

**SCIENCE**  
**PROBLEMS.UZ**

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Actual problems of social and humanitarian sciences  
Актуальные проблемы социальных и гуманитарных наук

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# **SCIENCEPROBLEMS.UZ**

## **ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ**

*№ 5/9 (3)-2023*

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-  
ГУМАНИТАРНЫХ НАУК**

**ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES**

**ТОШКЕНТ-2023**

## **БОШ МУҲАРРИР:**

Исанова Феруза Тулқиновна

## **ТАҲРИР ҲАЙЪАТИ:**

### *07.00.00-ТАРИХ ФАНЛАРИ:*

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Аброр – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

### *08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:*

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакаров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

### *09.00.00-ФАЛСАФА ФАНЛАРИ:*

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Носирходжаева Гулнора Абдукаҳхаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

### *10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:*

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

### *12.00.00-ЮРИДИК ФАНЛАРИ:*

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат хавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси

Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

### *13.00.00-ПЕДАГОГИКА ФАНЛАРИ:*

Ҳашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Тайланова Шоҳида Зайниевна – педагогика фанлари доктори, доцент.

### *19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:*

Каримова Васида Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбаҳор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

### *22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:*

Латипова Нодида Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси

### *23.00.00-СИЁСИЙ ФАНЛАР*

Назаров Насриддин Атакулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

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## **ОАК Рўйхати**

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхати (Рўйхатга) киритилган.

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## **Таҳририят манзили:**

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Телеграм канал: [https://t.me/scienceproblems\\_uz](https://t.me/scienceproblems_uz)

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## CLUSTER IMPLEMENTATION OF FUNCTIONS OF REDUNDANCY MEANS

**Abstract.** Various functions of redundancy means in a fiction text in most cases act in close cooperation, being implemented in a cluster. The interaction of functions is a characteristic feature of this linguistic phenomenon, which is the subject of our study. The aim of this article is to identify the functional and conceptual significance of redundancy means in a fiction text, which involves solving the following tasks: 1) to determine the main methodological prerequisites of the study, based on the critical analysis of linguistic literature on the problems of cognitive linguistics, cognitive stylistics and fiction text; 2) to identify the main means of the cognitive category of redundancy in a fiction text; 3) to prove the conceptual and functional significance of the category of redundancy in a fiction text; 4) to substantiate the cluster implementation of redundancy functions in a fiction text.

**Key words:** redundancy, fiction text, repetition, periphrasis, convergence of stylistic devices, stylistic functions, pragmatic functions, cognitive functions, socio-cultural functions, polyfunctionality.

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## ORTIQCHA VOSITALAR FUNKTSIYALARINI KLASSTERLI AMALGA OSHIRISH

**Annotatsiya.** Badiiy matndagi ortiqcha vositalarning turli funktsiyalari ko'p hollarda klasterda amalga oshiriladigan yaqin hamkorlikda ishlaydi. Funktsiyalarning o'zaro ta'siri bizning tadqiqotimiz mavzusi bo'lgan ushbu lingvistik hodisaga xos xususiyatdir. Ushbu maqolaning maqsadi badiiy matndagi ortiqcha vositalarning funktsional va kontseptual ahamiyatini aniqlashdan iborat bo'lib, u quyidagi vazifalarni hal qilishni o'z ichiga oladi: 1) lingvistik adabiyotlarni tanqidiy tahlil qilish asosida tadqiqotning asosiy uslubiy shartlarini aniqlash. kognitiv lingvistika, kognitiv stilistika va badiiy matn muammolari; 2) badiiy matndagi ortiqchalik kognitiv kategoriyasining asosiy vositalarini aniqlash; 3) badiiy matndagi ortiqchalik kategoriyasining tushuncha va funktsional ahamiyatini isbotlash; 4) badiiy matnda ortiqcha funktsiyalarning klaster amalga oshirilishini asoslash.

**Tayanch so'zlar:** ortiqchalik, badiiy matn, takrorlash, perifraza, stilistik vositalarning konvergentsiyasi, stilistik funktsiyalar, pragmatik funktsiyalar, kognitiv funktsiyalar, ijtimoiy-madaniy funktsiyalar, polifunksionallik.

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## КЛАСТЕРНАЯ РЕАЛИЗАЦИЯ ФУНКЦИЙ СРЕДСТВ ИЗБЫТОЧНОСТИ

**Аннотация.** Различные функции средств избыточности в художественном тексте в большинстве случаев действуют в тесном взаимодействии, реализуясь в кластере. Взаимодействие функций является характерной чертой этого языкового явления, являющегося предметом нашего исследования. Целью данной статьи является выявление функциональной и концептуальной значимости средств избыточности в художественном тексте, что предполагает решение следующих задач: 1) определить основные методологические предпосылки исследования на основе критического анализа лингвистической литературы по проблеме проблемы когнитивной лингвистики, когнитивной стилистики и художественного текста; 2) выявить основные средства когнитивной категории избыточности в художественном тексте; 3) доказать концептуальную и функциональную значимость категории избыточности в художественном тексте; 4) обосновать кластерную реализацию функций избыточности в художественном тексте.

