truly redundant; a device that increases the temperature of cold water to room temperature would also be a water heater, although it did not heat hot water.)*

2) **Prolivity**: A phrase may have words which add nothing, or nothing logical or relevant, to the meaning.

*"I'm going **down** south." (South is not really "down", it is just drawn that way on maps by convention.)*

*"You can't seem to face **up to** the facts."*

*"He entered **into** the room."*

*"What therefore God hath joined **together**, let no man put asunder."*

*"He raised **up** his hands in a gesture of surrender."*

*"Where are you **at**?"*

"located" or similar before a preposition: the preposition contains the idea of locatedness and does not need a servant.

"the actual house itself" for "the house", and similar: unnecessary re-specifiers.

"Actual fact": fact.

"On a daily basis": daily.

"On a --ly basis" or "on a -- basis": --ly.

"This particular item": this item.

"Different" or "separate" after numbers: for example:

"4 different species" are merely "4 species", as two non-different species are together one same species.

"9 separate cars": cars are always separate.

(But in e.g. "A discount if you buy ten different items together here", "different" has meaning, because e.g. if the ten items include two packets of frozen peas, those ten items are not all different.)

An expression like "tuna fish", however, might elicit one of many possible responses, such as: [3, 78]

- It will simply be accepted as **synonymous** with "tuna".
- It will be perceived as **redundant** (and thus perhaps silly, illogical, ignorant, inefficient, dialectal, odd, and/or intentionally humorous).
- It will imply a **distinction**. A reader of "tuna fish" could properly wonder: "Is there a kind of tuna which is not a fish? There is, after all, a dolphin mammal and a dolphin fish." This assumption turns out to be correct, as a "tuna" can also mean a prickly pear. Further, "tuna fish" is sometimes used to refer to the flesh of the animal as opposed to the animal itself (similar to the distinction between *beef* and *cattle*).

- It will be perceived as a verbal clarification, since the word "tuna" is quite short, and may, for example, be misheard as "tune" followed by an [aspiration](#), or (in dialects that drop the final *-r* sound) as "tuner".

This is a good reason for careful speakers and writers to be aware of pleonasms, especially with cases such as "tuna fish", which is normally used only in some dialects of [American English](#), and would sound strange in other variants of the language, and even odder in translation into other languages.[4, 65]

Similar situations are:

"Ink pen" instead of merely "pen" in the southern United States, where "pen" and "pin" are pronounced similarly.

"Extra accessories" which must be ordered separately for a new camera, as distinct from the accessories provided with the camera as sold.

Note that not all constructions that are typically pleonasms are so in all cases, nor are all constructions derived from pleonasms themselves pleonastic:

*"Put that glass **over there** on the table."* (Could, depending on room layout, mean *"Put that glass on the table across the room, not the table right in front of you"*; if the room were laid out like that, most English speakers would intuitively understand that the distant, not immediate table was the one being referred to; however, if there were only one table in the room, the phrase would indeed be pleonastic. Also, it could mean, "Put that glass on that certain spot on the table"; thus in this case it is *not* pleonastic.)

*"I'm going **way down** South."* (May imply "I'm going much farther south than you might think if I didn't stress the southerliness of my destination"; but such phrasing is also sometimes—and sometimes jokingly—used pleonastically when simply "south" would do; it depends upon the context, the intent of the speaker/writer, and ultimately even on the expectations of the listener/reader.)

[Morphemes](#), not just words, can enter the realm of pleonasm: Some word-parts are simply optional in various languages and dialects. A familiar example to American English speakers would be the allegedly optional "-al-", probably most commonly seen in "publically" vs. "publicly"—both spellings are considered

correct/acceptable in American English, and both pronounced the same, in this dialect, rendering the "publically" spelling pleonastic in US English; in other dialects it is "required", while it is quite conceivable that in another generation or so of American English it will be "forbidden". This treatment of words ending in "-ic", "-ac", etc., is quite inconsistent in US English—compare "maniacally" or "forensically" with "stoicly" or "heroicly"; "forensicly" doesn't look "right" in any dialect, but "heroically" looks internally redundant to many Americans. (Likewise, there are thousands of mostly American Google search results for "erotically", some in reputable publications, but it does not even appear in the 23-volume, 23,000-page, 500,000-definition [*Oxford English Dictionary*](#), the largest in the world; and even American dictionaries give the correct spelling as "erotically".) In a more modern pair of words, [Institute of Electrical and Electronics Engineers](#) dictionaries say that "electric" and "electrical" mean exactly the same thing. However, the usual adverb form is "electrically". (For example, "The glass rod is electrically charged by rubbing it with silk".) [5, 78]

Some (mostly US-based) [prescriptive grammar](#) pundits would say that the "-ly" not "-ally" form is "correct" in any case in which there is no "-ical" variant of the basic word, and vice versa; i.e. "maniacally", not "maniacly", is correct because "maniacal" is a word, while "publicly", not "publically", must be correct because "publical" is (arguably) not a real word (it does not appear in the *OED*).

