

LEXICAL-SYNTACTICAL REPETITION IN THE SYSTEM OF STYLISTIC FIGURES: STATUS, SPECIFICATION, FUNCTIONS

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Abstract: The article focuses on the pragmatic peculiarities of such stylistic figures as: anaphora, epiphora, symploce, anadiplosis, amplification, chiasmus and antithesis. It provides the analysis of the stylistic figures formed by lexical and syntactical repetitions as specific expressive means of text. The specification of using of lexical-syntactical repetition in the system of these figures is studied, its status and functions have been outlined.

Key words: Amplification, Anadiplosis, Anaphora, Antithesis, Chiasmus, Epiphora, Pragmatic stylistic function, Stylistic figure, Symploce.

1 Introduction

Lexical-syntactical repetition is one of the special means of the formation of stylistic figures. "Repetition is a literary device where a word or phrase is repeated two or more times to emphasize the point being made and/or emphasize the emotional feeling associated with the point being made. With more than 30 forms of repetition, it is more commonly thought as a category rather than a single figure of speech" [10]. According to Dubremetz and Nivre "repetition of words is an extremely trivial phenomenon and we want to select only repetitions that constitute a figure of speech" [8].

Furthermore, repetition is a way of forming various stylistic figures different in structure, by the position of repeated elements in the text or in any speech segment (anaphora, epiphora, symploce, anadiplosis) and through the functional semantic emphasis (amplification, chiasmus, antithesis).

Issues relating to figures of lexical-syntactical repetition from the point of view of stylistics have not been sufficiently explored in modern linguistics. The definition and interpretation of stylistic figures as means of drawing attention in argumentative texts, those of public speeches in particular, was explored by Beketova [4], Agwa Fomkong [1].

A thorough analysis of repetition as a mean of expressive syntax, based on the language material of fiction is provided in the dissertation of Pryshlyak [18], as well as in the works of Aitchison [2], Dubremetz & Nivre [7, 8], Walker [20]. The role and functions of stylistic figures, especially epiphora and symploce, is found in Zimmer's works [23, 24].

Modern linguistics does feature a certain range of research findings in stylistics, including those that refer to figures of repetition. The latter, however, still requires elaborate research in terms of their use in the language of press. This explains the relevance of our article.

2 Materials and Methods

The material under analysis is represented by 105 most expressive sentences and transphrasal unities featured in 807 texts retrieved from Ukrainian newspapers of 2016 to 2018, in which the journalists make use lexical-syntactical repetition to create stylistic figures. Among them there are Dzerkalo Tyzhnia, Holos Ukrainy, Kultura i Zhyttia, Literaturna Ukraina, Osvita Ukrainy, Pravdy syla, Ukraina moloda, Vinnytska hazeta.

Theoretical and methodological basis of the research is built on the dissertation works of Beketova [Beketova 1998], Pryshlyak [Pryshlyak 2002], devoted to the study of repetition, as well as the McGuigan's textbook (2007), which describes the types and

functions of stylistic figures and scientific works of Dubremetz & Nivre [8].

Our study is based on the descriptive method. It is used in the selection of units analysed, their classification and interpretation. In this article, we use external interpretation to show how the stylistic figures analysed relate to the communicative situation. The linguistic description of linguistic facts was carried out with the help of methods of linguistic observation, structural and semantic analysis. The vocabulary method was used to analyse lexicographical articles to distinguish and classify stylistic repetition figures.

We have also used the method of linguistic stylistic analysis to trace the functional features of stylistic figures based on lexical-syntactical repetition. The subtext widely used in the sentences under study is defined by means of contextual and interpretative text analysis.

3 Results and Discussion

3.1 Anaphora

The most common stylistic figure in the language of the modern Ukrainian press is anaphora. It is formed on the basis of lexical-syntactical repetition according to the position and the placement of repetitive elements. Anaphora in modern linguistics is defined as one of the types of lexical and syntactical repetition, and more rarely as lexical repetition, which provides the structural organisation of the text. In structural terms, anaphora is interpreted as a stylistic figure formed by "repetition of a word or expression at the beginning of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect" [14]. Nordquist defines anaphora as "a rhetorical term for the repetition of a word or a phrase at the beginning of successive clauses" [15].

The authors of modern periodical publications make active use of triple identical anaphoric repetitions reinforcing their influence on the consciousness of the recipients. Such multiple repetitions contribute to the realisation of the pragmatic goal of making a comment and perform an *expressive* stylistic function, as they express the feelings and reflections of the speaker and do not induce the reader to analyse the provided information. For instance, *We remembered the cease of economic depression in 2016. We remembered the enactment and successful testing of electronic declarations comprising the incomes of state authorities and their families. We remembered the year by the fact that our agrarian sector intensively joined the innovative Ukrainian enterprises as well* [Literaturna Ukraina].

