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ИЖТИМОИЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

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Махсус сон

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Специальный выпуск

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

Special Issue

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;

Яхшиликов 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 Абдукаххаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик 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 Рахман 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 ФАНЛАР:

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

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

Эсанова Замира Нормуротовна – 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;

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

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

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Хашимова 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 Шохида Зайниевна – педагогика фанлари доктори, доцент.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Васила 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 Нодира 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 Атақулович –сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

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

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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Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил: scienceproblems.uz@gmail.com
Телеграм канал: https://t.me/scienceproblems_uz

М У Н Д А Р И Ж А

07.00.00 – ТАРИХ ФАНЛАРИ

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CONVERGENCE OF STYLISTIC DEVICES AS A CATEGORY OF REDUNDANCY

Abstract. The article considers the linguistic phenomenon of redundancy in a fiction text as an essential factor that ensures an adequate interpretation of information by the addressee. Particular attention is paid to the convergence of stylistic devices, which through multiple stylistic techniques highlights the most significant elements of the text representing the cognitive principle of foregrounding. The functional significance of convergence in a fiction text has been analyzed, and the cognitive function of this linguistic phenomenon has been discussed.

Key words: redundancy, means of redundancy, fictional text, convergence, repetition, synonymous repetition, periphrasis, foregrounding, stylistic functions, pragmatic functions, cognitive functions, concept.

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ORTIQCHA KATEGORIYA SIFATIDA STILISTIK VOSITALARINING YAQINLASHISHI

Annotatsiya. Maqolada badiiy matndagi ortiqcha narsalarning lingvistik hodisasi adresat tomonidan ma'lumotlarning etarli darajada talqin qilinishini ta'minlaydigan muhim omil sifatida ko‘rib chiqiladi. Stilistik vositalarning yaqinlashuviga alohida e'tibor qaratiladi, bu ko‘plab stilistik vositalar yordamida matnning eng muhim elementlarini ajratib turadi, bu ta'kidlashning kognitiv printsipini aks ettiradi. Badiiy matnda konvergentsiyaning funktsional ahamiyati tahlil qilindi va ushbu lingvistik hodisaning kognitiv funktsiyasi muhokama qilindi.

Kalit so‘zlar: ortiqcha, ortiqcha vositalar, badiiy matn, konvergentsiya, takrorlash, sinonim takrorlash, perifraza, nomzodlik, stilistik funktsiyalar, pragmatik funktsiyalar, kognitiv funktsiyalar, tushuncha

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КОНВЕРГЕНЦИЯ СТИЛИСТИЧЕСКИХ ПРИЁМОВ КАК КАТЕГОРИЯ ИЗБЫТОЧНОСТИ

Аннотация. В статье рассматривается языковой феномен избыточности в художественном тексте как важный фактор, обеспечивающий адекватную интерпретацию информации адресатом. Особое внимание уделяется сближению стилистических средств, которое выделяет важнейшие элементы текста с помощью множества стилистических средств, что отражает когнитивный принцип акцентирования. Проанализировано функциональное значение конвергенции в художественном тексте и обсуждена когнитивная функция этого языкового явления.

Ключевые слова: избыточность, избыточные средства, художественный текст, конвергенция, повтор, синонимический повтор, перифраз, номинация, стилистические функции, прагматические функции, когнитивные функции, понимание.

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Introduction

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: the tendency to minimize efforts (linguistic economy) and the tendency to the 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 [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 concept 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 [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 [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 [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 [Galperin 1974]. 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 [Lotman 1994].

Thus, it can be argued that phenomenon of redundancy may be effective, especially in fiction text, since it contributes to its expressiveness and emotiveness.

Literature review

Linguistic means of redundancy

The ***aim*** of the article is to substantiate stylistic and cognitive significance of the category of redundancy. It should be stressed that in a fiction text redundancy has an intentional character and performs diverse ***stylistic, pragmatic and cognitive functions.***

As our analysis proves there are many means to create redundancy, such as repetition, periphrasis, synonymous repetition 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.

