

# Scientific understanding of the functions of repetition in english poetic speech

## Comprensión científica de las funciones de repetición en el habla poética en inglés

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#### ABSTRACT:

This topic is of great interest in highlighting the implementation of new theoretical approaches to the scientific understanding of the problem especially concerning functions of repetition in poetic speech of English Romantic poets. Used in the article analytic-descriptive and stylistic methods of research led to the following conclusion: repetition enhances the expressiveness of speech, transferring more emotionality, expressiveness and stylization. It is a unified structure of relations within a sentence and determines the content of the basic units of the communicative level, and the variety of functions of repetition in poetry which are expressed in such forms as: strengthening, modality, rise, connectivity easing, rhythm, because verse is based on the repetition of design elements.

**Keywords:** Means of strengthening, poetic voice, poetic conception, artistic information

#### RESUMEN:

Este tema es de gran interés para resaltar la implementación de nuevos enfoques teóricos para la comprensión científica del problema, especialmente en lo que respecta a las funciones de repetición en el habla poética de los poetas románticos ingleses. Utilizado en el artículo analítico-descriptivo y estilístico, los métodos de investigación llevaron a la siguiente conclusión: la repetición mejora la expresividad del habla, transfiriendo más emotividad, expresividad y estilización. Es una estructura unificada de relaciones dentro de una oración y determina el contenido de las unidades básicas del nivel comunicativo, y la variedad de funciones de repetición en poesía que se expresan en formas tales como: fortalecimiento, modalidad, aumento, relajación de la conectividad, ritmo, porque el verso se basa en la repetición de elementos de diseño.

**Palabras clave:** medios de fortalecimiento, voz poética, concepción poética, información artística

## 1. Introduction

Subject of repetition in English poetic speech for linguistics is not new, since this subject has attracted and attracts the attention of Russian and foreign scientists. (Lebedeva 1993;

Levina 1994). Studies of comparative stylistic analysis of the phenomenon of "repetition" (or reduplication) in different languages explain not only the scientific importance of the phenomenon of a linguistic text, but also provide an opportunity to analyze the artistic creativity. (Tologin 1997; Riabokon 1991)

The comprehension of the importance of repetition as a means of amplification, actualization, harmonization of the English poetic text would be incomplete without taking into account the poetic form as one of the basic conditions for the perfection of sounding speech. Giving verbal material harmony, strength and perfection, poetry to a greater extent than prose, has the compression property information through the concentration of repetitions with a relatively small volume. Verse – is objective reality of poetry, a clear implementation of the talent and the will of the poet. (Sokolova 2002; Beskrovnaya 1998; Severskaya 1992). The actual development of poetry is impossible without a sharp and deep perception of this poetic reality.

A feature of romanticism as a literary trend is the idea of conflict. The whole concept of a romantic work is based on the hero's complex relationship with the surrounding world, which is reflected in the actions, thoughts and ideas of the character. The basis of any romantic work is the gap between reality and an idealized world with sharp edges.

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## **2. Methodology**

For purposes of theoretical research, we relied on the work of scientists, containing materials related to the problems of the poetic text. Undoubted benefit in a study of poetic activity brought acquaintance with publications, edited by N. Lebedeva (1993), J. Levina (1994). Definite help in covering issues of classification of reduplication studies gave works of authors such as I. Tologin (1997), T. Ryabokon (1991) etc. Among the works, which consider the place of repetition in poetry, we can name T. Tseberganova (1991) and N. Ustina. (1996).

In the course of the study 2200 English poetic utterances were analyzed. The works of 85 authors (English verse, 2004) pertaining to English romanticism and 360 examples of repetition are considered, of which we give the most vivid ones.

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## **3. Results and Discussion**

The study revealed that repetition affects the intensification of the author`s impact, transmission of action modality, it is a means of dividing the composite element of the poetic text and the construction of the leitmotifs of the language, which contributes to the creation of a deep sense of essential and proper understanding.

Through a verse poetry is able to recreate the poetic voice and intonation of the author. Verse of each new and original poet can be perceived in the case of its main tone penetrating the consciousness of the reader and takes possession of him. (Dibrova 1998; Lisochenko 1997; Nikolina 2002; Arnold 1990).