This logic is in doubt, since most if not all "-ical" constructions arguably are "real" words and most have certainly occurred more than once in "reputable" publications, and are also immediately understood by any educated reader of English even if they "look funny" to some, or do not appear in popular dictionaries. Additionally, there are numerous examples of words that have very widely accepted extended forms that have skipped one or more intermediary forms, e.g. "disestablishmentarian" in the absence of "disestablishmentary" (which does not appear in the *OED*). [5, 99]

At any rate, while some US editors might consider "-ally" vs. "-ly" to be pleonastic in some cases, the majority of other English speakers would not, and many "-ally" words are not pleonastic to anyone, even in American English.

The most common definitely pleonastic morphological usage in English is "[irregardless](#)", which is very widely criticized as being a non-word. The standard usage is "regardless", which is already negative; adding the additional negative *ir-* is interpreted by some as logically reversing the meaning to "with regard to/for", which is certainly not what the speaker intended to convey. (According to most dictionaries that include it, "irregardless" appears to derive from confusion between "regardless" and "irrespective", which have overlapping meanings.)

In some cases, the redundancy in meaning occurs at a syntactic level above the word, such as at the phrase level:

"It's [déjà vu](#) all over again."

"I never make predictions, especially about the future."

The redundancy of these two well-known statements is deliberate, for [humorous](#) effect.

But one does hear educated people say "my predictions about the future of politics" for "my predictions about politics", which are equivalent in meaning. While predictions are necessarily about the future (at least in relation to the time the prediction was made), the nature of this future can be subtle (e.g., "I predict that he died a week ago"—the prediction is about future discovery or proof of the date of death, not about the death itself). Generally "the future" is assumed, making most constructions of this sort pleonastic. The latter humorous quote above about not making predictions – by [Yogi Berra](#) – is not really a pleonasm, but rather an [ironic play on words](#). [32, 98]

But "It's *déjà vu* all over again." could mean that there was earlier another *déjà vu* of the same event or idea, which has now arisen for a third time. Redundancy, and "useless" or "nonsensical" words (or phrases, or morphemes) can also be inherited by one language from the influence of another, and are not pleonasms in the more critical sense, but actual changes in grammatical

construction considered to be required for "proper" usage in the language or dialect in question. [Irish English](#), for example, is prone to a number of constructions that non-Irish speakers find strange and sometimes directly confusing or silly:

*"I'm **after putting** it on the table." ("I (have) put it on the table".*

This example further shows that the effect, whether pleonastic or only pseudo-pleonastic, can apply to words and word-parts, and multi-word phrases, given that the fullest rendition would be "I **am after putting** it on the table".)

*"Have a look at **your** man there."*

("Have a look at that man there"; an example of word substitution, rather than addition, that seems illogical outside the dialect. This common possessive-seeming construction often confuses the non-Irish enough that they do not at first understand what is meant. Even "**have a** look at that man **there**" is arguably further doubly redundant, in that a shorter "look at that man" version would convey essentially the same meaning.)

*"She's my wife **so she** is."*

("She's my wife." Duplicate subject and verb, post-complement, used to emphasize a simple factual statement or assertion.)

All of these constructions originate from the application of [Irish Gaelic](#) grammatical rules to the English dialect spoken, in varying particular forms, throughout the island.

Seemingly "useless" additions and substitutions must be contrasted with similar constructions that are used for stress, humor, or other intentional purposes, such as:

*"I abso-**fuckin**-lutely agree!" ([tmesis](#), for stress)*

*"Topless-**shmopless**—nudity doesn't distract me." ([shm-reduplication](#), for humor)*

The latter of these is a result of Yiddish influences on modern English, especially [East Coast](#) US English.[26, 141]

Sometimes editors and grammatical stylists will use "pleonasm" to describe simple wordiness. This phenomenon is also called [prolixity](#) or [logorrhea](#). Compare:

"The sound of the [loud music](#) drowned out the sound of the burglary."

"The loud music drowned out the sound of the burglary."

or even:

"The music drowned out the burglary."