**Ключевые слова:** избыточность, художественный текст, повтор, перифраз, конвергенция стилистических приемов, стилистические функции, прагматические функции, когнитивные функции, социокультурные функции, полифункциональность.

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**Introduction.** The methods of analysis used in the paper are mainly traditional, namely: descriptive-analytical, functional, stylistic and contextual. The research is also based on a new method of research, which is conceptual.

The results of this work are as follows: 1) the study of the phenomenon of linguistic redundancy and types of redundancy; 2) the analysis of critical literature on the concept of redundancy, identifying the stages of development of its theory; 3) giving examples of intentional use of linguistic redundancy in a fiction text; 4) proving the conceptual and functional significance of redundancy means, such as repetition, periphrasis and convergence of stylistic devices in a fiction text; 5) emphasizing on special significance of the through and framework repetition in a fiction text.

The conclusion of this study is that redundancy is an integral property of a fiction text, representing a mandatory and necessary condition that ensures an adequate interpretation of information by the reader. The analysis of linguistic material allows us to identify the following main types of redundancy that are of particular interest for the purposes of our research: repetition (synonymous, through, framework), periphrasis and convergence of stylistic devices, the study of which in a fiction text allows us to conclude that they are polyfunctional and manifest themselves in a wide variety of stylistic, pragmatic, cognitive and socio-cultural functions occurring in close interaction.

Cognitive stylistics is characterized by an interdisciplinary character and involves a comprehensive consideration of language with the role of the human factor coming to the fore. Mainly, this linguistic science is engaged in the study of a fiction text, one of the main categories of which is the cognitive category of redundancy. As it is known, there are two opposite tendencies constantly operating in language: linguistic economy and redundant usage of linguistic means, and if the first is constantly considered as a linguistic regularity, the latter is often characterized negatively as a speech deficiency. It is worth noting that the evaluative component of the term "redundancy" implies "excess" and "uselessness". So, G. Paul characterizes linguistic redundancy as a negative phenomenon and notes that language means are often used unnecessarily wastefully, while language activity is characterized by a certain tendency to economy. The researcher claims that although the emergence of redundancy is inevitable, it cannot exist in language for a long time, since language tends to avoid it [1, Paul, 1960;301].

Nevertheless, in the mid-60s of the 20th century redundancy as a linguistic phenomenon was considered as an essential factor for ensuring adequate perception of information by the addressee. In this regard, it seems necessary to consider the notion of redundancy which is ambiguously interpreted in the linguistic literature at present. Thus, G. Gleason emphasizes that redundancy is not a disadvantage, but an important feature of language functioning [2, Gleason, 1959;368]. In turn, A. Martinet claims that this linguistic phenomenon may seem at first a useless waste of articulatory energy, but most often it is a reduction of mental energy [3, Martinet, 1963;537]. According to B. Pottier, the positive role of redundancy consists in the

fact that this linguistic phenomenon contributes to the transmission of information despite interference that prevents communication, such as noise, logical errors, distortion of meaning [4,Pottier, 1973;239]. I.R. Galperin supports this view noting that linguistic redundancy is an integral property of any speech act. Moreover, it promotes expressiveness and eliminates "interference" in the process of perception helping to clarify the message [5,Galperin, 1974;52]. Yu.M. Lotman also regards redundancy as a positive property of language since it ensures the stability of language in terms of errors and subjective perception [6,Lotman, 1994;34]. Thus, it can be argued that phenomenon of redundancy may be effective, especially in a fiction text, since it contributes to its expressiveness and emotiveness.

As our analysis proves there are many means to create redundancy, such as repetition, periphrasis and convergence of stylistic devices. Most researchers consider these means of redundancy as stylistic phenomena that perform various stylistic functions.

Let us briefly discuss all these means.

**Repetition**, as it is known, is a stylistic means that consists in intentionally repeating the same components of the text, to which the authors resort to achieve certain stylistic and pragmatic effects. The use of repetition is in demand in the arsenal of the writer's literary means, since with the help of the repetition of sounds, word elements, individual words, syntactic constructions, the main stylistic categories of a literary text are realized: emotivity, expressiveness, imagery, modality, etc. Repetitions, being a means of redundancy in a fiction text, are not only a means of expression and emotivity, but also act as means of cohesion and coherence (semantic coherence) of the text, as well as a marker of the author's cognitive style and a representative of the author's individual picture of the world.