In the language of contemporary Ukrainian newspapers, the anaphoric repetitions of the predicate centers of sentences, which form a syntactic unity, are being actively used. According to Pryshlyak, the repetition of "the predicative center of the subject and the predicate in the two-member sentence emphasizes the main message of the work" [18, p.22]. For instance, anaphora focuses on the attributive characteristics of the subject and facilitates the implementation of the *declarative* function in the following syntactic unities: *Criticism is very important for me, because it gives a powerful incentive for a more profound search. Criticism, in general, should be important for each artist, especially the young one ...* [Ukraina moloda]; *He was both a venerable professor of the Zhytomir University named after Ivan Franko and a good friend of KVK. He was a poet, a composer, an artist and a producer, a translator and a theatergoer* [Ukraina moloda]. "Repetition is primarily used symbolically for intensification, and also for iteration and continuation. Intensification involves an increase in quantity or quality, and includes superlatives and 'augmentative' uses" [2, p. 19–20]. Complete anaphoric repetition of the main predicative part of complex sentences performs the function of accentuation: *We said that without vaccination, there would be outbreaks of*

diseases. *We said that measles would most likely to be in 2017-2018* [Pravdy sylja]; *Nobody knows what is being discussed, nobody knows what are the grounds for accusations* [Ukraina moloda]. By means of repeating the predicative parts *we said and nobody knows* journalists deepen the content of the statement. Journalists emphasize the statement as indisputable and point out the fact that certain phenomena that are impending are being mistakenly ignored by the society.

In the language of modern Ukrainian newspapers, we frequently come across several types of repetition in one context, and each type is functionally significant. In the following contexts, for example, anaphora is combined with symproce and homonymous play on words: *One should wield a pen responsibly as if he is wielding the cross and a censor, since the Word was with God, and the Word was God* [Literaturna Ukraina]; *Love is truly an ocean, according to Ivan Franko: it entices and stumbles at the same time. / ... / Love is the same golden burden of Liliia Goldenburden which you neither throw away (unless you are exhausted) nor bear: isn't that enough?* [Literaturna Ukraina]. These repetitions allow the reader to distinguish several key concepts at the same time.

Recently the language of Ukrainian newspapers has been intensified by the use of sentences with repetitions that perform a declarative function, e. g., *Today, more than ever, we are frustrated by all the deaths and pains that the war has brought. Today, more than ever, we strive for the unity of all compatriots to...* [Ukraina moloda]; *If only it could help to liberate the boys we are fighting for!.. If only it could help to melt the hearts of those who have the keys from the hostages' prisons!..* [Holos Ukrainy]. The authors of articles actively convince readers of the indisputability and unambiguousness of their own principles and ideas. Occasionally, this repetition is achieved by the use of such conditional constructions as *it would be worthwhile, if only it could... somehow, it is very important*, etc. which sound unobtrusive as advice, but reveals the depth of the statement in details. It is known that these stylistic devices convince the recipient of the truthfulness of ideas better and faster as they sound unobtrusively. However, despite the mitigating effect of the wishes, they aim to influence decisions, form points of view and, although hidden, leave almost no choice to the reader. Due to the combination of complete anaphoric repetition and syntactic parallelism, the speaker emphasises the importance of the citizens' getting united for peace, which is remarkably significant in Ukraine at present.

According to Horobets "journalists use unusual context-building, combinations of different types of repetitions, not only to state a fact, but also to evaluate the situation, to express their own view of what has been said" [9, p. 242]. Occasionally the declarative function can be implemented by a mini-text: e. g., *The science of good must be spiritual and moral. The science of good can find the greatness even in the search of something insignificant. The science of good does not have political stamps and shortcuts. The science and scientific thinking of good are the most important foundation and condition for the stable development of the economy and society* (Holos Ukrainy); *A hundred years ago we got a chance to build an independent state, but we lost that chance. Like a hundred years ago, the centuries-old enemy of Ukraine – imperial Russia threatens our Independence, our Freedom and our desire to be the masters of our God-given land. Again, like a hundred years ago, the war against the enemy continues, again the Ukrainian lands are occupied by the enemy, again the blood is shedding and the Ukrainian heroes are killed* [Literaturna Ukraina]. The declarative function performed in the studied linguistic material has a shade of the appeal to struggle against the regime that destroys progressive ideas and mood. It also tends to attract public attention to critical issues that must necessarily be heard of and resolved in favor of the society. Anaphora and syntactic parallelism accumulate thoughts and ideas, emphasise certain social and historical regularities and motivate readers to reflect on the philosophical categories of goodness, truth and spirituality as the basis of a sovereign state.

In the autobiographical texts appearing as newspaper articles there are anaphoric repetitions used by the authors to render thoughts and feelings, communicate their state of mind at the moment of speaking and so on. For example, in the following sentences journalists focus on repeating predicative parts and phrases to illustrate the dynamics of the thinking process: e.g., *Now I was not surprised why he had joined the "militia". Now it was clear why I had been looking for him on the social networks in vain. Now I knew everything* [Dzerkalo tyzhnia]; *That winter evening, I allowed myself to think that I was somehow better than my fellow traveler. That my jeans are better than his tracksuit, and my hat is better than his leather cap. I allowed myself to think that avoiding conversations with him, I would guarantee my peace and protect my personal space* [Dzerkalo tyzhnia]. So, repetition performs the function of intensification.