The basic conception of the poet is considered to be the idea of a poetic work – that's the main thing that the poet wants to say by his work, for which he wrote it. In some cases, the idea is expressed directly and openly. But more often (and this is one of the features of the use of repetition in art), it is not a direct and an indirect statement of the poet. This plan, regardless of the will of the poet, naturally and logically follows from the raw material of life, with which the poet deals in his work. The greater the idea (in the social sense), the brighter and louder (in the artistic sense) it is embodied in the poetic conception, so the poem is better.

Ideal verses are those where literally you cannot change a word of the verse where the laws of a poem and the laws of a language merge into oneness. This means that the poem is an art, the poetic reality.

When a verse is created the poet uses the language system, because otherwise it will not be the language product.

The structure of the poetic text is entirely dependent on the artist's intention, and the

specific use is always designed for a particular perception, that is included in the reader's perspective of the author's intent.

The system of images is revealed through the analysis of words, their contextual and emotional meanings. Sometimes the poetic image is created not for the poetry of the image. It performs the function of the service: it lays the idea. Disclosure of the image is produced by the analysis of words, their contextual and emotional values. Sometimes the image created by a poet, stands with difficulty, remains unclear, vague, and is only approximate association with concrete objects, phenomena of reality.

But not only the words themselves by means of values create an image in the style of rhythmic speech. For this purpose there is repetition, which in combination with other syntactic organizations helps create the desired image. The communicative aspect of a poetic language appears as egocentric speech: the main character is the author himself, carrying communication and simultaneously sending messages indefinitely to a wide range of readers.

For the study of poetic speech, especially English, a significant selection of keywords is needed that are directly related to the implementation of the main themes in the works of a poet and express his ideological position. For an adequate definition of the word we must take into account not only the minimum, but also expanded, and the maximum of contexts.

The analyses of the semantic structure can help to reveal the contents and interpretation of the text, which refers to the lexical-semantic variants, thematic affiliation, connotations and associations of words; paying particular attention to the duplicate values and rare words.

One of the basis of stylistic devices usage and principles of the organization of the text is repetition. Repetition or reprise is considered to be a phonomorphological phenomenon, a figure of speech which consists of the repetition of sounds, words, morphemes, synonyms or semantic structures with sufficient compactness of the series that is quite close to each other so that they can be seen. (Dibrova 1998; Lisochenko 1997; Nikolina 2002; Arnold 1990). Repeated words can be grouped around a single object or bring together different subjects and images of the plans, reinforcing the common ground between the various characters, the character and the world around him, and so on.

Repetition is natural stimulus of the brain and, therefore, it is often used to provide specific effects on a human / reader for the implementation of the "formula of suggestion". Means of suggestion, in our opinion, are the repetition of a seme (minimal, limiting, then not an integral part of the lexical meaning) and, to a lesser degree, simple repetition. The main condition of success of suggestion is a certain number of repetitions. It should not be too large otherwise there is the so-called "semantic saturation". (Luzina 1995). Linguists and psychologists call multiple repetition of the process semantically rich, at a certain moment that repeats the word, loses its meaning and becomes a meaningless set of sounds.; later meaning returns after the cessation of the repetition. Therefore suggestion in this case will not happen, as well as for insufficient number of repetitions - the listener / reader will not believe, can remain indifferent. The number of repetitions must be optimal. (Ustina 1999)

The most effective formula for the implementation of suggestion is seme repetitions in the words of one semantic raw, because the listener is not aware of the influence on him. Seme is the term denoting the minimal unit of the language content plan (elementary lexical or grammatical meaning), correlated with the morpheme (the minimal meaningful unit of the expression plan) and representing a component of its content. The constructive components of meaning are not the same in nature and hierarchical status, since the objective properties of objects and phenomena have different significance for the systematization and discrimination of extralinguistic objects. Central and hierarchically main in the structure of the seme is arhiseme – a generic integrable seme that is inherent to all units of a certain class and reflects their common categorical properties and attributes. In the lexical meaning of the word "father" ("man in relation to his children"), as in all other terms of kinship, the arhiseme of "a relative" is distinguished. With the help of differential semes, the differences of units of the semantic field are described. These are specific species. Thus, all five semes, which form the main lexical meaning of the word "father" act as species details of the generic concept of "originator" – "male relative", "(relative) parent", etc.: "male", "parent",

