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<u>Functions of anadiplosis in English poetry</u>

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INTRODUCTION

Relevance of study. The research focuses on the features of anadiplosis, its typological and functional characteristics. This problem refers to the contradictory, complex and still insufficiently solved in modern linguistics. In spite of the fact that the problems of anadiplosis are investigated quite widely, we consider it expedient to investigate the phenomenon of anadiplosis.

The aim of the work is to consider the functional aspect of anadiplosis in English poetic texts

Achieving this goal implies the solution of the following **main tasks**:

- To investigate the phenomenon of anadiplosis in the perspective of the semantic interaction of its components with the immediate linguistic context.

- To define types of anadiplosis in poetic texts;

- To analyze and classify functional varieties of anadiplosis;

- To compare stylistic effects created by anadiplosis.

The object of the study is anadiplosis in English poetic texts.

The subject-matter of the research is functions of anadiplosis in English poetry.

Methods of research. Achievement of the set goal and the solution of specific problems of the research conditioned the use of such methods: linguostylistic analysis, methods of text interpretation.

The practical significance. The findings and illustrative elements can be used at the practical classes of stylistics and text interpretation.

Structurally, the work consists of introduction, two chapters, conclusions, list of references.

CHAPTER 1. THEORETICAL BACKGROUND OF STUDYING THE TECHNIQUE OF ANADIPLOSIS

1.1. Anadiplosis as a means of foregrounding

Anadiplosis is a stylistic figure consisting of a sound or verbal repetition of the final part of one speech passage at the beginning of the next; a combination of identical words at the junction of poetic lines. Anadiplosis in style refers to figures of addition (Коткова, 2012, с. 27).

The technique of anadiplosis has been known since ancient times. Early examples of syntactic repetition are found in the biblical psalms (Ольховська, 2019, с. 58). Anadiplosis also goes back to folklore traditions of using speech repetitions in folk sayings, lyrical songs, poems and other poetic forms. In further artistic creativity, anadiplosis was used to create folklore and religious stylizations, mainly in poetic forms (Дідух, 2021, с. 112).

The consideration and differentiation of the concepts of anadiplosis, epanalepsis and reduplication is relevant due to the fact that their differentiation is a complex problem, and there is no consensus among domestic and foreign literary scholars on the issue of their nomination and meaning. For example, it is customary for some scientists to identify the concepts of anadiplosis and epanalepsis, considering them as figures of speech consisting of "the repetition of a word or expression at the beginning or at the end of successive phrases (sentences). However, from our point of view, this definition is imprecise, since there are many types of repetitions, distinguished based on various parameters (position, repetition accuracy, etc.). Thus, this interpretation can be applied, for example, to the concept of anaphora, although anaphora and epanalepsis or anaphora and anadiplosis are far from each other both in terms of content and in terms of expression.

The relevance of the work is determined by the importance of an integrated semantic-pragmatic analysis of the phenomenon of anadiplosis in the functioning of differently English poetic texts. The choice of the problem of composing is due to the general tendency of modern linguistics to study the functional aspect of

language, to further study the interpretation of the concept of "composing". The choice of the problem is also due to the general tendency of modern linguistics to an in-depth study of the semantic differentiation, systematization and functional presentation of numerous forms of semantics and pragmatics.

In the interpretation of the concept of anadiplosis, most linguists have a unanimous opinion: it is the repetition of the final word of one part of a sentence at the beginning of a new part or the repetition of the final word in a sentence at the beginning of the next sentence (Hasek, 2008, p. 65). However, there are interpretation options. For example, D. Bergez, V. Géraud and J.-J. Robrieux put the following meaning into this concept: "This figure is a repetition of a word or group of words of one sentence at the beginning of the next sentence in order to establish a semantic connection" (Berger, 2010, p. 83)

Ukrainian linguists often interpret anadiplosis as a junction (Fromilhague, 2010, p. 42). This concept characterizes the rhythmic relationships that arise between parts of a sentence or between sentences within a rhythmic unit. Anadiplosis also implements such a stylistic device as concatenation, i.e. the use of a chain of repetitions at the junction of sentences. This remedy is often considered a form of anadiplosis. One of its forms is also épanadiplose, which consists of repeating a word at the beginning of a sentence and at the end, but this type of repetition does not have clear differences from epiphora.