According to I.V. Arnold, ***repetition*** is a figure of speech consisting in the repetition of sounds, words, morphemes, synonyms or syntactic constructions used close enough to each other so that they can be noticeable [Arnold 1992:182]. Repetition is a stylistic technique of logical and emotional highlighting of the key words of an utterance. In the fictional text it fulfils various functions and one of them, most important, is to create the effect of ***foregrounding***. I.V. Arnold considers the concept of foregrounding as a method of formal organization of the text, focusing the reader's attention on certain elements of the text and establishing semantic relationships between the elements of one or more often different levels [Arnold 2002:63]. According to N.M.Dzhusupov, the phenomenon of foregrounding takes place when some linguistic elements are concentrated in the text focusing the addressee's attention on the conceptually significant semantic components of the utterance. Repetition, as the researcher claims, is a complex stylistic phenomenon and a means of foregrounding in the text, is distinguished by its multidimensional and multilevel nature [Dzhusupov 2014]. Thus repetition, as a means of ***foregrounding***, serves to ensure the structural cohesion and coherence of the whole text and establishes the hierarchy of its elements.

An interesting example is the abundance of lexical repetitions in a fragment from The Nightingale and the Rose by O. Wilde, telling us about the unrequited love of an unhappy Student for a Girl who demands to bring her a Red rose. However, no matter how hard the young man tries to get the flower he does not succeed, which leads him to despair. The observer of the suffering of the young man is the Nightingale, the main character of the story, who sacrifices himself out of compassion for the unfortunate lover for the sake of true, as he believes, Love: *So the Nightingale pressed closer against the thorn**, and louder and louder** grew her song…"; "**Bitter, bitter** was the pain, **and wilder and wilder** grew her song…"; "**Fainter and fainter** grew her song, and she felt something choking her in her throat..."* [Wilde, p.29]. In this example the redundant use of the "double" repetitions fulfils the stylistic function: to reveal the emotional state of the Nightingale, her mixed feelings of ecstasy and pain reinforced by the antithesis *"louder-fainter"*, also expressed by means of repetition.

Another means of redundancy is ***periphrasis***, which as noted by I.R. Galperin usually highlights one of the features of the phenomenon that conceptually significant. This selection of a certain feature of the described phenomenon simultaneously expresses the author's modality, his subjective attitude to it [Galperin 1958:158]. Consequently, the use of periphrasis helps avoid tautology thus refining the narrative style. From the conceptual point of view, periphrasis acts as a stylistic device, pointing out some peculiar properties of an object or an individual and at the same time expressing an emotional and evaluative attitude of the author.

From this point of view it is worth noting "Reunion" by J.Cheever, which narrates the story about the first and the last meeting of a father and a son. An abundance of periphrastic expressions in the father's speech, such as *"Master of the hounds! Tallyhoo and all that sort of thing…"*, *"Kellner!" he shouted. "Garçon! Cameriere!..."* [Cheever, p.612], when he addresses the service personnel is used to express his arrogant and contemptuous attitude towards them. The same can be said about the metonymic periphrasis in the expression: *"Is it asking too much for*

you to sell me one of your disgusting specimens of yellow journalism?", where rather a rude expression *"species of yellow journalism"* is used to replace the more neutral word "*newspaper"*. Due to the excessive use of the periphrases in this work the image of the personage is created. Thus, these cases of periphrases realize the cognitive-stylistic function of characterization of the personage, constructing his image as a rude, uncultured and arrogant person, full of self-importance and overconfidence.

As for ***synonymous repetition***, this linguistic phenomenon as a means of redundancy is considered one of the semantic and stylistic components of the author's linguistic paradigm, a means of actualization of various functions. Synonymous repetition is actively used in the text both as a means of inter-phrasal connections, and as a means of promoting a variety of nominations of the same situations, phenomena, objects for the sake of stylistic and pragmatic effect. The essence of synonymous repetition lies in the fact that they are used to highlight some ideas, placing emphasis on the salient points. It should be noted here that the use of synonymous expressions in fiction is intentional and conceptually significant.