“direct relationship”, “close relationship”, “the first generation”. Due to the above differences, the word “father” as the term of relationship is opposite to the totality other members of the semantic field: “father” – “mother” (“man’s sex”), “father” – “son” (“parent” – “born”), “father” – “uncle” (“direct relationship” – “indirect relationship”), “father” – “stepfather” (“blood relationship” – “non-blood relationship”), “father” – “grandfather” (“the first generation” – “the second generation” ), etc. (Popov 2001)

Less effective are simple, “head-on” repetitions, so as the formula of suggestion will not be hidden that the resistance of a recipient will be lead, i.e. of whom the impact is.

Simple repetition – is directly successive repetition of the same part of the sentence, phrases or whole sentences. The most common case of simple repetition – a doubling of words or sentences.

Oh, the dreary, dreary moorland!

Oh, the barren, barren shore!

(A.Tennyson) (1900, pp. 55)

There are also triple and quadruple repetition:

Gold! Gold! Gold! Gold!

Bright and yellow, hard and cold,

Molten, graven, hammer`d and roll`d,

Heavy to get and light to hold.

(Th. Hood) (1909, pp. 26)

Repetition not only attracts the reader's attention to the repetitive elements of the text, as the most important ones but also adds new colors to its content. Isolated nominative sentence “Gold!” is an idea of gold; repeated four times, it speaks of the all-pervasive power of gold.

Stylistic function of repetition, as a greater or lesser degree of all other syntactic means, is a complex dependence on the value of lexicological repetitive elements. Thus, in the example below, repetition of the words “again” transmits repeatability, frequency of actions:

All these words shell then become

Like oppression`s thundered doom

Ringing through each heart and brain

Heard again – again – again!

(P. Shelley) (Poems by Percy Bysshe Shelley, 1877, pp. 71)

The following couplet word “dying” is repeated three times, emphasizing the gradual fading echo:

Blow, bugle, set the wild echoes flying,

And answer, echoes, answer dying, dying.

(Th. Hood) (Badanov 1998, pp. 11)

The general idea of the text is created through repetition. So, through repetition, a general idea is created, repetition is some code, the key with which it switches from one subject to another, which, according to the creator of the text is secondary. Repetition not only attracts the reader's attention to an important segment in the text and promotes coherence of it, but also serves to create a particular effect: the more is said about someone or something, the more attention is switched to another object. Repetition is the background on which other

brighter semantic elements of the text appear. Repetition helps to understand the information embedded in the text as the reader's attention, primarily draws new information, and the background appears already known required for better perception of the new material.

Repetition as unified structure of relationship within a sentence determines the content of the basic units of the communicative level, namely of known information and new unknown information.

Repetitions are considered to be important means of communication between the sentences, it should be noted that they convey much more emotional information, expressiveness and styling, and so we see it necessary to consider certain types of repetition.

Lexical – repetition of words, phrases or sentences as part of a larger expression and communication units, covering a number of statements that coincide on all, some or one component value (literal, synonymous, thematic repetitions).

Beat, beat, drums! – Blow, bugles, blow!

(W. Whitman) (1969-1978, pp. 69)

A peculiar kind of repetition is repetition of synonyms. Its essence lies in the fact that for the expression of the same idea synonyms are used (Popov 2001). It is not necessary to use objective synonyms. The concepts can be brought together shaped the whole course of events matching or logical analysis. In this case, in the words that express these similar concepts there are contextual values that can be synonymous. So the idea of Keats sonnet "The grasshopper and the Cricket" set out in the first line is repeated by means of synonymous in the ninth line:

The poetry of earth is never dead ...

The poetry of earth is ceasing never ...

(J. Keats) (Stillinger 1999, pp. 53)

Expressing the same thought, the repetition gives you the opportunity to add this or that, one way or another to expand, refine the basic content of the statements.

Phenomenon closely related to synonymic repetition is called pleonasm. As repeated synonyms pleonasm doesn't show the same word, but the idea is repeated. However, this repetition is not caused by the requirements of artistic expression; it is like unnecessary repetition, not giving any additional shades. Therefore Pleonasm is considered to be a lack of speech.