Yu.M.Lotman discussing repetition states that the repetition of one word in the text, as a rule, does not mean a mechanical repetition of the same notion. More often it indicates a more complex, but unified content. Most likely it is another more complex concept created by this word, but complicated not at all quantitatively [7,Lotman, 1972;79]. In the dictionary of linguistic terms repetition is defined as complete and partial repetition of the root, the basis and the whole word, as a way of forming words, descriptive forms, phraseological units [8,Rozental & Telenkova, 1976;288].

A critical analysis of the works devoted to repetition has shown a variety of opinions about its typology. However, for the purposes of our article, the most significant from the point of view of conceptual content are, as the analysis showed, such types of repetition as through, synonymous and framework repetition.

With through repetition the components of the repetition are fixed in the context of the entire work, forming a line of thematic connection. Synonymous repetition by ensuring the unity of semantic blocks of the text contributes to the realization of the main categories of the text – coherence and cohesion. Framework repetition is formed by repeating a phrase or sentence at the beginning and end of the text, influencing the reader through the pragmatic function of attracting attention.

Another important means of redundancy of linguistic means from a conceptual point of view is periphrasis, which, as noted by I.R.Galperin, refers to stylistic means that define a notion in a new way, acting as a synonymous expression and focusing on certain properties of an object, concept or phenomenon. The researcher identifies one of the features of phenomena that seems to be characteristic, essential in this particular case – such a selection of a new

feature of the described phenomenon that simultaneously shows the subjective attitude of the author to the described [9,Galperin, 1958;158]. Consequently, the use of periphrasis gives imagery to the narrative, helps on the one hand to avoid tautology, on the other – contributes to the disclosure of conceptual meaning.

**Convergence of stylistic devices.** The term "convergence" was introduced by M. Riffaterre, who understood by this phenomenon the accumulation in one place of several stylistic means, which together enhance the stylistic effect of the utterance [10,Riffaterre, 1959;172].

In the framework of the theory of decoding stylistics I.V. Arnold, following M. Riffaterre, defines stylistic convergence as the convergence in one place of a bundle of stylistic devices involved in a single stylistic function. Relying on some provisions of information theory, I.V. Arnold argues that while interacting stylistic devices highlight each other, and the signal transmitted by them cannot pass unnoticed [11,Arnold, 1992;64].

M.E.Obnorskaya argues that the use of epithet elements, metaphors, etc. – to create a figurative and emotional representation of someone or something; the arrangement of convergence elements in ascending or descending order; the use of stylistic and emotional elements, the creation of a comic effect, the rhythmic organization of convergence - all these contribute to the creation in one place within the stylistic convergence of the effect of great literary power [12,Obnorskaya, 1972;76-86].

Due to the fact that in a fiction text, as mentioned earlier, linguistic redundancy is intentional in nature, it seems important to us to consider the functional significance of the means of redundancy, which consists in performing certain functions. However, before proceeding to the analysis of the functional features of a fiction text it is necessary to briefly highlight the problem of language functions in general.

Such researchers as R. Jakobson, Y.S. Stepanov, G.V. Kolshansky, V.Z. Demyankov, E.S. Kubryakova, N.N. Boldyrev, N.S. Bolotnova were engaged in this issue. The scholars agree that the functions of language are divided into primary and secondary. R. Jakobson identifies the following functions as the main ones: emotive, cognitive, referential, factual, interlanguage and poetic [13,Yakobson, 1975]. Yu.S. Stepanov outlines nominative, syntactic and pragmatic functions [14,Stepanov, 1988]. M. Halliday defines such functions as conceptual, interpersonal and textual [15,Halliday, 2002]. N.S.Bolotnova and G.V. Kolshansky considered the communicative function of language as the main one [16,Bolotnova, 1994], [17,Kolshansky, 2007].

With the development of cognitive linguistics, it became clear that along with other functions, the cognitive function, the function of cognition should be attributed to the main ones. So E.S. Kubryakova defines the communicative and cognitive functions of language as the main ones [18,Kubryakova, 2004], while V.Z. Demyankov and N.N. Boldyrev define the communicative, cognitive and interpretive functions [19,Demyankov, 1994], [20,Boldyrev, 2019]. In recent years, however, special attention has been paid to the interpretive function of language, which was first stated by V.Z.Demyankov in his work «Понимание как интерпретирующая деятельность» (Understanding as an interpretive activity) [21,Demyankov, 1983]. This idea is supported by N.N. Boldyrev who notes that this function is aimed at understanding and explaining human knowledge about the world, due to both

collective ideas about the world and personal experience of human interaction with the world [22,Boldyrev, 2019;254].