An example is the "The Duel" by O.Henry narrating a story about two friends, a businessman and an artist, who once came to New York in search of a better life. And if the first one has easily adapted to the new conditions, the second one has not found his own place in these life circumstances and regards the city as an enemy. So, in this story contextual synonyms are used to express negative emotions associated with the notion denoted by the title "The Duel": *'has got to fight', 'must do battle', 'conquered you', 'seeks to subdue you', 'woos you', 'countered and clinched', 'gobbled you', 'got your hammer out for…', 'downed you', 'accepts a challenge to a duel', 'struggle with the leviathan', 'you've lost', 'The town's got you'* [Henry, p.294-301]. These series of synonyms illustrate the individual author's world picture, which contains both deep disappointment and a certain, rather well-hidden reverence to the majestic enemy in its invincibility. All these excessively used synonyms can be considered contextual or occasional, designed to perform expressive and emotive functions, revealing the concepts of *"Enemy"* and *"Confrontations"*, which are key notions in this work.

We have briefly characterized the means of redundancy and their functions. However, the main focus of our article is on ***convergence of stylistic devices,*** which in our opinion is the most significant means of redundancy. As it is known, convergence of stylistic devices is a type of redundancy denoting the accumulation of a number of stylistic devices in a text fragment.

Discussion.

Convergence of stylistic devices

The term "convergence" was introduced by M. Riffaterre, who understood this phenomenon as the abundance of stylistic techniques, the joint usage of which improves and increases the expressiveness and effectiveness of the utterance [Riffaterre 1959:172]. In the framework of the theory of decoding stylistics I.V. Arnold, sharing M. Riffaterre's views, claims that interacting stylistic devices highlight one another, and the signal transmitted by them cannot be unnoticed [Arnold 1990:64]. M.E. Obnorskaya asserts that the use of convergence of stylistic devices in the fiction text contributes to emotional and expressive representation of the phenomena described in the text of stylistic convergence [Obnorskaya 1972:76-86]. Thus, it can be argued that the indisputable and generally accepted criteria for determining stylistic convergence is a combination of two or more stylistic means/devices involved in the performance of a single stylistic function.

As for the typology of stylistic convergence, there are several classifications in the scientific literature. A.A. Potebnya distinguishes sequential or chain convergence and notes that it is the unity of several cases of convergence in the text [Potebnya 1976:377]. I.A. Soloveitchik-Silberstein identifies four types of stylistic convergence from the point of view of the qualitative characteristics of stylistic means forming convergence: a) lexical; b) lexical-syntactic; c) phono-lexical; d) mixed type. The scholar notes that some of the types of stylistic convergence may be dominant, while others are of complementary character [Soloveitchik-Silberstein 1995:3-4]. A.P. Skovorodnikov distinguishes concentrated (used within one sentence) and dispersed (used within several sentences) types of stylistic convergence [Skovorodnikov 1981:204-205]. M.E.Obnorskaya divides convergence into convergence combining semantically homogeneous elements, and convergence consisting of semantically heterogeneous elements [Obnorskaya 1972:79].

As for our research, our analysis proves that in most cases we observe a combination of all types of stylistic convergence, and this type of convergence can be called ‘mixed’ or ‘combined'. It should be noted here that the scholars considered the convergence of stylistic means mostly in terms of stylistic functions it performs. We consider stylistic convergence as a means of redundancy, not only from the stylistic, but also communicative-pragmatic and cognitive functions.

The functions of stylistic convergence

It is quite evident that stylistic convergence in contrast to a single usage of stylistic devices is much more effective in terms of expressiveness, emotiveness and evaluation. It is characterized by polyfunctionalism manifested in a variety of functions: stylistic, pragmatic, cognitive and sociocultural.