It was a clear, starry night,

And not a cloud was to be seen.

(J. Keats) (Stillinger 1999, pp. 23)

Among the various forms of repetition sometimes occur repeated words based on the ambiguity. It is similar in its content to the pun, because it is based on a comparison of the primary and derivative meaning of the word. In some cases, the verb, for example, extending in different ways is omitted giving no repetition.

Then came the dessert and some more toasts.

Then came tea and coffee; and then – the ball.

(J. Keats) (Stillinger 1999, pp. 36)

In the first two cases, the verb "to come" is used in the same meaning as "bringing, serve" in the latter case – the verb is omitted, and already means "start".

The primary function of such repetition is pun (Aznaurova 1988). The effect achieved by it is usually humorous. Repetition of a word with different meanings often contributes to more precise detail of the basic meaning of the repeated word. In other repetitions, it starts to play in different shades of meaning without any intention of the author. In the repetition,

based on ambiguity, the poet deliberately uses this words feature.

Syntactic repetition (e.g. homogeneous parts of sentence, repeating structural types of sentences, partial or complete overlap of sentences).

... The city had laid miles and miles of streets ...

(E. Poe) (A book of poetry, 1991, pp. 31)

In actual fact, there is a language lexical and syntactic repetition, where duplicate tokens are inevitably related by syntactic positions with each other, which they occupy.

This classification of lexical and syntactic repetition can be represented by two varieties: (Belunova 1988)

1. lexical and compositional repetition, where repeated words are predicative units built on the principle of lexical and syntactic parallelism:

Fight your little fight, my boy,

Fight and be a man.

(E. Poe) (A book of poetry, 1991, pp. 59)

2. lexical and positional repetition, which is characterized by the repetition of syntactic position or a combination thereof with the same syntactic content without saving syntactic parallelism: (Arnold 1992)

Don` t long to have dear little, dear little boys.

Whom you` ll have to educate.

(E. Poe) (A book of poetry, 1991, pp. 14)

Lexical and syntactic repetition is usually found in complex sentences containing chain subordinate attributive sentences, or if there is a deployed author`s poetic expression.

Morphological repetition (e.g. repetitions of a part of speech, verb forms, one word-formation model, etc.).

... I want those and those and those ...

(R. Burns) (2010, pp. 87)

Farewell to the mountains high covered with snow!

Farewell to the straths and green valleys bellow!

Farewell to the forests and wild – longing woods!

Farewell to the torrents and loud – pouring floods!

(R. Burns) (2010, pp. 65)

Phonetic repetition (e.g. alliteration). Alliteration is a special stylistic device, which aims to create more music and melodic utterance effect. Its essence lies in the repetition of the same sounds or combinations thereof at a relatively close distance from each other. As with all other audio means, alliteration does not have any significant semantic functions, as only a means to further emotional impact, a kind of musical accompaniment basic idea of poetic expression, revealing the mood of the poet. Alliteration in English, deeply rooted in the folk art tradition. The literary form of ancient poetry is different from the literary forms of modern English poetry, where every significant stressed word in the verse line begins with the same combination of sounds. In the modern English language, being tested means of artistic and emotional impact on the reader, the alliteration is understood not only as a repetition of initial sounds, but also as a repetition of sounds in the middle of a word.

Certain sounds or combinations thereof may prompt additional emotional shades of meaning, have a special expressive power. So the sound [u] is usually expressed sorrow; sound [i] – joy; [l] is an expression of tenderness and warm feelings; [d] produces a dark,

sinister effect.

Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,

Doubling, dreaming dreams no mortal ever dared to dream before.

(E. Poe) (A book of poetry, 1991, pp. 58)

Repeating sound [d] is designed to enhance a depressed, mystical mood.

Compositional – repetition of text units organizing specific compositional and speech forms (Badanov 1998). For example, the presence of names in specific fragments of a text belonging to one cluster and often generating a number of syntactic parallelism indicates compositional form of speech “description”.

The activity of verbs denoting motion has characteristic of a compositional form of speech “narration”.

