

*Khannanova Madina Ildarovna**Russian Teacher of Languages Department at ZARMED University***THE CONCEPT OF “ROOT REPETITION” IN THEORETICAL ILLUMINATION**

Abstract: The article analyzes the problem of scientific interpretation of the term “root repetition”, as well as concepts denoting related phenomena. The strict conceptual attribution of the term “root repetition” is established.

Key words: root repetition, stylistic figures, anaphora, epiphora, etymological regeneration, contamination, paronymic attraction.

“Root repetition” as a terminological concept has not found a specific explanation in science nowadays. Emphasizing this concept as a unique expressive means, stylistic figure or trope is an important problem of theory, because the scope and content of this term are not finally understood. Certain linguists and literary critics completely exclude root repetition from the number of linguistic and artistic expressiveness techniques.

In general, literary scholars pay attention to some stylistic figures that are based on repetition:

1. Doubling: «Вот тёмный, тёмный сад»
 2. Anaphora (unison): «Наше оружие – наши песни, / Наше золото – звенящие голоса»
 3. Epiphora (opposite of anaphora): «Вот на берег вышли гости. / Царь Салтан зовёт их в гости»
 4. Ring (framing): «У меня не живут цветы, / Красотой их на миг я обманут, / Поятся день, другой, и завянут, / У меня не живут цветы»
 5. Epianaphora (anadiplosis, joint): «Откуда придёт помощь моя. / Помощь моя от Господа»
- The same figure is the repetition of a syntactic model, i.e. syntactic parallelism¹: «Он показал... / Он знал... / Он следовал...».

As a terminological notion “root repetition” appeared not so long ago, but the essence of the concepts connected with one root was considered in quite old works, which are connected with the study of pleonasm. For example, Henry Sweet understood sentences like «чернота – специфичная черта угля», «уголь чёрный» and «чёрный уголь» ” to be the same and equivalent, because the use of a feature instead of a definition is considered to be a purely technical method, which, from the philologist's point of view, allows to “use an attribute” as a subject.²

Otto Jespersen agreed with G. Sweet's opinion that dark and darkness are “equally abstract”. Sweet's opinion that dark and darkness are “equally abstract”, but nevertheless, Jespersen disagreed with the statement about the semantic identity of these concepts. He believed that “the difference may be very subtle,” but it is there, otherwise why would “all peoples” need to use different words for these concepts³. In addition, Jespersen uses the anthropic principle to defend his hypothesis, idealizing language from the beginning. Sweet raises the question of the differences between semantic, syntactic and root pleonasm. One cannot but agree with Jespersen that only clusters of root repetitions like «водяная вода», «травяная трава». And expressions like «чёрный уголь» should be recognized as false or quasi-pleonasm, because the definition in this situation is not inherent only to the defined word, but to a significant group of black objects (black soot, black thread, etc.).

¹ Тимофеев Л.И., Тураев С.В. Словарь литературоведческих терминов. М.: Просвещение, 1974. 509 с. С. 353

² Свит Г. Collected papers of Henry Sweet arranged by H.C. Wyld. Oxford. 1913. С. 17-18

³ Есперсен О. Философия грамматики. М. Изд-во иностр. лит., 1958. 400 с. С. 154-155

Leonid Ivanovich Timofeev introduces gradation («Взорвали, / взрыли, / смыли, / смели») and chiasmus - reversed parallelism («Честь нашей части – это часть нашей чести»)⁴ Timofeev's introduction of gradation into types of repetition proves that the literary scholar does not separate root repetition as a means and as a method of text structuring, on the basis of which other tropes and speech figures appear.

Root repetition is mentioned in some works, but there is no full description of it. Leonid Timofeev and Sergei Turaev, authors of the Dictionary of Literary Terms, study the problems of repetitions, believing that they include “annomination” (paronomasia) - harmony, consonance, juxtaposition of several words that sound almost identical and have different meanings («Нечего их ни жалеть, ни жаловать»); ”); and “antanaclasis” - repetition of the same word in different meanings («Пока мы живём, давайте жить»), which adjoin the “unsuccessfully” singled out class of “consonance”⁵. Such means as anaphora, epiphora, ring, anadiplosis are not referred to the root repetition, as at their use the whole word-forms are repeated. These linguistic means belong to polyptot.