Stylistic functions created by means of convergence are the functions of expressiveness, of logical and emotive reinforcement, the emotive-evaluative function, the function of imagery. The example of the lexical-syntactic convergence fulfilling the function of emotional reinforcement is observed in the text fragment of the work by K. Mansfield's “The Child-Who-Was-Tired”, which narrates the story about the plight of an orphan, forced to do backbreaking work in the house of harsh owners:

*"**Another baby!** Hasn't she finished having them **YET**?" thought the Child. "**Two babies** getting eye teeth—**two babies** to get up for in the night—**two babies** to carry about and wash their little **piggy clothes**!".* [Mansfield, p.168].

In this extract the convergence of stylistic devices is created by the use of *exclamation, rhetorical question, graphically highlighted adverb “Yet”, syntactic parallelism, anaphora and epithet.* Let us analyze the usage of these devices in more detail. The character's extreme fatigue from daily worries and looking after three children and a baby is expressed by her inner speech in which the exclamation (*“Another baby!”)* and rhetorical question (*Hasn't she finished having them **YET**?)* convey the emotions of extreme fatigue, frustration and despair of the child. The adverb *“Yet”* written in capitalized letters intensifies the pragmatic effect of the utterance. The emotions experienced by the child at the same time are perceived as a silent accusation of those who ruthlessly exploit her. In addition, the feelings of irritation and bitterness are also felt in the child’s words due to anaphora used in the parallel constructions containing information about the hardships of a little baby-sitter *(**Two babies** getting eye teeth—**two babies** to get up for in the night—**two babies** to carry about and wash their little **piggy clothes**!)*. In this passage,

the redundancy of stylistic means performs not only the emotive and expressive functions, but also the function of revealing the inner psychological state of the character.

As it was mentioned above, the most frequent type of stylistic convergence is the mixed one or combining different types of stylistic means (lexical, syntactic, phonetic etc.) which fulfil various stylistic, pragmatic, sociocultural functions. Here is an example from the work by O. Henry "October and June" narrating the story about a woman who refused a marriage proposal because of the age difference:

*"She **was** really **fond of his strength**, **his** wholesome looks, **his** manliness--perhaps, if—"No, no," she said, shaking her head, positively; "it's out of the question. **I like** you a whole lot, but marrying won't do. My age and yours are--but don't make me say it again--I told you in my letter."* [Henry, p.176].

In this fragment, stylistic convergence is created by *synonymous repetition, lexical repetition, double negation and stylistic devices (gradation, antithesis, aposiopesis), as well as parallel structures.* Thus, the repeated structures used in the woman's speech *(...his strength, his wholesome looks, his manliness...)* create the stylistic effect of expressiveness and emotional intensification emphasizing the idea of the young man's attractiveness. Implicitly this utterance expresses the woman's desire to soften her refusal of marriage proposal. The aposiopesis *(...his manliness--perhaps, if—...)* is meant to express her considerate attitude to the young man since she doesn't want to repeat her refusal not to hurt his feelings. The double negation *"No, no"* and its contextual synonymous expression *"it's out of the question"* presumably express the character's inner doubts, her wish to convince not only the young man, but also herself that their marriage is impossible. So, the convergence of stylistic devices here realizes the cognitive function of constructing the image of the character who is presented as a wise, reasonable and tactful woman.

It should be noted that all the functions of stylistic convergence are very important, but special emphasis is put on the ***cognitive*** ones since they are aimed to decode the conceptual content of the text.

There are following types of cognitive functions: the function of foregrounding conceptually significant information, sense-forming function, the function of constructing a concept, the function of constructing an image of a personage, the function of representation of the author's individual world picture. In this regard, the case of lexical convergence is interesting in the following excerpt from O.Henry's work "The Duel":

*You may live in **Chicago** until your **hair whitens**, and be a citizen and still **prate of beans** if **Boston mothered you**, and without rebuke. You may become a civic pillar in any other town but **Knickerbocker's**, and all the time publicly sneering at its buildings, comparing them with the architecture of Colonel Telfair's residence in Jackson, Miss., whence you hail, and you will not be set upon. But in **New York** you must be either a New Yorker or an invader of a modern **Troy**, concealed in the **wooden horse** of your conceited provincialism."* [Henry, 296].