The reader or hearer does not have to be told that loud music has a sound, and in a newspaper headline or other abbreviated prose can even be counted upon to infer that "burglary" is a proxy for "sound of the burglary" and that the music necessarily must have been loud to drown it out, unless the burglary was relatively quiet (this is not a trivial issue, as it may affect the legal culpability of the person who played the music); the word "loud" may imply that the music should have been played quietly if at all. Many are critical of the excessively abbreviated constructions of "[headline-itis](#)" or "[newsspeak](#)", so "loud [music]" and "sound of the [burglary]" in the above example should probably not be properly regarded as pleonastic or otherwise genuinely redundant, but simply as informative and clarifying. [8, 132]

Prolixity is also used simply to obfuscate, confuse, or euphemize and is not necessarily redundant or pleonastic in such constructions, though it often is. "Post-traumatic stress disorder" ([shellshock](#)) and "pre-owned vehicle" ([used car](#)) are both tumid euphemisms but are not redundant. Redundant forms, however, are especially common in business, political, and even academic language that is intended to sound impressive (or to be vague so as to make it hard to determine what is actually being promised, or otherwise misleading), For example: "This quarter, we are presently focusing with determination on an all-new, innovative integrated methodology and framework for rapid expansion of customer-oriented external programs designed and developed to bring the company's consumer-first paradigm into the marketplace as quickly as possible."

In contrast to redundancy, an [oxymoron](#) results when two seemingly contradictory words are adjoined. [26, 156]

Redundancies sometimes take the form of foreign words whose meaning is repeated in the context:

"We went to the 'El Restaurante' restaurant."

*"The **La Brea tar** pits are fascinating."*

*"Roast beef served **with au jus** sauce."*

*"Please **R.S.V.P.**"*

*"The **Schwarzwald Forest** is deep and dark."*

*"The **Drakensberg Mountains** are in South Africa."*

LibreOffice office suite.

These sentences use phrases which mean, respectively, "the the restaurant restaurant", "the the tar tar", and "with in juice sauce". However, many times these redundancies are necessary—especially when the foreign words make up a proper noun as opposed to a common one. For example, "We went to Il Ristorante" is acceptable provided your audience can infer that it is a restaurant (if they understand Italian and English it might likely, if spoken rather than written, be misinterpreted as a generic reference and not a proper noun, leading the hearer to ask "Which ristorante do you mean?" Such confusions are common in richly bilingual areas like [Montreal](#) or the [American Southwest](#) when people mix phrases from two languages at once). But avoiding the redundancy of the Spanish phrase in the second example would only leave you with an awkward alternative: "La Brea pits are fascinating."

Most find it best to not even drop articles when using proper nouns made from foreign languages:

*"The movie is playing at **the 'El Capitan'** theater."*

This is also similar to the treatment of definite and indefinite articles in titles of books, films, etc. where the article can—indeed *must*—be present where it would otherwise be "forbidden":

*"Stephen King's '**The Shining**' is scary." (Normally, the article would be left off following a possessive.)*

*"I'm having **an 'An American Werewolf in London'** movie night at my place." (Seemingly doubled article, which would be taken for a [stutter](#) or typographical error in other contexts.)*

Some cross-linguistic redundancies, especially in placenames, occur because a word in one language became the title of a place in another (e.g., the [Sahara Desert](#)—"Sahara" is an English approximation of the word for "deserts" in Arabic). A supposed extreme example is [Torpenhow Hill](#) in [Cumbria](#), if etymologized as meaning "hill" in the language of each of the cultures that have lived in the area during recorded history, could be translated as "Hillhillhill Hill". See the [List of tautological place names](#) for many more examples.

Acronyms can also form the basis for redundancies; this is known humorously as [RAS syndrome](#) (for Redundant Acronym Syndrome Syndrome):

*"I forgot my **PIN number** for the **ATM machine**." So actually it says: "I forgot my Personal Identification Number number for the Automated Teller Machine machine."*

*"I upgraded the **RAM memory** of my computer."*

*"She is infected with the **HIV virus**."*

*"I have installed a **CMS system** on my server."*

In all the examples listed above, the word after the acronym repeats a word represented in the acronym—respectively, "Personal Identification Number number", "Automated Teller Machine machine", "Random Access Memory memory", "Human Immunodeficiency Virus virus", "Content Management System system". The expansion of an acronym like PIN or HIV may be well known to English speakers, but the acronyms themselves have come to be treated as words, so little thought is given to what their expansion is (and "PIN" is also pronounced the same as the word "pin"; disambiguation is probably the source of "PIN number"; "SIN number" for "Social Insurance Number number" [*sic*] is a similar common phrase in Canada.)