According to Conrad, "each word and sentence should be carefully crafted and constructed with the writer's argument and audience in mind. Anaphora is a beneficial tool when a writer uses forethought. Because anaphora is a rhetorical device, it is a method of persuasion" [5]. A recent exceedingly remarkable tendency in Ukrainian newspapers is to lead the readers to reflect on the issue elucidated as well as to influence the recipients emotionally with the help of the anaphoric repetition in rhetorical questions and statements. For example, the affirmative pragmatic stylistic function is realised in the following context: *Is the war naturally determined or accidental? Naturally determined* [Holos Ukrainy]. The use of the complete anaphoric adjective repetition *naturally determined* in the form of a rhetorical question and affirmation helps the journalist to stimulate the recipients' thinking. Rhetorical questions that don't have rhetorical responsive statements in the context can also perform an affirmative pragmatic stylistic function, since certain statements are disguised in the form of questions. Thereby, the author directs readers' thoughts to only one "desired" answer. For instance, *Why out of nearly 400 (!) registered political parties today, only the representatives of the block "Svoboda" together with the CUN members and some active citizens are protesting against the language aggression? Why did not the flags of the parliamentary parties and other democratic unions hoist under the walls of the court?* [Literaturna Ukraina]; *And involuntarily you think in desperation and anxiety: maybe a newspaper does live one day. Maybe, independent Ukraine does not need "LU"* [Literaturna Ukraina]; *Then why did people invent literature, if it has no influence, why did people invent the "artistic image" without which there is no literature?* [Literaturna Ukraina]. By means of the rhetorical figures the author refers to the reader, counting on their subconscious support, since the effect of a hidden self-denial is created through the interrogative constructions. Thereby, the writer hopes for the reader's favor and like-mindedness.

According to Zavalniuk, "the language of newspapers is intended ... to influence the audience of readers, inducing them to versatile ideas and contributing to the emergence of the emotional reaction in the form of a feeling-attitude experienced by the reader, and, furthermore, in the form of actions and deeds. Frequently, exclamatory sentences become the source of generating emotions" [21, p. 205]. According to the material studied, such sentences often contain repetition that exacerbates the statement and promotes the actualisation of the main content components. E. g., *This is the place where their will nest their family after the wedding, this is the place where they will spend thousands of days and nights together!* [Dzerkalo tyzhnia]; *The organisers of this act are the very people who made explosions in Suruch, in Ankara, the very people who blew up bombs in the Kurdish cities!* (Ukraina moloda); *Oh, now it has been expanded! Now it is a powerful enterprise - after all, the country is sorely in need of timber but there is Taiga all over, and there are such high pines all over!..* [Literaturna Ukraina].

In the language of the modern Ukrainian press we observe an intensive interaction of the antonymic anaphora expressed by the main predicative parts of complex sentences with the parallelism of syntactic constructions. E. g., *Russia cannot be a successful country until its taxpayers' money is spend on treason, slander,*

murder, falsehood, bribery and blackmail around the world. **Russia will become a successful country when it destroys the nature of all NKVD successors** [Holos Ukrainy]; **We do not deserve forgiveness, so I cannot say "I'm sorry", I can say "it is a thousand pities! ... And we will deserve forgiveness only through true repentance"** [Holos Ukrainy]. Such interaction of syntactic unities contributes to the realisation of a *therapeutic* function, so publicists express their own vision of the political situation and determine the conditions for its development. The authors of the analysed texts emphasise the fallaciousness of the chosen political and social strategy of development and point out that this path leads to decay with hard and irrevocable losses, unless there is a change of course. Journalists express their views of the political situation, determine the conditions for its development and offer the variants of psychological "treatment" for the society.

Anaphora is a fairly widespread part of the calls and slogans that occur in the language of journalism: **Let us remember that our nations have a great past. Let us believe that our countries have the future in which we are not enemies, but friends, and let us try to create it now** [Holos Ukrainy]; **Ukraine is our family, Ukraine is united!** [Dzerkalo tyzhnia].

In this example the author intensifies the sense of people's unitedness and emphasises the importance of every citizen in the organised social system: **Cherish your language! Cherish the nation!** [Holos Ukrainy]. The purpose of this method is to emphasise the importance of adhering to the unanimous and indisputable beliefs by each representative of the community.

Occasionally Ukrainian newspapers may feature interaction between stylistic figures of anaphora and polysyndeton. Such interaction allows the speaker to select an important part of the information. For instance, *In fact, the question is either ignored (as the request of the journalist Dmytro Hnat for the certification of Serhii Prykhodko, the main suspect in the murder of Ihor Indyl), or (even worse) it's officially not responded and is misleading in disclosing the results of the attestation...* [Dzerkalo tyzhnia]; **Since only faith which fills a heart with love can enliven the human soul... Since it draws the breath and stoically endures everything** [Literaturna Ukraina].

3.2 Epiphora

Another type of repetition – epiphora – is another widespread figure of the texts under study. This stylistic figure contrasts with the anaphora in structure: "repetition of a word or phrase at the end of successive sentences or clauses" [24]. In the research we classify epiphora as a stylistic device based on the lexical syntactical repetition, in particular, "the repetition of words, phrases at the end of sentences or predicative parts of complex sentences used to underline the expressiveness and euphony of the language" [6, p. 58].

In modern philology, the role of the epiphora is characterised as "a literary device that serves the function of furnishing an artistic effect to passages. It lays emphasis on a particular idea, as well as giving a unique rhythm to the text, which consequently becomes a pleasurable experience for the readers. That is the reason that it is easily understood and memorised, and easier to comprehend. As a rhetorical or stylistic device, epiphora is brought into action to appeal to the emotions of the audience in order to persuade them" [12].