The main stylistic purpose of anadiplosis is that it represents one of the methods of argumentation, which is quite tough and "does not tolerate objections." Anadiplosis serves to connect arguments and also to enhance the effectiveness of strong and persuasive arguments in the formulation of evidence. Anadiplosis leads to a conclusion that is unlikely to be disputed.

In addition, as part of the analysis of text semantics, this tool provides structural and semantic connections in the work. With the help of repetition of this type, the effect of increasing emotional tension is created, the desire of the author or character to fully convey a certain emotional state. Anadiplosis creates the rhythmic

effect of a musical canon or imitation, which consists of repeating at a certain interval the main theme that carries a certain meaning.

From the point of view of G. Molinié (Molinie, 1987), P. Bacry (Bacry, 1992) and many other linguists, anadiplosis and epanadiplosis are particular forms of epanalepsis. The latter is one of the most controversial in stylistics, since, depending on the conditions of use, it can be identified with anaphora, epiphora, anadiplosis and other stylistic figures.

Epanalepsis is often used as a concept synonymous with simple repetition, while both figures are defined as etymological paraphrase (Шулінова, 2000, с. 17). The main stylistic function of this figure is to express an emotional state, certain feelings: anger, pain, despair, joy, etc. Moreover, repetitions of this type are often not without a humorous overtones.

In foreign stylistics, many concepts are interpreted through the lens of poetics. Thus, epanalepsis refers to the repetition of a group of words at the beginning of a sentence or the repetition of a verse in several stanzas. To analyze the use of these means in literary texts, it is advisable to accept the point of view of Ukrainian linguists, according to which epanalepsis is considered as a repetition of a word or part of a statement after intermediate words. For a figure of speech consisting of the repetition of the same word or phrase with slight variations, there is also the term "epimon" (Соловей, 2010, с. 219). However, this figure is not a simple repetition, including two or three components, but a retention of attention on any object by repeating the same thought, often in the same expressions (Ребрій, 2016, с. 49). In this case, the figure often includes more than three or four repeating components.

Thus, epanalepsis is defined as a figure that excludes contact repetitions at the junction of parts of a sentence or at the junction of sentences (anadiplosis), as well as cases of non-contact repetitions at the beginning (anaphora) or the end (epiphora) of parts of a sentence and sentences, and at the same time at the beginning and at the end parts of a sentence (simploc).

The concepts of epanalepsis and reduplication should be clearly distinguished. In English and French stylistics, reduplication corresponds to palilogy (Семенюк,

2019, c. 83). Both means are also based on repetition, however, reduplication is usually called the repetition of words in a contact position in order to accentuate their semantics, and epan-lepsis is the repetition of words and phrases after intermediate words.

Note that in the case of reduplication, repetition is often observed at the beginning of a statement, which is due to the author's desire to highlight a repeated lexeme that carries a certain emotional or semantic load. This characteristic of reduplication allows it to be distinguished from anadiplosis.

In stylistics, there are several subtypes of reduplication, expressed in the doubling of a noun (reduplication of a noun), verb (reduplication of a verb), adverb and pronoun (reduplication of an adverb or pronoun in initial position as part of an opposition), adjective (reduplication of an adjective), imperative (reduplication of an imperative), adverbs of manner of action (prefixal reduplication of adverbs of manner of action), and reduplication of a word is also highlighted as a means of assurance and clarification (Ткаченко, 1998, c. 9).