Arguing on the topic of a fiction text N.S. Bolotnova identifies as the main aesthetic function, which presupposes the impact on the addressee both by the beauty and expediency of the literary form, and by the conceptuality of the content that can "infect" the reader with empathy, gives rise to lyrical emotion [Bolotnova, 2009;199]. In turn, D.U.Ashurova, considering the problem of linguistic functionalism, also identifies this function as the main one, noting that the essence of the aesthetic function affects the spiritual structure of a person, his/her feelings, intellect, worldview and imagination, exerting a formative influence on him/her [Ashurova, 2022]. Thus, the main functions of a fiction text include aesthetic, communicative-pragmatic, stylistic, cognitive and socio-cultural functions, which in turn are divided into secondary and private functions, the characteristic feature of which is interaction and mutual complement.

Despite the fact that the problems of language functions, as shown by the analysis of linguistic literature, are generally quite well studied, there is still an insufficient amount of research conducted on the functionality of redundancy means in a fiction text, which emphasizes the relevance of the study and its theoretical significance. As the purpose of this study is to identify the functional and conceptual significance of the means of redundancy in a fiction text, the main objective of the article is to prove the conceptual and functional significance of the category of redundancy in a fiction text. Meanwhile the relevance of this study is due to: a) an interdisciplinary approach from the standpoint of stylistics, cognitive linguistics and the theory of a fiction text; b) insufficient study of the problem of redundancy as the most important category of a fiction text; c) consideration of the category of redundancy within the framework of the cognitive-discursive paradigm and the functionality of the means of this cognitive category.

**Methods.** Descriptive-analytical, functional, stylistic, contextual and conceptual methods of analysis are used in the work:

1. descriptive-analytical method that contributes to the study and systematization of literature on the subject under consideration;
2. stylistic analysis aimed at understanding the literary content of the work and the correlation of linguistic facts, their connection in the text and ways of their organization;
3. contextual analysis used to study the functional specificity of words and their meanings, as well as their dependence of the meaning of the word on the context;
4. functional analysis aimed at studying the functioning of language means at different levels of the language structure, as well as how these levels interact with each other;
5. conceptual analysis aimed at decoding the deep semantics of linguistic redundancy means functioning in a fiction text.

**Results.** It should be stressed again that in a fiction text redundancy has an intentional character and performs diverse functions which are frequently found in interaction.

For the purposes of our research, the most significant are the stylistic, pragmatic, cognitive and socio-cultural functions of the means of redundancy. Thus, **stylistic functions** include: the function of expressiveness, the function of logical and emotional reinforcement, the emotional-evaluative function, the function of characterization of the internal state of the

character, the function of designating the keywords of the work created by means of redundancy.

The next function implemented by means of redundancy is a **pragmatic function**, which includes emotional impact on the reader, creating interest in the addressee, attracting attention, attracting the reader to co-creation. It should be noted that the function of attracting attention and, as a consequence, the function of accentuation are constant and characteristic of all means of redundancy, which is due to the very nature of this phenomenon.

The **cognitive functions** realized by means of redundancy include the following functions: nomination, meaning-forming function, the function of constructing a concept, the function of creating the conceptual sphere of a work, the function of constructing the image of a character and representing an individual author's picture of the world.

**Socio-cultural functions**, in turn, affect social problems and the situation, family (work, etc.) relationships of characters, transmit cultural values and also implement a national-cultural function.

Although these functions may occur in isolation, however, in most cases they act in **a close cluster implementation**.

The polyfunctionality of redundancy means is observed in the case of through repetition in the work of E. Hemingway "Cat in the Rain", describing an episode from the family life of an American couple, typical representatives of the lost generation: "**I wanted it so much**," she said. "I don't know why **I wanted it so much. I wanted that poor kitty...**"; "**I want to pull my hair back tight and smooth and make a big knot at the back that I can feel**," she said. "**I want to have a kitty to sit on my lap and purr when I stroke her.**"; "**And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.**" [Hemingway, 1925;48]. This text fragment is characterized by a high degree of emotional tension created by excessive repetition of the keyword 'want'. The stylistic function of creating emotivity is aimed at expressing feelings of dissatisfaction with life, irritation and despair. The stylistic function here is closely intertwined with the pragmatic function aimed at emotional impact on the reader, who is imbued with a sense of empathy for the emotional state of the character. Repetition also performs a cognitive-cultural function, which manifests itself here in two ways: a) in revealing the inner state of the character and b) in constructing the implicit concept of "Despair".