As it is illustrated in the material under study, epiphora is an important means of content and structural organisation of the expression; it is a powerful stylistic figure of the emotional influence on a recipient.

In the language of Ukrainian newspapers of the 21st century the tendency of using epiphora in rhetorical questions is becoming increasingly noticeable. It has appeared to exert an emotional influence on readers, encourage them to reflect on the speaker's problem and induce recipients to draw certain conclusions. E. g., *A successful confectionery is either "priceless" or "not for sale", therefore, the state property is for sale?* [Ukraina moloda].

According to Pryshlyak, epiphora "contributes to the structural unity and customisation of the details in compliance with the general content of the work; it is the final link expressed by the exclamatory sentence that has a condensed emotional and expressive effect" [18, p. 140]. For instance, *Dance, sing and play just here and now! Life is in full swing here and now!* [Vinnytska hazeta]; *Life goes on. However, the struggle also goes on* [Literaturna Ukraina].

In the language of modern Ukrainian newspapers there is a new tendency of using sentences in which repetition performs a *declarative* function, e. g., *One finds and preserves freedom and kindness uppermost inside. Therefore, only free and kind people can create and maintain free and kind world. That is where their invincibility lies. Since NO external factors can take away the person's conscience, inner freedom and love. Therefore, we are invincible* [Literaturna Ukraina]. As we see, various forms of epiphoric repetitions help to draw the reader's attention to the issue raised in the text: repetitions highlight it and prevent writers from the language excess.

The use of triple identical epiphoric repetitions has been intensified, which has an increased influence on the consciousness of recipients. Such multiple repetitions contribute to the realisation of the pragmatic goal of *commenting*, and they perform an *expressive* pragmatic stylistic function, as the devices express the feelings and speculations of the speaker and do not induce the reader to analyse the information provided. E. g., *Putin will not stop – it's a fact. Putin needs the overland corridor to the Crimea – and it's a fact. Ukraine needs a state of martial law – and it's a fact* [Holos Ukrainy].

We can also observe the tendency to use the identical lexical epiphora at the end of complex sentence parts or simple sentences which form a supraphrasal unity. Epiphoric repetitions in such contexts are meant to be means of structural organization of an expression. At the same time, this is the way journalists also use to express the recurring component, which becomes the key word of the supraphrasal unity. For instance, *When I talk about a nation, I'm undoubtedly talking about a political nation* [Ukraina moloda]; *The main thing is "not to splinter". ...that was the twentieth century, far and close simultaneously; it was difficult "not to splinter"* [Literaturna Ukraina].

In comparison to anaphora, the combination of epiphora and amplification is much less common in the language of Ukrainian newspapers. E. g., *The unusual film in which the main characters play themselves. No, they do not play, they just tell about themselves... In addition, they shoot and edit on their own... And the main thing – they edit not only the film – they edit themselves* [Vinnytska hazeta].

In the texts of contemporary Ukrainian newspapers, the *evaluative* pragmatic stylistic function is realised through epiphoric repetitions of predicates, which serve as means of emphasising the value of a particular object in a sentence. Cf., *When the written words began to live separately and were forgotten. But were they really forgotten? It's a unique destiny. It's a unique author. It's a unique "...notebook"* [Literaturna Ukraina]; *A hundred wreaths of sonnets by one author [M. Riabiyi] gathered in one poetic collection – no one has found an analogue so far. Apparently, no one will find* [Literaturna Ukraina].

3.3 Symploce

In the newspaper contexts of the 21st century the use of symploce is quite interesting. Scholars, O. Beketova in particular, classify it as a figure of lexical-syntactical repetition, in which "there are repeated members in the beginning and in the end of two or more constituent parts of the sentence" [Beketova 1998: 25]. In the "Dictionary of Tropes and Stylistic Figures" the definition of symploce is identical to the previous one: "the figure of syntactical parallelism, which is characterised by: 1) the same beginning and end of the line, period, strophe, that is, the combination of anaphora, epiphora and different mediums; 2) the

same medium, but different beginning and the end of the line" [6, p. 155].

In our study, we classify symploce as a stylistic figure based on lexical-syntactical repetition, which is mostly expressed by the combination of anaphora and epiphora or distant repetition and syntactical parallelism.

In the language of modern Ukrainian newspapers symploce (like other figures of repetition) often serves as *the focus of the reader's attention*. Zimmer notes that "symploce highlights the contrast between different options or possibilities. It adds a sense of balance that neither anaphora nor epiphora can do alone" [23].

What is more, it is symploce that has the ability to point out two key concepts simultaneously. E. g., *They look further than we do. They see deeper than we do* [Literaturna Ukraina]. The use of symploce consisting of repetitive contextual synonyms falls into the eye: *...and in Ukraine there are people who remember Polish soldiers who were killed and buried in Darnytsia. ...and in Ukraine there are people who press authorities to commemorate and perpetuate the memory of Polish soldiers* [Literaturna Ukraina]; *They got tired of the situation in the country, so they changed it. They got tired of the rotten corrupt government, so they sent it away* [Holos Ukrainy].

The symploce with syntactic extension is used less frequently: *We want a teacher to get 50% for the educational process, and 50% – for science. Hence, there is the activity in various contests and the growth of scientific work. Hence, there is the additional stimulation of those departments that have the increased component in the wage fund for the scientific and innovative activity* [Osvita Ukrainy].