Some redundancies are simply typographical. For instance, when a short inflexional word like "the" occurs at the end of a line, it is very common to accidentally repeat it at the beginning of the line, and a large number of readers would not even notice it. [28, 86]

Carefully constructed expressions, especially in poetry and political language, but also some general usages in everyday speech, may appear to be redundant but are not. This is most common with cognate objects (a verb's object that is cognate with the verb):

*"She **slept** a deep **sleep**."*

Or, a classic example from Latin:

*"mutatis mutandis" = "with change made to what needs to be changed"
(an ablative absolute construction)*

The words need not be etymologically related, but simply conceptually, to be considered an example of cognate object:

*"We **wept** tears of joy."*

Such constructions are not actually redundant (unlike "She slept a sleep" or "We wept tears") because the object's modifiers provide additional information. A rarer, more constructed form is polyptoton, the stylistic repetition of the same word or words derived from the same root:

*"...[T]he only thing we have to **fear** is **fear** itself."*

*"With eager **feeding**[,] **food** doth choke the **feeder**."*

As with cognate objects, these constructions are not redundant because the repeated words or derivatives cannot be removed without removing meaning or even destroying the sentence, though in most cases they could be replaced with non-related synonyms at the cost of style (e.g., compare "The only thing we have to fear is terror".)

In many cases of semantic pleonasm, the status of a word as pleonastic depends on context. The relevant context can be as local as a neighboring word, or as global as the extent of a speaker's knowledge. In fact, many examples of redundant expressions are not inherently redundant, but can be redundant if used one way, and are not redundant if used another way. The "up" in "climb up" is not always redundant, as in the example "He climbed up and then fell down the mountain."

Many other examples of pleonasm are redundant only if the speaker's knowledge is taken into account. For example, most English speakers would agree that "tuna fish" is redundant because tuna is a kind of fish. However, given the knowledge that "tuna" can also refer a kind of edible prickly pear, the "fish" in "tuna fish" can be seen as non-pleonastic, but rather a disambiguator between the fish and the prickly pear. [12, 99]

Conversely, to English speakers who do not know Spanish, there is nothing redundant about "the La Brea tar pits" because the name "La Brea" is opaque: the speaker does not know that it is Spanish for "the tar".

Similarly, even though [scuba](#) stands for "self-contained underwater breathing apparatus", a phrase like "the scuba gear" would probably not be considered pleonastic because "scuba" has been reanalyzed into English as a simple word, and not an acronym suggesting the pleonastic word sequence "apparatus gear". (Most do not even know that it is an acronym and do not spell it SCUBA or S.C.U.B.A. See [radar](#) and [laser](#) for similar examples.)

3.2. The usage of pleonasm and tautology in texts

Tautologies can sometimes be found in literature in order to emphasize certain ideas, color dialogue, or playfully confuse readers. Here are a few examples:

Example 1

Read this excerpt from “Sacred Emily”:

Rose is a rose is a rose is a rose.

Loveliness extreme.

Extra gaiters.

Loveliness extreme.

Sweetest ice-cream.

Page ages page ages page ages.

Wiped Wiped wire wire.

Tautologies in Stein’s writing may serve to underline reality, emphasize certain phrases, or establish a basic rhythm.

Example 2

For a second example, consider Winnie the Pooh’s sign for the discovery of the North Pole:

North Pole

Discovered by Pooh

Pooh found it

In this example, the tautology of “Discovered by Pooh” and “Pooh found it” serves to humorously highlight Pooh’s childishly simple way of thinking.

Tautologies can be found in comedic dialogues due to nervous babbling, fast-talking, or unintelligent mumbling. For examples of tautology, consider these examples. The simplicity and repetition in Patrick’s story serve to reflect his low IQ in a funny way.

Example 1

For this example, consider the Beatle’s song “She Loves You.”

She loves you, yeah, yeah, yeah

This song is an example of how what would be considered a tautology in conversation can be catchy and enjoyable when in song-form.

Pleonasms are mostly used in literature. Examples of Pleonasm in Literature
From *Hamlet*:

He was a man, take him for all in all, I shall not look upon his like again.

From the *Bible*:

O, Lord! How many are my foes! Many are rising against me! Psalm 3:1

From *Julius Caesar*:

The most unkindest cut of all.

A pleonasm is a literary term, literary tool, and literary device. Well, that was redundant! A pleonasm is when one uses too many words to express a message. A pleonasm can either be a mistake or a tool for emphasis.