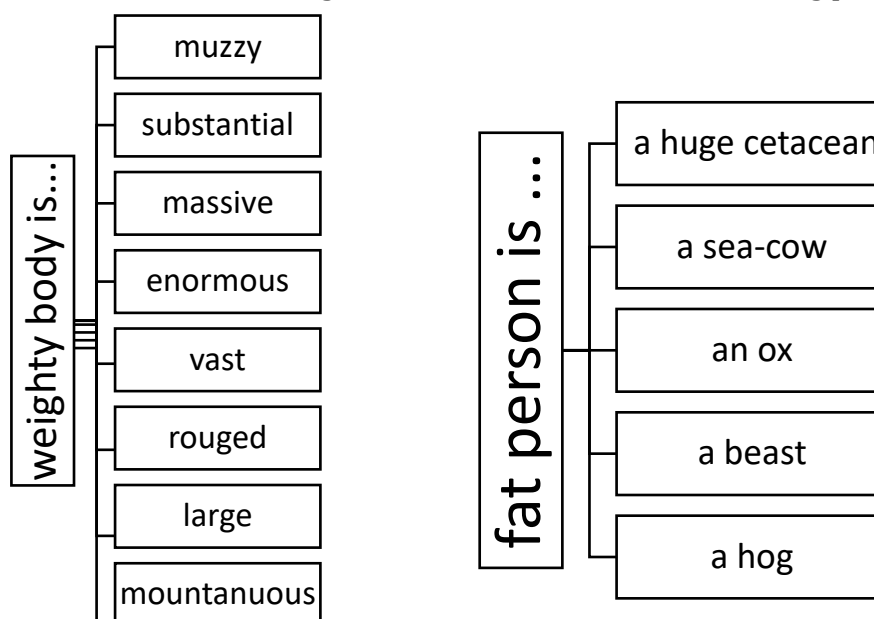
Also noteworthy from the point of view of the multifunctional means of redundancy is K.Chopin's work "Désirée's Baby", the main theme of which is racial discrimination and gender inequality, which caused the tragedy that played out in a well-known and respected Louisiana family. The reason for the separation of the spouses was the dark color of the baby's skin, which, according to the man, was due to the dubious pedigree of his wife, adopted at an early age by a noble family:

"It means," he answered lightly, "that the child is not **white**; it means that you are not **white**." A quick conception of all that this accusation meant for her nerved her with unwonted courage to deny it. "It is a lie; it is not true, I am **white**! Look at my hair, it is brown; and my eyes are gray, Armand, you know they are gray. And my skin is **fair**," seizing his wrist. "Look at my hand; **whiter** than yours, Armand," she laughed **hysterically**. "As **white** as La Blanche's," he returned cruelly; and went away leaving her alone with their child. When she could hold a pen in her hand, she sent a **despairing** letter to Madame Valmondé. "My mother, they tell me I am not

**white**. Armand has told me I am not **white**. For God's sake tell them **it is not true**. You must know **it is not true. I shall die. I must die**. I cannot be so unhappy, and live." [Chopin, 2009;205]. This convergence consists of: excessive repetition of the key lexeme 'white', which corresponds to the concept of *privilege*, namely "Noble Origin" - the dominant implicit concept of the work; *synonymous repetition*, *lexical repetition*, *repetition of syntactic constructions*, *repetition of grammatical structures* and *epithets*. These means of redundancy implement such stylistic functions as a) the function of logical and emotional reinforcement, b) the function of characterization of the internal state of a character experiencing pain and resentment for herself and her child, which eventually leads to an emotional breakdown expressed by the convergence of stylistic devices. The pragmatic function of emotional influence on the reader interacts with the stylistic function here, awakening in him/her both a feeling of compassion, empathy for the young mother and her baby, and negative emotions towards the husband, whose racial prejudices were not only capable of killing love, but also turned out to be more important than paternal feelings. It should be noted that the unexpected denouement of this work only strengthens the pragmatics of this convergence, forcing the reader to feel sympathy for the unfortunate mother even more. The most significant, however, is the socio-cultural function here, since this convergence reflects the cultural realities of a certain period of time, its cultural and historical context, traditions, customs and stereotypes associated with a person's race.