The concentration of the recipient's attention on a certain issue may be achieved by the combination of symploce and antithesis. Antithesis is formed by means of antonymic repetition or content-based comparison and juxtaposition of concepts. Cf., *...by the fictitious balcony of fictitious Juliet in Verona there are thousands of flowers. And in Kyiv by the absolutely real place of a patriotic sacrifice there are no flowers at all* [Literaturna Ukraina, 09.02.2017, p. 2]; *The Commission decided to suspend payments – and has suspended them; it decided to resume – and has resumed* [Holos Ukrainy, 30.08.2016, p. 11]; *Serbs and Croats had conflicts in the past. Serbs and Croats have no signs of discord about the future* [Holos Ukrainy, 13.02.2018, p. 5]. According to Panasenko, Greguš, Zabuzhanska "when news appears, people take it as media reflection; when time passes, people incline to the opinion that this event was presented as media transformation" [17, p. 141].

The symploce formed by the combination of distant repetition and syntactical parallelism appears in the Ukrainian periodicals considerably less often. Such repetition arises predominantly in the syntactical unities consisting of two simple clauses, in compound and contracted sentences. In syntactic unities the attention of the recipient is focused on the key concepts compared and contrasted. Repetitive components in such structures are the tools of integrity. E. g., *Kyiv expectedly refused. Moscow expectedly made a helpless gesture* [Dzerkalo tyzhnia]; *Ukraine continues to dodge. Russia continues to set up traps* (Dzerkalo tyzhnia); *The nation needs an outlook renewal. Otherwise, there will be no authority's renewal* [Ukraina moloda]; *There are far more people demanding the lifting of restrictions, and there are far more loud voices* [Dzerkalo tyzhnia].

The distant repetition that occurs in sentences with syntactical parallelism emphasises contrasting points. Such oppositions are also intensified by lexical and contextual antonyms. Cf., *The one who is flashed early is burnt early* [Literaturna Ukraina]; *Knowledge does not always make us rich, but it certainly makes us happy* [Osvita Ukrainy].

The symploce of the second type (identical in the middle, but with different at the beginning and at the end of the line) usually points out repetitive components from the context, and it does

not diminish the semantic representation of the context: *A patriot does not live his only life, but also the life of the Motherland: if something hurts the Motherland, it hurts him* [Holos Ukrainy]; *The war cannot be "kept" within the framework of the ATO, as military actions cannot be ceased by antiterrorist measures* [Dzerkalo tyzhnia]; *The War and the ATO are not just different names, they are essentially different phenomena having a completely different legal regime and being governed by different rules (laws)* [Dzerkalo tyzhnia]; *We just have to shoot good movies and write good books* [Dzerkalo tyzhnia].

Thus, in the texts of Ukrainian newspapers symploce is a remarkably emphatic stylistic figure of repetition that can focus the recipients' attention on a particular issue, emphasising comparison, contrasting and juxtaposition of two key concepts, phenomena and facts.

3.4 Anadiplosis

In the language of Ukrainian periodicals of the 21st century anadiplosis is also a prevalent stylistic figure. In modern linguistics it is qualified as "the language figure of addition, in particular, the repetition of the final sound combination, the word or group of words of the previous clause in the beginning of the next one" [6, p. 19]. Contact repetition is the basis of this figure, and it may be simple or syntactically expanded.

Synhaivska and Malinovskyi point out that "simple contact repetition is a source of additional information regarding the perceptive nature of the situation within which the repetition is used and the subjective factors connected directly with the cognitive peculiarities of the listener" [19, p. 77]. Andini determines anadiplosis as "a type of verbal parallelism where the repetition occurs if the last part of a unit is repeated in the initial part of the following line" [3, p. 509].

In our study we rely on the definition of Walker who qualifies anadiplosis "as the repetition of the word or words with which one phrase or line ends, at or near the beginning of the succeeding phrase or line" [20, p. 399]. In the language of modern Ukrainian press anadiplosis is used within a simple sentence, between the clauses of a complex sentence and among sentences.

Anadiplosis that functions in the context of a simple sentence specifies the content of the emotionally or logically selected word. For instance, *Thus, in Ukraine "the primary one" lives its life, the life of strange and meaningless standards...* [Dzerkalo tyzhnia]; *Just that very tragedy in Ukraine made me remember that in my childhood mother and grandmother communicated in their native language, it made me remember where they had been born – in Mykolaiv. Although it's not even "remembering", since it had never escaped my memory... It made me understand and realise that there were my people, people like my mother and, therefore, like me* [Holos Ukrainy]; *Grandfather has grown into the most powerful hero, the hero who tears to pieces for his land and fears nothing on earth* [Holos Ukrainy].