And then you came with those mournful lips,

And with you came the whole of the world`s tears,

And all the trouble of her laboring ships,

And all the trouble of her my raid years.

(W. Yeats) (The Collected Poems by William Butler Yeats, 1996, pp. 76)

The narration is the type of utterance in which the informative function predominates, i.e. its main goal is to report an event or series of events. Due to grammar, in particular, at the level of morphology, the type of narrative perspective of the text is read (the presence of the verb “came”), the syntax determines the rhythm of the text, the degree of its expressiveness, the inclusion of characters in the process of depicting the artistic world. Linguistic parameters of the text represent a way of realizing the author's intention.

There is a repetition of words, phrases and whole sentences, which are located at the beginning of the speech segments (sentences, syntagms, speech groups). Such repetitions are named anaphora (equally started: A ... A ...).

There is a pleasure in the pathless woods,

There is a rapture on the lonely shore,

There is society, where none intrudes,

By the deep sea, and music in it`s roar.

(G. Byron) (A book of poetry, 1991, pp. 110)

The purpose of the use of anaphora - hold, fix in the reader's memory strongly emphasized repetition element. Equally started repetition also gives a kind of rhythm to a poetic text, thus increasing the time of the sound harmony of speech, adding metric and rhyming.

Repetitions in the end of a sentence – epiphora (ending: ... A ... A).

In one of the poems of Burns an interesting example of ending is found created by the repetition of interjections:

A country lad is my degree,

An` few there be that ken me, O

But what care I how few they be?

I`m welcome aye to Nannie, O.

(R. Burns) (2010, pp. 6)

Epiphora even is in greater extent than the anaphora contributes to the rhythmic organization of poetic speech through intonation and enhance the sound identity endings.

But the stylistic function of epiphora is not limited to this. Epiphora emphasizes the logical connection or emotional identity adjacent speech segments.

The men that worked for England  
They have their graves at home;  
And bees and birds of England  
About the cross can roam  
But they that fought for England,  
Following a falling star.

(E. Chesterton) (English verse, 2004, pp. 99)

Repetition can be found in such a way: repeating unit is at the beginning and at the end of the passage, forming a kind of frame. It is called "a ring repetition" (A ... .. A).

John Anderson, my jo, John,  
When we were first acquaint,  
Your locks were like the raven,  
Your bonnie brow is beld, John,  
Your locks are like the snow;  
But blessing on your frosty pow,  
John Anderson, my jo!

(R. Burns) (2010, pp. 30)

Ring repetition (or symploce), based on a combination of anaphora with epiphora, can be complicated by syntactic parallelism, where more or less complete identity of the syntactic structure of two or more consecutive sentences is seen:

The cock is crowing,  
The stream is flowing,  
The small birds twitter,  
The lake doth glitter.

(W. Wordsworth) (English verse, 2004, pp. 118)

Here we find a repetition of the same syntactic pattern in each line of the poem (the subject - a simple verbal predicate), broken only by the presence of an adjective "small" and the introduction of an auxiliary verb "to do" in the fourth line. More often parallelism is accompanied by a lexical identity of one or more parts of each sentence, where it can serve as an additional syntactic means of semantic and stylistic figures contained in a poetic speech.

The seed ye sow, another reaps;  
He wealth you find, another kips;  
The robes you weave, another wears;  
The arms you forge, another bears.

(P. Shelley) (Poems by Percy Bysshe Shelley, 1877, pp. 21)

Among other composite forms of repetition should also be mentioned anadiplosis (epanalepsis, pickup or joint) – a word or a short segment of speech that ends the sentence, repeated at the beginning of the next sentence, or a segment of speech (... A, A, ...).

Anadiplosis serves to highlight the most important part of the statement; in some cases –



for example, in the expanded complex sentences – it facilitates the understanding of the relationship between different parts of it.

Last night the moon had a golden ring,  
And tonight no moon we see!  
The skipper he blew a whiff from his pipe  
And a scornful laugh laughed he.

(H. Longfellow) (English verse, 2004, pp. 20)

Sometimes within an utterance a chain of anadiplosis is used. Such repetitions are called “a chain repetition” (Astafieva 1963).

For glances beget ogles, ogles sights, sights wishes, wishes words,  
and words a letter.