Another work in which the means of redundancy arouse interest from the point of view of the interaction of stylistic, pragmatic and cognitive functions is S. Maugham's story "Three fat women of Antibes". It tells the story of three overweight women at the resort, united in the struggle against excess weight. The mention of excess weight, expressed in the work through repetition of the key lexeme 'fat' (12 repetitions) and its derivatives 'fattening/fatter/antifat' (5 repetitions) is found, for example, in such text fragments as: "*her delicate features had grown **muzzy** with **fat***"; "*When you're as **fat** as I am you may just as well be comfortable.*"; "*But every year she grew **fatter**.*"; "*...eating a rusk prepared by Dr Hudebert and eating a rusk prepared by Dr Hudebert and guaranteed not to be **fattening***"; "*In each napkin were two little **antifat** rusks.*"; "*Everyone knows how **fattening** cocktails are*" [Maugham, 1976;128-131]. It is also important to note the lexeme 'pound' (8 repetitions), which correlates with the key lexeme of the work 'fat', denoting weight in antithesis statements: "*Beatrice who always **lost twenty pounds** should be giving way to her ungovernable appetite put it all on again.*"; "*There was no reason why they should not all **lose several pounds** more.*"; "*...they got extraordinarily clever at translating them in the twinkling of an eye to **pounds and ounces**...*"; "*I've **lost pounds and pounds***"; "***You'll put on pounds and pounds***" [Maugham, 1976;130-136]. From a conceptual point of view, weight appears to the reader as an enemy, which is expressed in the text by means of synonymous repetitions: **muzzy**, **substantial**, **massive** ("*She liked it less now that her delicate features had grown muzzy with fat, that her arms and shoulders were so substantial and her hips so massive...*" [Maugham, 1976;128]), **enormous**, **roughed** ("*Beatrice Richman was enormous ... with rouged cheeks*" [Maugham, 1976;129]), **large** ("*She had a deep bass voice, a large flat fallow face...*" [Maugham, 1976;129]), **vast**, **mountainous** ("*Her **vast** body shook and great tears splashed on her mountainous bosom*" [Maugham, 1976;134]) and *periphrasis*: **huge cetacean**, **sea-cow** ("*Frank looked like the huge cetacean which the Japanese catch in the Torres Straits and which the vulgar call a sea-cow.*" [Maugham, 1976;135], **ox** ("*But she was as strong as an ox...*"

[Maugham, 1976;129]), **beasts, hogs** (“My God!” she cried. ‘You beasts. You hogs.’” [Maugham, 1976;136]). All these signs are transferred through the mechanism of metaphorical projection to the conceptual sphere – “Weighty body” and “Fat person”, thus obtaining a new, author’s, subjective and evaluative understanding, which is contained in the following propositions:



The most vividly emotional state of women is characterized in the following convergence: “... do you think me capable of such a **mean thing**?’ ‘How is it you **never take off any weight** then?’ Frank gave a gasp and burst into **a flood of tears**. ‘What **a cruel thing** to say! I’ve lost pounds and pounds.’ She **wept** like a child. Her **vast body** shook and **great tears** splashed on her **mountainous bosom**. ‘Darling, I didn’t mean it,’ **cried** Arrow. She threw herself on her knees and enveloped what she could of Frank in her **own plump arms**. She **wept** and the mascara ran down her cheeks. ‘D’you mean to say I **don’t look thinner**?’ Frank **sobbed**. ‘After all I’ve gone through.’ ‘Yes, dear, of course you do,’ **cried** Arrow through her tears...” [Maugham, 1976;134]. This stylistic convergence consists of *periphrasis* (*mean thing, cruel thing*); *synonymous expressions* (*never take off any weight, don't look thinner*), *metaphor* (*flood of tears*), *lexical repetition* (*wept* (2 repetitions); *tears* (2 repetitions); *cried* (2 repetitions)) and *epithets* (*vast, mountainous, plump*). The convergence of stylistic means here is characterized by the interaction of stylistic and communicative-pragmatic functions. Stylistic functions are aimed at expressing emotivity created by *repetitions, rhetorical questions, epithets, images*, conveyed by *metaphors* and *literary comparison*; expressiveness denominated by the entire system of stylistic means, including *emotional-evaluative lexemes, synonymous repetition*. The communicative-pragmatic function here is aimed at an emotional impact on the reader, contributing to the awakening of empathy for the feelings of the characters and their inner state.

It should also be noted the concept of “Friendship” in this work, which is expressed explicitly by repeating the lexemes ‘*friendship*’ (2 repetitions), ‘*friends*’ (9 repetitions), ‘*friendly*’ (2 repetitions): “They were great **friends**, Miss Hickson, Mrs Richman, and Arrow Sutcliffe.”; “Never were three women greater **friends**.”; “They had always been fond of talking over their hands, but their discussion had been **friendly**”; ““Nothing should interfere with the wonderful **friendship** that had brought so much happiness into their three lives”, “ They could hardly believe