Asya Sadyrbekovna Baimuratova in her study “Abstract nouns on -ost in Russian poetry of the twentieth century” touches upon the topic of root repetition research, however, the study of repetition of the same affix is considered a separate problem, which cannot explain the meaning of the question about the devices of meaning formation in the application of root or derivational repetition, as this case requires a complex analysis, which is not limited in one morpheme⁶.

Having studied the system of terms of artistic techniques based on repetition, it is necessary to characterize the stylistic techniques that are similar to repetition in external features, while emphasizing their characteristic properties in order to distinguish them from the root repetition.

1. etymological regeneration is a deliberate repetition of the same root words along the line of etymological affinity⁷, for example, «Улавливать сквозь всю людскую гущу / Твой вздох животворящ – / Душой, дыханием твоим живущей / Как дуновеньем – плащ».

2. Contamination (scorning) - the emergence of a new expression or form, due to the combination of components of two expressions or forms⁸. Viktor Petrovich Grigoriev, studying the methods of word creation characteristic of Velimir Khlebnikov's work, drew attention to a unique type of “contamination, in its basis, according to Grigoriev's designation, ‘double meaning as the beginning of the double extension of the word’. Contamination of this kind is “root modification, root multiplication”, “non-linear word formation”, which, as a result, produces “two-dimensional neologisms”⁹: трагедия + комедия = трагикомедия, smoke (дым) + fog (туман) = smog (смог).

3. Paronymic attraction is a technique that consists of semantic convergence of words that have similarity of sounds¹⁰: «Из года в год / Негодная погода».

Background does not simply affect the perception of sound repetitions, prompting the assumption that they have important semantic implications. Understanding the background reveals the semantic figurative focus of each poetic text.

⁴ Тимофеев Л.И., Тураев С.В. Словарь литературоведческих терминов. М.: Просвещение, 1974. 509 с. С. 60

⁵ Тимофеев Л.И., Тураев С.В. Словарь литературоведческих терминов. М.: Просвещение, 1974. 509 с. С. 353-354

⁶ Баймуратова А.С. Абстрактные существительные на -ОСТЬ в русской поэзии XX века: Дис. ... канд. филол. наук. М.: МГЛУ, 2012. 269 с. С. 58–59

⁷ Зубова Л.В. Поэзия Марины Цветаевой. Лингвистический аспект. Л.: Изд-во Ленингр. ун-та, 1989. 262 с. С. 30

⁸ Николина Н.А. «Скорнение» в современной речи // Язык как творчество: Сб. ст. к 70-летию В.П. Григорьева. М., 1996. С. 309

⁹ Григорьев В.П. Словотворчество и смежные проблемы языка поэта. М.: Наука, 1986. 253 с. С. 114

¹⁰ Зубова Л.В. Поэзия Марины Цветаевой. Лингвистический аспект. Л.: Изд-во Ленингр. ун-та, 1989. 262 с. С. 48

Lyudmila Vasilyevna Zubova in her book “The Poetry of M. Tsvetaeva...” characterizes root repetition as “a universal and emotional technique” and calls root repetition “the convergence of homonymic words in a word combination,” in poetic texts, etc. It is a method of analyzing words in the structure of conceptual and figurative relations and a method of cognition of objects in the process of their use¹¹.

However, several stylistic figures, such as contamination or paronymic attraction, fit these definitions.

As a result, this article puts forward its own terminological explanation of this scientific concept on the basis of L. V. Zubova's idea of this concept: Root repetition is an alliance of homonymic words in a word combination, in poetic texts, etc. with the intention of actualizing etymological, associative, symbolic information, as well as for other poetic purposes with the help of root repetition in the main words.

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¹¹ Zubova L.V. Поэзия Марины Цветаевой. Лингвистический аспект. Л.: Изд-во Ленингр. ун-та, 1989. 262 с. С. 13