Pleonasm (pronounced 'plē-ə-,na-zəm) is derived from the Greek phrase *pleonasmos* meaning “excessive.”

Examples of Pleonasm

Example 1 *I heard it with my own ears.*

When one hears something, we can presume it is with one's own ears. The addition of “with my own ears” is a pleonasm.

Example 2 *He sees that you have arrived.*

The insertion of the conjunction “that” is optional and considered unnecessary by some.

Example 3 *We're eating fried squid*

Because calamari is by definition fried squid, the adjective “squid” is a pleonasm which can be omitted.

Pleonasms are generally pulled out of literary pieces when combing for redundancies, but sometimes they are intentionally used for emphasis.

Example 1 *The most unkindest cut of all.*

In this excerpt from Shakespeare's *Julius Caesar*, redundancies are used to emphasize just how terrible the cut was.

Example 2 *I have a bed, my very own.*

*It's just my size.
And sometimes I like to sleep alone
with dreams inside my eyes.*

*But sometimes dreams are dark and wild and creepy
and I wake and am afraid, though I don't know why.
But I'm no longer sleepy
and too slowly the hours go by.*

*So I climb on the bed where the light of the moon
is shining on your face
and I know it will be morning soon.
Everybody needs a safe place.*

In Mary Oliver's poem "Every Dog's Story" pleonasm is used to emphasize the dog's sense of ownership with "my very own" and "just my size."

Pleonasm intentional and unintentional are often found in pop culture, especially for repetition's ability to form a catchy beat and rhythm in song.

Example 1 *Ellie Goulding's "Love Me Like You Do"*

The title of this song is a pleonasm: we can assume that someone will love "how they do" or in their own fashion. Goulding's speaker uses the pleonasm to emphasize that she wants to be loved but in a certain way, in her lover's way.

Example 2 *Pharrell Williams' "Happy"*

Pharrell repeats numerous times "because I'm happy!" which we can begin to understand is his reason for everything. Such pleonasm is useful, though, because they highlight the wild and wonderful happiness the speaker is experiencing. [25, 95]

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This

requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell.

*"This was the **most unkindest cut of all.**"*

"I will be brief: your noble son is mad:/Mad call I it; for, to define true madness,/What is't but to be nothing else but mad?"

*"Beyond the garage were some decorative trees trimmed as carefully as **poodle dogs.**"*

*"Let me tell you this, when social workers offer you, **free, gratis and for nothing,** something to hinder you from swooning, which with them is an obsession, it is useless to recoil ..."*

Generally, authors try to avoid tautology examples in their works of literature. From the common examples, of tautology above, you can see that some tautological statements are ridiculous. It is especially absurd to explain one thing with its own definition (such as Dan Quayle's quote, "If we don't succeed, we run the risk of failure"). However, there are some examples of tautology which can be aesthetically pleasing in literature. The main reason an author would purposefully use tautology examples are to be humorous, as we'll see in examples given above. However, there are a few other examples of tautology in which the repetition of an idea in slightly different wording does not detract from its strength.

In this place we want to give some examples of tautology in literature:

*Hamlet: Oh, that this too, too sullied flesh would melt,
Thaw, and resolve itself into a dew*

In this famous line from William Shakespeare's tragedy Hamlet, the eponymous character wishes himself dead. He wishes his flesh "melt, thaw and resolve itself into a dew". Technically, this is tautological as melting, thawing and resolving into a dew are synonymous actions. "Thaw" and "resolve itself into a dew" are thus redundant. However, Shakespeare masterfully does not make this redundancy seem foolish, but instead shows how deeply Hamlet desires his own death.

Next example: *Presently my soul grew stronger; hesitating then no longer,*

*“Sir” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you” – here I opened wide the door –
Darkness there and nothing more.*

Similarly to Shakespeare, Edgar Allen Poe uses some redundancy in his famous poem “The Raven” without lessening the sentiments. In this stanza, Poe writes “so gently you came rapping, And so faintly you came tapping”. This is redundant, and yet it is aesthetically pleasing because of the internal rhyme of the two lines. Again, like with Hamlet, this use of tautology speaks more to the character’s mental state, which is very anxious, rather than Poe’s lack of facility with the language.

Another example:

“Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling, and asked the nurse right away if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. ‘All right,’ I said, ‘I’m glad it’s a girl. And I hope she’ll be a fool – that is the best thing a girl can be in this world, a beautiful little fool.’”