that they had ever contemplated the possibility of severing a **friendship** that had brought them so much solid satisfaction.” [Maugham, 1976;129-137]. However, the following parallel constructions successfully explain the true nature of women 's relationships: “*They **drank their waters together, had their baths at the same hour, they took their strenuous walks together, pounded about the tennis court with a professional to make them run, and ate at the same table their sparse and regulated meals***” [Maugham, 1976;129]. By means of these cases of syntactic and lexical repetition (*together* (2 repetitions) and *at the same* (2 repetitions)) the author emphasizes the unity of women, but the list of predicates in the same grammatical form and the additions related to them are questioning the very notion of friendship in its true sense, replacing it according to the individual author's picture of the world with the notion of *benefit*, which is characterized by the notion of *union* in the following lines: “*It was their fat that had **brought them together and bridge that had cemented their alliance***”. [Maugham, 1976;129], emotional and logical reinforcement of which are expressed by synonymous means. It is not surprising that due to a slight misunderstanding the characters soon begin to experience negative emotions, which successfully convey *contextual synonyms, epithet, metaphor and lexical repetitions* in the following convergences: “*During the evening they had been **furiously cheerful** ... But now they **dropped the mask**. Beatrice was **sullen**, Arrow was **spiteful** and Frank was **unmanned***” [Maugham, 1976;133]; “*They began to **hate one another**. And though they **hated** her too they could not resist confiding in her. Each of them went to her separately and told her how **detestable** the others were.*” [Maugham, 1976;135]. These stylistic means realize the stylistic function of characterization of the inner state of the characters and the cognitive function of creating their images, describing them as unpleasant women who have turned from best friends to intolerant enemies who have the most negative feelings for each other. This conclusion is confirmed by the following convergence of stylistic devices: “*... it was too much to expect that she (Frank) could be satisfied with anyone so **frivolous** as Arrow and so **frankly stupid** as Beatrice. Beatrice only wanted peace and quiet. ‘Really **I hate** women,’ she said. ‘They’re so **unreliable**; they’re so **malicious**. By the time Lena’s fortnight drew to its close the three fat women were **barely on speaking terms**. They **kept up appearances** before Lena, but when she was not there **made no pretences**. They had got past **quarrelling**. They **ignored one another**, and when this was not possible **treated each other with icy politeness**.’” [Maugham, 1976;135]. These contextual synonyms not only perform the stylistic function of characterizing the emotional state of the characters, but also, most importantly, realize the cognitive function of destroying the concept of “Friendship” in its true understanding. No less important, they are also used for the pragmatic purpose of emotional impact on the reader, awakening in him a feeling of dislike for the characters who called each other close friends.*

Another example of the polyfunctional use of redundancy means is the work by J. Cheever “Reunion”, which tells the story of the first and last meeting of father and son. The narration is conducted on behalf of a child to whom the father has made a date at the railway station. The beginning of the frame repetition of the work is indicated by the following sentence: “*The last time I saw my father was in Grand Central Station.*” [Cheever, 1980;611], followed by the text fragment: “***He was a stranger to me— my mother divorced him three years ago and I hadn't been with him since**—but as soon as I saw him I felt that he was my father, my flesh and blood, my future and my doom.*”, expressing the idea of joyful expectation of a meeting. This stylistic convergence consists of *paranthesis, phraseological units* and

*antithesis*. The paranthesis explains the general picture of family history (*— my mother divorced him three years ago and I hadn't been with him since—*), which is followed by metonymic phraseology and metaphorical expressions (*...my flesh and blood, my future and my doom*). Of the stylistic functions, the function of logical and emotional reinforcement and the function of characterization of the inner state of the character, which are closely interrelated with the pragmatic function of emotional impact on the reader, are particularly manifested here. One of the main pragmatic goals of the author here is the desire to evoke in the reader a sense of empathy for a boy deprived of his father's attention and care. However, it can be concluded that the means of redundancy also perform a socio-cultural function, revealing the problem of fatherlessness in this fragment of the text.

The development of the storyline of the story indicates that the boy's expectations were not met, which is due to the behavior of his father, his attitude to others, addiction to alcohol, rudeness, indecent behavior. The image of the father is constructed by means of the periphrases excessively used in his appeal to the service personnel of public catering establishments: **"Master of the hounds! Tallyhoo and all that sort of thing..."** [Cheever, 1980;612]; **"Garçon! Kellner! Cameriere! You! Could we trouble you to bring us two more of the same?"** [Maugham, 1976;613]; **"Is it asking too much for you to sell me one of your disgusting specimens of yellow journalism?"** [Cheever, 1980;614]. As it appears from the examples given, *jargonisms* are widely used in them (*Master of the hounds! Tally ho and all that sort of thing*), *barbs* (*Kellner!" he shouted. "Garçon! Cameriere!*) and *periphrasis* (*specifics of yellow journalism (newspaper)*), which characterize this character as a rude, unrestrained and arrogant person. The impression of the meeting with his father was also spoiled by his addiction to alcohol, which is expressed in the following fragment of the text through *lexical repetitions*: **"Calm down, calm down, sommelier..."** [Cheever, 1980;612]; **"Now, take out your little pad and your little pencil and see if you can get this straight: two Beefeater Gibsons. Repeat after me: two Beefeater Gibsons..."** [Cheever, 1980;613]. It is also worth noting the through repetition of the lexeme 'shout' when the father addresses the service sphere workers, as well as what also characterizes him as an arrogant, impatient and arrogant person: **"Kellner!" he shouted. "Garçon! Cameriere! You!"** [Cheever, 1980;612]; **"Could we have a little service here?" he shouted. "Chop-chop."** [Cheever, 1980;612]; **"He then struck the edge of his empty glass with his knife and began shouting again."** [Cheever, 1980;613]; **"We sat down, and my father began to shout again."** [Cheever, 1980;613].