Here the convergence is created by the *toponyms, euphemism, phraseological unit, polysyndeton, personification, metaphor* and *allusion.* As for *toponyms*, they are found widely in this fiction work *(Chicago, New York, Boston, Colonel Telfair's residence, Jackson, Knickerbocker's)*, making it realistic enough to seem like a real biographical plot-observation. The imagery of the lexical component of the fragment is given by periphrasis *(hair whitens)* and phraseologism *(prate of beens)*. Imagery is also facilitated by the *polysyndeton (... and be a citizen*

and still prate of beans..., ...and without rebuke; and all the time publicly sneering at its buildings…, …and you will not be set upon). The personification of the city *(... Boston mothered you)* turns it into a rightful personage of the story, as well as other cities, which, according to the author, seem to have their own character, their own "soul". The contrast between the metaphor *(civic pillar)* and the toponym *(Knickerbocker's)* expresses the idea of contraposition and inequality of an ordinary citizen and a resident of the fashionable Manhattan district. Conceptually significant is the *allusion* to the myth of Ancient Greece about the Trojan War *(... you must either be a resident of New York, or an invader of modern Troy ...)*, in which the Denyen managed to conquer Troy by building a wooden horse (which later became known as Trojan Horse) and hiding their best warriors in it. The allusion here fulfils the cognitive function. On the one hand it activates mythological knowledge structures, on the other – it again emphasizes the idea of equality by contrasting the residents of New York with the provincials whom the author calls "invaders of modern Troy", using the periphrasis. This stylistic device implies a deep conceptual sense: the idea of rivalry, enmity, fight and conquering. The cognitive function of the stylistic convergence is manifested in the fact, that it contributes to the process of concept construction presenting the city of New York as the dominant concept of the whole story. The conceptual structure of the concept "New York" can be expressed by the following propositions:

- New York does not accept outsiders;
- New York is an enemy for outlanders;
- New York is a modern Troy. It should be invaded and conquered.

So, the stylistic convergence here is characterized by polyfunctionality manifested in a variety of stylistic and cognitive functions. Stylistic functions performed by stylistic devices are focused on expressing imagery, emotiveness and valuation. As for cognitive functions, they are targeted at the conceptual content of the fiction text, contributing to concept construction, namely the construction of the dominant concept "New York".

Another example of stylistic convergence as a means of foregrounding is observed in the allegorical story by O. Wilde "The Nightingale and the Rose", where stylistic convergence is observed:

*"-Here **indeed** is the **true** lover," said the Nightingale. "**What I sing of, he suffers - what is joy to me, to him is pain**. Surely Love is a **wonderful** thing. It is **more precious** than **emeralds**, and **dearer** than fine **opals**. **Pearls** and **pomegranates** cannot **buy** it, **nor is it set forth** in the **marketplace**. It may not be **purchased** of the merchants, **nor can it be weighed** out in the balance for **gold**."* [Wilde, p.22].

In this case the convergence is created by *contextual* synonyms *(indeed-true; sing-joy; suffers-pain; wonderful-precious-dearer-fine),* antithesis *(What I sing of, he suffers - what is joy to me, to him is pain),* similes *(love… is more precious than emeralds, dearer than opals, pearls and pomegranates cannot buy it),* inversions *(nor is it set forth, nor can it be weighed)* and syntactically parallel constructions. This text fragment contains information about the allegorical personage "The Nightingale", his thoughts about Love, which is the dominant concept of the whole story. Here the concept is verbalized by means of stylistic devices, namely, the similes, comparing the concept *Love* to *emeralds, opals, pearls and pomegranates*, thus emphasizing the conceptual features of the concept: *wonderful, precious, dear, true.* The antithesis highlights the idea of inconsistency of feelings experienced by people in love: for some of them Love is *joy and happiness*, for others – *sufferings and pain*. Very important from

the cognitive perspective is the idea conveyed by the synonymous expressions: *can not buy – nor is set forth in the marketplace - may not be purchased*, implying the following proposition: *Love is priceless*. So, the convergence of stylistic devices used in the extract performs both stylistic and cognitive functions. From the stylistic viewpoint the extract is characterized by imagery, emotiveness and evaluation. From the cognitive perspective the stylistic convergence here is oriented to a) the concept 'Love' construction; b) the representation of the character's image.