Daisy has a somewhat surprising reaction to finding out that she has just given birth to a daughter. She says she hopes her daughter will “be a fool – that’s the best thing a girl can be in this world, a beautiful little tool.” This may surprise some readers of *The Great Gatsby*, as Daisy is certainly no fool and the statement seems misogynistic. However, Daisy is fully aware of how difficult it is to be a woman in her world, and thinks that being ignorant would be the only way to tolerate it. Therefore she explains her thinking only by repeating it in slightly different words.[22, 111]

Another example:

“When I was a kid,” Orr replied, “I used to walk around all day with crab apples in my cheeks. One in each cheek.”

.... A minute passed. "Why?" [Yossarian] found himself forced to ask finally.

Orr tittered triumphantly. "Because they're better than horse chestnuts.... When I couldn't get crab apples," Orr continued. "I used horse chestnuts. Horse chestnuts are about the same size as crab apples and actually have a better shape, although the shape doesn't matter a bit."

"Why did you walk around with crab apples in your cheeks?" Yossarian asked again. "That's what I asked."

"Because they've got a better shape than horse chestnuts." Orr answered. "I just told you that."

This is perhaps the best, and most absurdly comical, example of tautology in this group. The character of Yossarian is very frustrated with his colleague Orr because Orr insists on using tautological reasoning. The exchange starts with Orr averring that he used to walk around with crab apples in his cheeks. When Yossarian continues to question him, Orr says only that the reason he did it is "Because they've got a better shape than horse chestnuts." Indeed, this is complete nonsense; Joseph Heller used many absurd exchanges such as this one to highlight the absurdity of war.

3.3. Plan of the demo lesson with different activities and tasks in teaching pleonasm and tautology

DEMO LESSON PLAN

Teacher:

Subject: Stylistics of English language

Group: 403

Level: Upper-intermediate

Theme: the stylistic essence of pleonasm and tautology in English and in Uzbek languages

Objectives: students' vocabulary will be enlarged; students will be given much information about repetition, its types, especially pleonasm and tautology, students will be able to independently use the knowledge they get from the lesson.

Equipment of the lesson:

Laptop (PC), speaker, projector, e-board, e-dictionaries (Longman, Macmillan, Abbey Linguo, Cambridge), handouts, textbooks.

Preliminaries of the lesson

Greeting with the students

Taking roll-call

Filling in the register

Checking the homework

PRESENTATION OF THE NEW MATERIAL

Who is on duty today? How many students are there in your group? Who is absent today? What is the weather like today?

Pre-activity:

Warm-up:

Look at the sentences on the board and try to find pleonasms and tautologies

One of the two identical twins says to the other "you are fat"

Most of the people in that area got infected by the disease

Go sit in the corner where the walls and floor meet, boy!

The vote was completely and totally unanimous

We have to do forward planning for the coming festival

With malice toward none, with charity for all

What a common thing did you notice about these sentences?

While activity:

Short information about tautology and pleonasm:

Tautology is a way to express something by repeating or saying it in a different way. This can be used for emphasis, to convey something important, or to add literary beauty to a text. However, many times its use is inadvertent and is just a needless repetition. In logic, it is a statement that consists of two facts, one which will be true in any instance.

Pleonasm means "excess," and it refers to the use of more than one word when one will suffice. Essentially, the writer has repeated him/herself in the phrase.

Let's do some exercises concerning pleonasm and tautology.

Exercise 1. Match the words in column A with their definitions in column B.

	Column A		Column B
	<i>CD-ROM</i>		System
	<i>DVD</i>		
	<i>GPS</i>		Virus
	<i>HIV</i>		
	<i>ISBN</i>		Memory
	<i>PIN</i>		
	<i>RAM</i>		Number
	<i>RAS</i>		
	<i>SARS</i>		Code
	<i>UPC</i>		
	<i>VIN</i>		Disc
			Syndrome

Exercise 2. Read the sentences below. Circle pleonasms and tautologies and explain their meanings.

I will like to have a cheese quesadilla sandwich

Sahara desert is the largest dry desert on the African continent

Puzzling problem, isn't it?

She herself had written her autobiography of her own life in just two weeks

It was a wet rainy day with lots of precipitation

It was his usual, habitual custom to have a cheese sandwich for breakfast

The group wanted to climb up to the very summit at the top of the Mr. Everest

Bad people take drugs: therefore, people who take drugs are bad

The food is adequate enough for me

Sam built a brick house out of bricks

A major nuclear disaster could have been sparked off...