(Byron.) (English verse, 2004, pp. 15)

It should be noted that the types of repetitions depend on the characteristics of the text (literary movement, genre, author`s syllable). Repetitions stylistically usually classified by compositional principle that is the place of the repeating unit within a sentence or image.

Considering the role of repetition in the text, always examine their connection function, their participation in the creation of text coherence (lexical-semantic unity).

Development of a small theme in a whole poetic text is made with a help of anadiplosis that performs semantic and structural features. It highlights the important segments of a text contributing, on the one hand, the establishment of the connection of the text and delineation of the small theme – on the other. When using distant repetition the poet updates the reader's attention, stands out an important detail. Distant repetitions, creating a complex tissue structure of the text, are a means of communication between different parts of the text, giving the small theme connection. Key phrases form the core of all meaningful text repeating distantly.

Isotopic principle is of great importance for the coherence of the text, which is based on the semantic repetition. Isotopy is a common starting point of two or more expressions that form the semantic axis, which are semantically similar elements. Semantic repetition performs an expressive amplification function, graduations or clarification, being a vivid stylistic device.

Another important kind of text organization is syntactic parallelism, as it sets the semantic relations of a special kind of equivalence (Arnold 1992). An important function of parallelism is to establish different points of contact between the different areas of the image and sense. Text repetitions serve the development of thought and, therefore, the development of the semantic text space. Repeated words not only hold the text together but also make it dynamic.

The repetition functions as a stylistic device in the English poetic utterance are diverse and serve the purposes of revealing additional emotional shades of the text.

The word entered its real content, plus expressive aura. By repeating the material content (substantive, conceptual, logical) is not changed, but markedly the expression of even neutral words become emotional.

Reading the poem for the first time a reader does not know what word or phrase will be met again, so repeated word is emotionally stronger than the first one. While re-reading the reader is waiting for the effect. Therefore, the repetition of words is always expressively stronger and has the effect of emotional pressure which is so important in the composition of the whole poem and its parts.

The most common is a combination of different structural types of lexical repetition. Most frequent of them is function of intensification, which is very easy to notice: repeated words are next to each other. An example of this – the lines of the poem:

Still, still they toll? And I should feel a damp.

(J. Keats) (Stillinger 1999, pp. 33)

In this function, repetition is closely suited to normal living excited speech. Sometimes it gets modality function and is used to transmit the monotony and uniformity of action, causing a vague anxiety. This function is realized mainly with the help of rhythm.

Year upon year, the shock

Of cataract seas that snap ...

(A. Tennyson) (1900, pp. 75)

Fatigue and monotony of the hero are expressed by the words "Year upon year". Vague anxiety is clearly seen in the following example, where the hero regrets of past years and the time, which could not be returned. There is a frequent repetition of the words "Time long past", and the inexorable "Time" is always capitalized, thereby showing his power and greatness.

... There were sweet dreams in the night

of Time long past:

And, was it sadness or delight,

Each day a shadow onward cast

Which made us wish it yet might last

That Time long past ...

(P. B. Shelly) (Poems by Percy Bysshe Shelley, 1877, pp. 56)

Various repetitions have the same function of modality in the poem of Th. Hood "The song of the shirt".

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!

(Hood 1909, pp. 60)

The most important expression of flatness is in "Till the brain begins to swim!" and "Till the eyes are heavy and dim!". But lexical transferred fatigue caused by work, still does not point to the monotony of the work itself, but rather transferred by repeated words "work, seam, and gusset, and band".

The repetition of a number of homogeneous parts is complicated by their permutation, which further emphasizes the tedious monotony of seamstresses' work, about which the author says.

Another function – increase. The narrative of words facilitates greater power of statements, more narrative intensity, requiring intonation amplification.

Break, break, break

On the cold grey stones, O Sea!

And I would that my tongue could utter

The thoughts that arise in me ...

... Break, break, break

At the foot of the crags, O Sea!

But the tender grace of a day that is dead

Will never come back to me.

(A. Tennyson) (1900, pp. 53)

In some cases, repetition serves to express repeated or prolonged action, which are most often repeated adverbs with the conjunction "and" explanatory words and phrases.