This behavior of the father causes the boy a feeling of awkwardness, shame, a desire to stop the meeting, which is confirmed by the following statement: **"Goodbye, Daddy," I said, and I went down the stairs and got my train, and that was the last time I saw my father.**" [Cheever, 1980;613]. In this story it is necessary to emphasize the conceptual significance of the framework repetition, since the phrase *"(That was) the last time I saw my father"* is repeated at the beginning and at the end of the text. Despite the superficial structural similarity of this repetition, its deep content has a directly opposite meaning, forming a kind of antithesis construction. If at the beginning of the story, as already noted, a feeling of joy, happy expectation is transmitted, then at the end of the story it is a feeling of shame, dislike for the father and unwillingness to communicate.

Returning to the conceptual significance of framework repetition in the analysis of a fiction text it is worth noting that if from a linguistic point of view it is a phrase that is used at the beginning and at the end of the text, from the point of view of the conceptual content of the

work this type of repetition not only creates redundancy, but also conveys a new conceptual content. So, this framework repetition initially affects the reader through the pragmatic function of drawing attention to the course of events that contribute to the boy's difficult decision-making.

Thus, using the example of these fiction works it can be concluded that the stylistic, pragmatic, cognitive and socio-cultural functions of the means of a fiction text redundancy in most cases manifest themselves in close interaction.

**Discussion.** The results of the study of the cluster implementation of redundancy means have shown that the phenomenon of redundancy itself is an integral property of a fiction text and represents a mandatory and necessary condition that ensures an adequate interpretation of information by a reader. This is a stylistic category of a fiction text, which together and in interaction with other stylistic categories contribute to strengthening the expressive and conceptual potential of a fiction text and increasing the level of its emotional and aesthetic impact on a reader.

The analysis of the linguistic material allows concluding that the means of redundancy are polyfunctional, such as repetition, periphrasis and convergence of stylistic devices. All types of repetitions, traditionally performing a text-forming function, are characterized by polyfunctionality, manifested in the interaction of all the above-mentioned functions. At the same time, it is necessary to note the conceptual significance of the framework repetition in a fiction text.

The peculiarity of the use of periphrasis, defined as a descriptive element that gives an object new distinctive qualities, as well as an emotional assessment and an author's modality is due to: a) avoiding tautology; b) emphasizing certain features of the described object; c) creating a figurative representation of the object.

Stylistic convergence, based on the recurrent use of stylistic devices, is the most important means of linguistic redundancy, the deliberate use of which is aimed at: a) creating a stylistic effect of emotional tension; b) strengthening the pragmatic potential of stylistic means and their influencing force on the reader c) the promotion of conceptually significant information.

**Conclusion.** Based on the above, the following conclusions can be drawn:

1. The phenomena of redundancy serve to express the image of the author and the image of the character, his/her emotional state. They act as the semantic dominant of a fiction text and a means of advancing conceptually significant information. Despite the fact that we consider each type of redundancy separately, in most of the stories we analyzed there is an interaction of different types of redundancy.

2. The main stylistic functions created by means of redundancy are the function of expressiveness, the function of logical and emotional reinforcement, the emotional-evaluative function, the function of characterization of the internal state of the character. In a fiction text, however, the most important stylistic function realized by means of redundancy is the emotional-evaluative function and the function of highlighting the keywords of the work representing its conceptual sphere.

3. The pragmatic function includes the function of emotional impact on the reader, the function of creating interest in the addressee, the function of attracting the reader to co-

creation. Also, the pragmatic function is to convince the listener, influence his/her feelings and form the perception of information necessary for the author.

4. Cognitive functions include: extension, meaning-forming function, the function of constructing a concept, the function of constructing an image of a character. Another important cognitive function of redundancy means is framework repetition, which creates a conceptual scheme of the work.

5. Socio-cultural functions affect social problems and situation, the relationships of characters; they convey cultural values and also implement a national-cultural function.

6. Stylistic, pragmatic, cognitive and socio-cultural functions in most cases manifest themselves in close interaction with each other, which is a characteristic feature of their functional peculiarity in a fiction text.

7. Practical recommendations: the problems of cognitive essence, functionality, the conceptual significance of the category of redundancy in a fiction text remains insufficiently developed and needs further research.

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