A wishful start, one might say, but it was certainly a time of surreal dreams

Seafaring mariner

A fair-haired blonde

Exercise 3. State different structural types of repetition. Speak about the convergence of SDs:

1. You never know a moment's freedom from anxiety and care, never gain a moment's rest for dreamy laziness — no time to watch the window shadows ... 2. They themselves don't want lovers. They never mean to marry. 3. Then deceive her boy! Tell her it's a bonus from Envy, tell you found it in the street, and tell her you won it on a horse race. Deceive her, deceive her! 4. Then it came over Mor like a sudden gust of warm fresh wind that Nan was going. Nan was going, she was going. 5. When I see her I shall know what to do. Then I shall know what this state of mind is... I shall know then when I see her. When I see her. 6. You are living on dreams now, dreams of happiness, and dreams of freedom. 7. His imagination had begun at last to be busy with visions of Donald bitterly resolving, Donald suffering from hunger and despair, Donald derelict, Donald dead.

1. G'arb ishchisi sharq ishchisiga, sharq ishchisi g'arb ishchisiga salom yuboradur. 2. Lekin men o'yinni to'xtatmadim, to'xtatish xotiramga ham kelmagan edi. 3. Har bir poya, har tup tok, xilma-xil navlarning o'ziga xos xilma-xil erkaliklari, injiqliklari har birining o'ziga yarasha talabi ham, pishiqchilikka kelib go'zalligi ham bor. 4. Nihoyat mashq bitdi. Bitdi, lekin meni ham o'zi bilan bitirdi. 5. Bu similar qalb tili, hislarning tili. Ruh tili, nur tili, hayajon tili, uy tili, dard tili, ko'zlarning tili.

Post activity

Exercise 1. Complete the sentences with the appropriate words in the box.

Innovation, reason, suspense, gifts, in my opinion, dollars
 sleepy, priority, heater, modern, salmon, sunrise

I am feeling very sleepily _____ as I got up at 5 am in the morning

The dress cost me \$300 _____

They are giving free _____!

_____, I think that...

John's first _____ is to get a good job

The _____ is because

It is new _____

Today's _____ technology

She ate a _____ fish sandwich

The plumber fixed our hot water _____

Morning _____

My best friend likes to watch _____ thrillers

Assessment of students: In order to revise the theme, answer the following questions:

1. Which of the following statements is the best tautology definition?

- a) Logical argument with a clear thesis, supporting evidence, and a solid conclusion
- b) Any example of repetition

c) Saying the same thing twice in a redundant way

2. Why might an author choose to use a tautology example?

- a) For humorous purposes
- b) To strengthen his or her argument
- c) To broadcast his or her foolishness

3. Is the following famous Shakespeare quote from Hamlet a tautology example?

To be or not to be – that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune

Or to take arms against a sea of troubles,

And by opposing end them

- a) Yes, because Shakespeare repeats himself
- b) No, because Shakespeare lays out the question and then expands on it
- c) No, because the second half of the sentence has nothing to do with the first

Giving homework: Find pleonasms and tautologies in the texts. Make up short situations or dialogues using pleonasms and tautologies.

METHODOLOGICAL RECOMMENDATION

We can say that foreign language method comprises the study of and the search for, adequate answers to questions concerning the aims, the subject-matter and the methods of instruction in foreign language. These objects are closely interrelated.

The subject-matter and the methods are conditional by the aims. For example, in pedagogical institutes different selections of subject-matter are used in teaching of a foreign language faculty-prospective foreign language teachers and to students of all the other faculties, whose chief aim is proficiency in reading and understanding special texts in the foreign languages, although attention is also paid to speech. [9, 23]

The aims of foreign language teaching are threefold: practical, educational and cultural.

Its practical aims are consequent on the basic function of language, which is, to serve as a means of communication.

The educational aims of foreign language teaching in schools consist in inculcating on the children through instruction in the foreign language the principles of communication.

The cultural aims mentioned in the school programme of foreign languages imply the following tasks: widening the pupil's general and philological outlook, developing their powers of abstract thinking, cultivating their sense of beauty and their appreciation of art.

The reading of English texts acquainting the pupils with the life and culture of the English-speaking nations, and with their manners and customs, will contribute to the mental growth of the pupils.

Later the ability of reading English and American authors in the original and texts in the English language reflecting the culture of the countries where that language is spoken will likewise serve the pupils as a means of attaining a higher general educational level.

So, I think that my qualification paper under the theme “Stylistic essence of pleonasm and tautology in English and in Uzbek languages” can be used as a very useful source for Master’s Degree researchers.