It should be mentioned that the peculiarity of using convergence of stylistic devices is its ability to implement all functions in a cluster: stylistic, pragmatic and cognitive. Indisputable, however, is the fact that the latter play the dominant role. No less important is the pragmatic function of stylistic convergence. It can be illustrated by the example from "October and June" by O.Henry:

"And now, ***veteran that he was*** *of his country's strenuous times, he had been* ***reduced to abject surrender by a woman's soft eyes and smiling lips****. As he sat in his quiet room he held in his hand t****he letter he had just received from her - the letter that had caused him*** *to wear that* ***look of gloom.*** *He re-read the* ***fatal paragraph*** *that had* ***destroyed his hope****."* [Henry, p.174].

The story tells us, as it was said above, about a young man who was in love with a lady of an older age. He confessed his love but was rejected because of their age difference. The story is highly humorous due to the effect of "defeated expectancy" since the reader until the end of the story is convinced that it was the man who seemed to be much older. The analyzed extract describes the situation when the young man got a refusal letter. The extract is characterized by the convergence of stylistic devices including *inversion, repetition, periphrasis, epithets, metaphors, parallel constructions* as well as expressive means of the language such as emotive and evaluative words, *phraseological units*. The stylistic devices used in the extract fulfil both stylistic and pragmatic function. The stylistic function is oriented to express the personage's emotional state and this is achieved by the use of ***epithets*** *(abject, fatal, look of gloom), the* ***metaphors*** *(surrender, destroyed hope), the* **repetition** of the word *"letter"* in the parallel constructions that intensifies the effect of emotional tension, the feelings of distress, despair and fatality.

The pragmatic function of the stylistic convergence is aimed to characterize a) the social status of the personage b) his age. The lexemes *"veteran"* and *"surrender"* in its metaphorical sense hint both at the social status of a military man and his elderly age.

So, the polyfunctionality of stylistic convergence proved by the above examples, highlights the conceptual significance of the category of redundancy in general, and stylistic convergence as a major means of redundancy in fiction in particular.

Results

1. In the research the phenomenon of redundancy, the intentional use of which ensures an adequate interpretation of the fiction text, has been analyzed;

2. The article discusses such means of redundancy as repetition, periphrasis, synonymous repetition, stylistic convergence, their stylistic, pragmatic, cognitive and sociocultural functions;

3. The main emphasis in this work is put on convergence of stylistic devices regarded a means of the cognitive mechanism of foregrounding. It has been proved that stylistic

convergence reveals the most conceptually significant elements of the fiction text, thus decoding its implicit deep structure;

Various functions of stylistic convergence, namely stylistic, pragmatic. Cognitive, sociocultural have been analyzed, and their conceptual significance has been revealed.

Conclusion

1. Stylistic convergence built on the abundant usage of stylistic devices, is the most important means of linguistic redundancy, the intentional usage of which is inherent in nature of fiction;

2. Stylistic convergence regarded as a means of the cognitive mechanism of foregrounding, brings to the fore conceptually significant fragments of the fiction text;

3. Stylistic convergence is characterized by polyfunctionality manifested in a variety of stylistic, pragmatic, cognitive and sociocultural functions, which in most cases are realized in close correlations with each other;

4. The cognitive function of stylistic convergence is most relevant to the processes of text interpretation since it reveals conceptual information and contributes to conceptual analysis of the whole text. This function is aimed to a) reveal new emergent conceptual senses and new knowledge about the "imaginary" world of the author; b) to construct the personage's image and reveal his inner psychological state; c) to construct the concepts and conceptual spheres of the fiction text; d) to represent the author's individual world picture.

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