A rose, but one, none other rose I had,

A rose, one rose, and this was wondrous fair,

One rose, a rose that gladden`d earth and sky,

One rose, my rose, that sweeten`d all mine air –

I cared not for the thorns; the thorns were there.

(A. Tennyson) (1900, pp. 78)

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Recoiling, turmoiling, and toiling, and boiling.

And thumping, and plumping, and jumping.

(R. Southey) (Poems by Percy Bysshe Shelley, 1877, pp. 71)

Persistent repetition of "and" in the description of the waterfall in Robert Southey`s poem emphasizes the idea of the simultaneous action or indicates a close connection of features.

Sometimes it gets the function of smoothing the transition sharpness of statements from one plan to another. For example, in the text of the following poem, where the repetition of the word "then" serves to mitigate this:

... This was the sequence of the flower:

First the leaf from which the bud would swell,

A green fardel,

A rolled rainbow;

Then the sheath that enclosed the blow

Pale and close ...

... Then the first unfurling petal

As if a hand that held a jewel

Curled back a finger ...

(A. Ridler) (Poems by Percy Bysshe Shelley, 1877, pp. 36)

Repetition of "and then" is clearly found in the following verse in the poem of Byron's "Don Juan":

For then their eloguence grows quite profuse:

And when at length they're out of breath, they sign,

And cast their languid eyes down, and let loose

A tear or two, and then we make it up:

And then – and then – and then – sit down and sup.

(A book of poetry, 1991, pp. 137)

There are cases where repetition acts in the function that contradicts the very purpose of repetition as a means of isolating individual parts of speech. Repeating units serve only as the background against which non-repeating units of the utterance stand out sharply.

It is the hour when from the boughs

The nightingale`s high note is heard;

It is the hour when lovers` vows

Seem sweet in every whisper`d word ...

(G.G Byron) (A book of poetry, 1991, pp. 131)

Repetition can also perform several functions at the same time emphasizing and consolidating the relationship of individual images, merging them into a single picture. Various types of repeated words can serve as an important means of communication within the text, performing the function of coherence. Communication function is seen in repetition of the preposition "with".

... Love looks not with the eyes, but with the mind ...

(W. Shakespeare) (A book of poetry, 1991, pp.143)

In "Song of Hiawatha" by G.Longfello repetition creates a certain song rhythmic function, establishes and emphasizes the relationship of the individual images, merging them into one listing elements of nature of the region:

With the odours of the forest,

With the dew and damp of meadows,

With the curling smoke of wigwams,

With the rushing of great rivers.

(English verse, 2004, pp. 30)

Analysis of the causes of the preposition repetition in a uniform row shows that they are similar to the causes of union usage between homogeneous members. The longer the number the greater the need for repetition of prepositions. Besides prepositions, homogeneous parts of communication functions may be performed by repeating the demonstrative pronouns, interrogative word in a uniform number of members represented by subordinate clauses.

... Why, then, should`st thou have mine?

Why should two hearts in one breast lie ...

(Sir J. Suckling) (English verse, 2004, pp. 11)

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## 4. Conclusions

This topic is of interest from the point of view of understanding the problem of using repetitions in the poetic speech of English romantic poets who used repetition as one of the stylistic means.

Studies of repetition in English poetic speech led to the following conclusions:

The variety of repetition functions is especially found in poetry in such forms as: strengthening, modality, increase, repeated action, mitigation, connectivity, rhythm, because verse is based on the repetition of constructed elements.

Repetition enhances the expressiveness of speech, transferring significant additional

information, emotional, expressive and stylistic, distributing text into segments of old and new one. It is a unified structure of relations within a sentence and determines the content of the main units of a communicative level.

Introduction of repeated words into the ranks of homogeneous parts of the sentence allows us to model expressive combined usage of the conjunction or no conjunction link in a sentence connection. Performing repeated communication functions can be explained by the fact that the repetition of the group of each of the homogeneous member appears common to the whole series of components that contribute to their closer integration in row.

Considered functions of repetition in any degree do not limit the possibilities of this stylistic device. Like any tool, aimed to get emotional effect, repetition is multifunctional and its use in a literary text depends on the author's style and allows certain variations and innovations.

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