Teachers should know how to interest pupils to their lessons, and they must use different kinds of activities. In order to know a foreign language, pupils must know more words. To know a language means to master its structure and words. If they learn words better, they can communicate. Words are elements of the language used in the act of communication. While learning some words, pupils should be interested in repetition and its types. [17, 42]

After learning some words, teacher should explain the stylistic functions of pleonasm and tautology in different texts in English and Uzbek languages. Then teacher can ask such kind of questions, when she or he marks pupils.

1. What types of repetition do you know?
2. Comment on the functions of repetition which you observed in your reading.
3. Which type of repetition have you met most often? What, in your opinion, makes it so popular?
4. Have you ever observed pleonasm and tautology? What is it?
5. What can you say about the functions of pleonasm and tautology in the texts?

Then teacher can use some exercises for developing pupils’ skills in finding repetition, its types and pleonasm and tautology from the texts.

In the end, for testing the usage of the repeated words the teacher may administer such tests as making up examples in order to get a better idea of the functions of various types of repetition, and also pleonasm and tautology.

CONCLUSION

In the conclusion section I'd like to write brief information about pleonasm and tautology, especially the stylistic essence of pleonasm and tautology in English and Uzbek languages.

In our research work we attempted to investigate about tautology and pleonasm as a stylistic device, the stylistic functions of tautology and pleonasm, types of tautology and pleonasm, the stylistic essence of pleonasm and tautology in English and in Uzbek languages, the stylistic essence of pleonasm and tautology in English and in Uzbek languages, the usage of pleonasm and tautology in the texts and we gave plan of the demo lesson with different activities and tasks in teaching pleonasm and tautology.

We chose “Stylistic essence of pleonasm and tautology in English and in Uzbek languages” as the theme of our research work because we were interested in it. We used different kinds of references in order to investigate the stylistic essence of pleonasm and tautology in English and Uzbek languages.

Here we are going to sum up everything in our investigation.

In our introduction part we write about aim, tasks, actuality, problematic side of qualification paper.

In the main part, in the first chapter we investigated tautology and pleonasm as a stylistic device, the stylistic functions of tautology and pleonasm and types of tautology and pleonasm.

How we know, the excited speech is always broken, fragmentary illogical and that's why the repetition of some words, word combinations and parts of the sentence is quite natural when repetition becomes a stylistic device it brings logical emphasis to a certain part of the utterance in order to attract the reader's attentions. In this case the key words of the utterance become reiterated.

In the second chapter we tried investigate the stylistic essence of pleonasm and tautology in English and in Uzbek languages, the usage of pleonasm and tautology in the texts and gave plan of the demo lesson with different activities and

tasks in teaching pleonasm and tautology. Now we know, that, both pleonasm and tautology refer to the needs repetition of words.

Pleonasm refers specifically to the use of more words than are necessary to convey a particular sense. For example, in at this moment in time, the phrase in time is unnecessary since moment already conveys the idea of time.

The word tautology, by contrast, refers to the saying of the same thing in different words. The word pleonasm is from Greek elements meaning 'to be excessive', and is first found in English in the early seventeenth century.

Tautology is from Greek elements meaning 'to say the same, and is first found in English in the sixteenth century. We think it is very important to distinguish that tautology and pleonasm are not the same thing.

Pleonasm is the use of an unnecessary word that is *implicit in the word it describes*: A round circle. A big giant. Tautology is a repetition of the same idea *in different words*: A huge great big man. Say it over again once more. (Say it over. Say it again. Say it once more.)

The crucial difference is that "Repeat it again" is a pleonasm, because again is inherent to "repeat". Repeat and again do not simply mean the same thing, which means that this is not a tautological repetition of the same thing in a different word - just as tuna and fish are not the same thing.

We see that, pleonasm and tautology has the same characteristic features in English and Uzbek languages. English and Uzbek pleonasm divides into syntactic pleonasm and semantic pleonasm. Syntactic pleonasm occurs when the grammar of a language makes certain function words optional For example, consider the following English sentences:

"I know you are coming."

"I know that you are coming."

In this construction, the conjunction *that* is optional when joining a sentence to a verb phrase with *know*. Both sentences are grammatically correct, but the word *that* is considered pleonastic in this ease. (By contrast, when a sentence is in spoken form and the verb involved is one of assertion, the use of *that* makes clear

that the present speaker is making an indirect rather than a direct quotation, such that she or he is not imputing particular words to the person she or he describes as having made an assertion.)

Semantic pleonasm is more a question of style and usage than grammar. Linguists usually call this redundancy to avoid confusion with syntactic pleonasm, a more important phenomenon for theoretical linguistics.

We gave a lot of examples for English and Uzbek tautology and pleonasm. But, as we investigated there was not enough information about Uzbek pleonasm and tautology.

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