The texts under research expose a tendency to use anadiplosis which includes separate extended attributes. Cf., *The letter of O. Vasyl is a barrier to the spiritual defilement and at the same time a door to another world, the world of Truth and Good* [Literaturna Ukraina]; *Today in the struggle for Independence our nation pays the highest price – the price of life and health of its best sons and daughters* [Holos Ukrainy]; *Anyway, the artist who absorbed the best of European culture set the goal of creating a new theater – the theater of search, experiment and avant-garde; there would be a necessity to make the Ukrainian scene closer to the European one in form, preserving its national essence* [Literaturna Ukraina]; *I immediately direct him to the profile committee – the Committee on Legal Policy and Justice – to pass a relevant resolution* [Holos Ukrainy]; *But she [Diana – I.H.] rejected that fine gesture to become a queen – the Queen of hearts in the whole world* [Dzerkalo tyzhnia]. In the last sentence there is the graphical emphasis on the initial components of the attribute: the author uses a capital letter in the

word *Queen* to honour and sublimate the title of the world-wide favorite.

Another common phenomenon is a detached attribute converted into a parceled construction. According to Zavalniuk, "when there is a repetitive determinative word in the parceled part, its definition clarifies or enhances the meaning of the determiner in the main part" [22, p. 298]. E. g., *During the twenty-fifth year of our struggle for Independence we form and harden an invincible nation. The nation of free citizens who are aware of being Ukrainians* [Holos Ukrainy]; *A key role in strengthening of our army was played by honor. The honor of the officer and warrior did it* [Literaturna Ukraina]; *We suggested journalists, writers, artists and representatives of different generations sharing stories about brave deeds and remarkable fates of those who had been impressing us over the past 25 years. Over the years of Independence* [Dzerkalo tyzhnia]; *The power of the once cultivated energy. The energy of a kind word. Of the former one. Of the current one. Of the following one.* [Literaturna Ukraina]; *They are struggling in the front line for us, trying to win the war and return the lands. Our lands* [Holos Ukrainy]. In the contexts mentioned parceling is used to highlight the main content and increase the significance of a specific passage. Thus, the repetition of the main noun contributes to its integrity with the detached attribute.

The repetition of the last word of a sentence at the beginning of the subsequent one often serves as a continuation of thought. This function ensures semantic continuity between sentences and transforms them into a supraphrasal unity. Cf., *Now the times are hard. Hard for both of the countries – Russia and Ukraine* [Holos Ukrainy]; *At a fairly young age I decided to write a book about the war. The war that is not depicted in the usual way, but the one that remained in the head of my character – the person who played one of the most decisive roles in my upbringing and attached my outlook and consciousness to the turning point that "gave me the opportunity to be myself"* [Dzerkalo tyzhnia]; *The novel "Megalith" ... is ambitious and extensive, but one craves for reading it again. Reading it again in order not to part with characters...* [Literaturna Ukraina]; *There are immensely painful and terrifying scenes in the novel, ... there is the comprehension that the humanity cannot be denied, and that one must stand on the supremacy of law: on the monolith which resembles a sail of the fast-paced time. The time of a pernicious war against people, the time of farewell, separation, deprivation and despair when neighbours are turning into aliens, countrymen are dashing aside, and you do not know who will lend a hand, and who will turn away and betray* [Literaturna Ukraina]; *We were aware of those coincidences. The coincidences that were planned, prepared and able to happen during the flight* [Ukraina moloda]; *As for me, it's happening because this conditional "social contract" regarding certification is not implemented. And it is not implemented exactly by the reformers* [Dzerkalo tyzhnia]; *It is very important that today's holidays combine Independence and victory. And victory is now seen not only as the achievement in the World War II, but also as the thing that is necessary for Ukraine like air* [Holos Ukrainy].

A specific manifestation of anadiplosis occasionally featured by Ukrainian newspaper language, is the subsequent sentence explaining, specifying and complementing the content of the preceding one: *This can happen once in a blue moon. Once in a blue moon Russia and Ukraine can be at war* [Holos Ukrainy]. Frequently, such repetition is followed by the use of sentence fragments. It focuses the reader's attention on the reflections of the author of a newspaper text. Cf., *Today it is the curling of the cold autumn breeze that scares and makes me tremble like the last autumn leaf... The leaf has saved a hopelessly sick girl* [Literaturna Ukraina]; *There are just pure yellow sands and no traces. But ... But there are, however, two sticks for fishing rods, although they are quite old* [Literaturna Ukraina].

More rarely, newspaper articles contain contact repetitions with syntactical extensions. Such syntactical extensions are used to elaborate on the author's idea and clarify the details of the message. E. g., *At the press conference Mykhailo Poplavskiy was*

asked about his feelings towards such a tremendous song marathon, and he replied: "I was proud! I was remarkably proud of our talented Ukrainian people" [Ukraina moloda]; *Is this supposed to be the purpose of the national authorities? No! The purpose of the authorities should be the improvement of well-being and life quality of the citizens* [Ukraina moloda].

Thus, anadiplosis provides semantic coherence at the level of parceled constructions, complex sentences, syntactical unities and simple sentences with parentheses. With the help of this device authors emphasise repetitive elements and reinforce them emotionally.

3.5 Amplification

Since the language of modern Ukrainian newspapers is aimed to achieve the pragmatic goal of persuasion, communication, concentration on attention, emotionality and evaluation, journalists use the most expressive stylistic means to reinforce the author's influence on the perception of a specific phrase or expression. One of such devices is amplification, a stylistic figure based on a synonymic gradational repetition. The scholar Nordquist qualifies it as "a rhetorical term for all the ways that an argument, explanation, or description can be expanded and enriched" [15].

In the newspaper texts under study amplification is not common, but it's rather powerful and efficient. The amplified repetition is used mainly to intensify, supplement and enrich the thought expressed by an accumulation of synonyms, homogeneous members of the sentence, antonymic oppositions, etc. Amplification performs *expressive* and *evaluative* functions; it is the means of persuasion and attraction of the reader's attention.

Amplified repetitions of homogeneous objects are widespread in the language of contemporary Ukrainian periodicals. Journalists use them to express the emotional background of the phenomenon or event being described. L. Kravchuk and O. Voloshina note that "the language of printed publications is extremely dynamic and heterogeneous" [11]. McGuigan explains that "the main purpose of amplification is to focus the reader's attention on an idea he or she might otherwise miss" [McGuigan 2007]. The authors achieve the peak of emotionality and expressiveness by the accumulation of amplified nouns and demonstrate a significant role of the object mentioned. For instance, *A megalith is a large stone, a solid boulder...* [Literaturna Ukraina]; *How many heroes made the path to freedom by their destinies, their blood and their lives!* [Literaturna Ukraina]; *Then the reason of every failure, every problem and every excess can be traced, showed, discussed and, finally, resolved by journalists, activists and public organisations interested in advancing the reform* [Dzerkalo tyzhnia]. In these contexts we may observe the identical lexical repetitions of the nouns "stone" and "boulder" which fulfill the syntactical role of homogeneous sentences and deepen the meaning of the text. There is also a repetition of the pronoun "their" and the adjective "every" that intensify the value of the amplified synonymic objects. The amplified homogeneous predicates "trace", "show", "discuss" and "resolve" illustrate the speaker's confidence in what they have expressed.

Parceling is another powerful device that enhances the expressiveness of amplified objects. According to Zavalniuk, "detached objects are used mainly to clarify or disclose the content of the main part of the parceled construction. In other words, they convey an expressive message" [22, p.298].

Nowadays, amplified parceled nouns may be highlighted graphically. There is a tendency to capitalise them, e. g., *I keep on reading and I see the image of a young woman, I feel her Power. Her Faith. Her unspeakable Love.* [Literaturna Ukraina] *Nastia is paving confidently her path to the profession. To Creativity. To Life.* [Vinnytska hazeta]. Such a design of the parceled members of the sentence attracts the attention of the reader and actualises the content condensed in the lexemes.

In journalistic texts amplified repetitions are also formed by the accumulation of predicative members and attributes expressed by adjectives. For instance, *Thus, every sound of our language is also sacred, divine, godlike* [Literaturna Ukraina]. Thereby, journalists activate the reader's attention and emphasise the issue discussed, e.g. the significance of the Ukrainian language for the maintenance of national identity.

3.6 Chiasmus and Antithesis

The language of contemporary Ukrainian newspapers tends to employ sparingly such stylistic figures as chiasmus and antithesis that aim to compare contrasting concepts, phenomena and events. Chiasmus is "a stylistic figure of the reverse syntactic parallelism which has the comparison and inversion in the end" [6, p. 165]. Dubremetz and Nivre qualify chiasmi as "a family of figures that consist in repeating linguistic elements in reverse order. It is named by the classics after the Greek letter χ because of the cross this letter symbolises" [7, p. 23]. In the language of modern Ukrainian press such device is a rare yet expressive phenomenon intended to influence the reader's emotions and logical assumptions. On the basis of the lexical-syntactical repetitions analysed we can distinguish the following types of chiasmi: *simple identical, simple synonymic and chiasmus with syntactic extension*.

Simple identical chiasmus implies inverted identical lexemes in the second part of the sentence, e. g., *The law of power against the power of law* [Dzerkalo tyzhnia]; *If you are tired of a hackneyed mistake – there is a reflection on annoying life and disappointing annoyance of life* [Literaturna Ukraina]; *Truth is beauty, and beauty is truth* [Kultura i Zhyttia]; *They say correctly: the first half of life you work for a reputation, and the second one – the reputation works for you* [Literaturna Ukraina]; *We stop playing not because we grow up, but we grow up because we stop playing* [Holos Ukrainy].

In some cases simple identical chiasmus is realised at the level of supraphrasal unity. E. g., *Universities can train specialists if there is such a position in the National Classifier. And the National Classifier cannot institute this position, because universities do not train such specialists* [Osvita Ukrainy]; *It is science that helps a state to withstand. And the state should also help science to withstand* [Osvita Ukrainy]. The final sentence contains chiasmus with incentive modality: *should help to withstand*. Presumably, at the level of supraphrasal unity simple identical chiasmus motivates readers to perform an intensive analysis of the content of the text, it emphasises the urgent issues and creates the effect of boomerang and paradox.

In the texts that have been analysed simple synonymic chiasmus is formed on the basis of paraphrase: *Ovachache – my native village, the jazz performance – jazz*. E. g., *She frequently said that Ovachache [the village – I. Kh.] was missing her, and she was missing the native village and her faithful dog Sharyk* [Literaturna Ukraina]; *During the first day of the city jazz festival it was pouring with rain. But rain was nothing, when in Vinnytsia there was THAT SORT OF jazz!* [Vinnytska hazeta]. Thereby, the authors of newspaper publications avoid identical repetitions to improve the way the phrase sounds and retain the mirror effect of chiasmus.

Less often we may encounter chiasmus with syntactic extension which performs the function of specification. E. g., *The flowers on the carpets are like birds, and the birds are like flowers...* [Literaturna Ukraina]; *While we were creating that film, the film was creating us* [Vinnytska hazeta].

Antithesis is equally active, the "comparison of diametrically opposite contrasting concepts, objects, phenomena and thoughts" [6, p. 23]. According to Agwa Fomukong, "antithesis has serious implications because it raises awareness and creates a vivid and memorable picture in the mind of the reader or listener. It also makes listening or reading enjoyable since there is pleasure in seeking for the hidden meanings out of a piece of work than when the meaning is directly expressed" [1, p.13].

This figure is formed mainly on the basis of antonymic repetition. While lexical antonyms are commonly used, contextual ones occur less frequently. Cf., *Lower classes are objectively unable to keep on living in the old way, and the ruling class has acquired the taste of living in the new way so, that it is simply not interested in fulfilling the demands of Euromaidan* [Ukraina moloda]; ... *when eventually one should choose whether to be Ukrainian or Malorossian (actually, like it is now). Somebody made that choice in the childhood, somebody – at the more mature age. Some – immediately, others – gradually ...* [Osvita Ukrainy]; *There is a strange war now. The war of the military and diplomats. But we would not like to get a strange peace that will burry us all* [Dzerkalo tyzhnia]; *The politician states: The authorities rob people twice: when they set high rates, and when they allocate funds for subsidies. In both cases they do not fill the pockets of Ukrainians, but the pockets of oligarchs* [Ukraina moloda]. The contrasting meaning is also attained by the use of conjunctions *and / but*. According to our research, the word combinations as ... *as..., either ... or and neither ... nor* are brightly used in the constructions with the antithesis based on antonymic repetition. For instance, *The author vividly and expressively... depicts the fates of various Ukrainian families – something that unites them, and something that can separate close ones: to head for either direct or winding ways* [Literaturna Ukraina]. The author expresses the variability of the action, but indirectly emphasises its necessity.

In the language of contemporary Ukrainian newspapers we frequently observe antithesis based on the use of the negative particle *not*. E. g., *Did they feel sorry for "good"? Didn't they feel sorry for the children's souls?* (Ukraina moloda); *The events and situations are changing, the hidden figures with blurred features are not changing* [Literaturna Ukraina].

Sometimes antithesis is formed by means of contextual antonyms and the use of the negative prefix *un* which increases the contrasting effect. For instance, *Those were the days when everyone could be broken, and only few people came out unbroken and strong* [Literaturna Ukraina].

In the language of modern Ukrainian periodicals chiasmus and antithesis are rare, but rather expressive means of opposition. They play an important role in focusing the reader's attention on the main idea and message of the text, since frequently contrasting and objective points lead to intensive analysis and stimulate the search for truth.

4 Conclusion

In the Ukrainian press language of the second decade of the 21st century lexical-syntactical repetition is the main way of constructing such stylistic figures as: anaphora, epiphora, symploce, anadiplosis, amplification, chiasmus and antithesis. Among them there are figures that depend on the repetitive elements' order: anaphora, epiphora, symploce, anadiplosis and chiasmus. Correspondingly, amplification and antithesis are based on the semantic shades of the devices mentioned above.

Anaphoric repetition is one of the most common types of lexical-syntactical repetition in the language of contemporary Ukrainian newspapers. It lies in using of identical or similar elements at the beginning of the sentence. According to the studied material, the most common is identical anaphoric repetition; amplified, antonymic and phraseological repetitions are less typical. The main pragmatic linguistic functions of the anaphoric repetition are declarative and amplifying ones.

Epiphora presupposes repetition of the final elements of the phrase and facilitates the allocation of basic concepts, thoughts and statements. The following figure mostly performs declarative, expressive and evaluative functions. A special focus is made on the rare type of epiphoric repetition, which is the one with syntactic extension. It considerably activates the reader's attention and emphasises supplementary details.

The symploce is a powerful stylistic figure of repetition in the texts of Ukrainian newspapers. Symploce is based on the combination of anaphora and epiphora; less frequently it is formed by means of detached repetition and syntactic parallelism. Symploce focuses the attention of the recipient on the key concepts compared or contrasted, as well as on juxtaposition of the opposites.

Simple or syntactically extended contact repetition is created on the basis of anadiplosis. Generally, the figure is used to join the parts of the complex sentence, but it also appears among clauses or within a simple sentence. Anadiplosis makes the narrative logically coherent, specifies the content of the repeated elements occurring in the text and gives it emotional emphasis. Anadiplosis provides semantic integrity at the level of the syntactic unity.

Amplified repetition is used to intensify the meaning of the sentence by means of accumulating emotionally neutral or emotionally colored elements in the synonymic row. Amplification performs intensifying, expressive and evaluative functions involving the reader to certain ideas. It is the means of persuasion and attraction of the reader's attention.

Opposition is mainly realised by the use of such stylistic figures as chiasmus and antithesis. These stylistic devices draw the readers' attention motivating them to search for truth and analyse text messages. Chiasmus is built on the reverse word order, and antithesis is the representative of the semantic level. Chiasmus and antithesis are expressive stylistic figures of the opposition, in which repetition is the means of emotional influence on the reader.

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