The repetition of a word in a row, without a break, in a contact position also corresponds to such a stylistic device as epizeuxis. However, the position of repetition in its composition is not defined, which is important when distinguishing many stylistic concepts. In our opinion, when analyzing the rhythm of prose, for the repetition of words in a contact position at the beginning of a sentence, it is advisable to use the concept of reduplication, and for the contact repetition of words at the junction of parts of a sentence, as well as at the junction of sentences, the concept of anadiplosis.

The use of anadiplosis in fiction has the following features.

1. This means is more widespread within the framework of such functional and semantic types of speech as narration and reasoning. Performing an amplifying-excretory function, anadiplosis most often manifests itself within the framework of description, as well as dialogical speech.

2. In most cases in literary texts, anadiplosis is used in the form of a noun, and to a lesser extent – a verb. Use as a pronoun, adverb and adjective is possible, but

these cases are rare. Thus, from a rhythmic point of view, anadiplosis, expressed by a noun, has the greatest effectiveness as a means of rhythmization.

3. The use of anadiplosis is carried out both within one sentence (most often a complex sentence) and at the junction of sentences (simple and complex). Anadiplosis is expressed within the framework of the smallest rhythmic unit both at the junction of sentences and at the junction of rhythmic groups within one sentence, since its essence lies in the repetition of lexemes located in close proximity to each other.

Thus, the main principle of distinguishing epanalepsis and anadiplosis is the position of the repeating elements: epanalepsis has a repetition structure, in which the elements are located in a non-contact position. In this case, a certain degree of distribution of repeating elements is possible. Anadiplosis is characterized by repetitions of elements in a contact position, but at the junction of parts of a sentence, more often at the junction of components of a complex sentence without the prevalence of elements. The distinction between epanalepsis and reduplication is also based on the position of the elements: reduplication is characterized by a contact position of elements at the beginning of a sentence or part of a sentence, while epanalepsis is not characterized by a contact position. The structure of these means represents the basis for the perception of the text, in which their use as a rhythmic means is observed.

1.2. Types of anadiplosis in poetic texts

The topic of anadiplosis in English poetic speech is not new to linguistics. Research into comparative analysis of the stylistic phenomenon of anadiplosis (or reduplication) in various languages explains not only the scientific significance of the phenomenon under consideration for the linguistics of the text, but also makes it possible to analyze artistic creativity.

Let us analyze the features of anadiplosis found in English poetic texts, taking into account new theoretical approaches to solving this problem. The significance of

anadiplosis as a means of strengthening, updating, and harmonizing an English poetic text, in our opinion, is especially clear when considering the poetic form as one of the main conditions for the perfection of spoken speech.

Giving verbal material harmony, strength and completeness, poetry, to a greater extent than prose, has the property of compression, concentration of information through anadiplosis in a relatively small volume. A verse is the objective reality of poetry, an obvious manifestation of the poet's talent and will.

Poetry has the ability to recreate the poetic voice and intonation of the author. The poetic form of every new and original poet can be perceived if his basic intonation penetrates the reader's consciousness and takes possession of him (Сологуб, 2001, с. 35).

The main idea of the poet is considered to be the idea of a poetic work – this is the main thing that the poet wants to say with his work, for the sake of which he writes it. In other cases, the idea is expressed openly. But most often (and this is one of the features of the use of anadiplosis in artistic creativity) it is not a direct, but an indirect statement of the poet (Шемуда, 2021).

This plan, regardless of the will of the poet, naturally and logically follows from the vital material with which the poet deals in his work. The more significant the idea (in a social sense), the brighter and more convincing (in an artistic sense) it is embodied in a poetic concept, the better the poem.

When creating a poem, the poet uses the language system, since otherwise his work will not be linguistic (Тупиця, 2012, с. 255). The structure of a poetic text depends entirely on the artist's intention, and its specific use is always designed for a specific reader's perception.

An image in artistic speech is created not only by means of the meanings of words themselves. For this purpose, there is repetition, which, in combination with other means of syntactic organization of a sentence, helps create the desired image.

Anadiplosis, or reprise, is a phonomorphological phenomenon, a figure of speech, which consists of the repetition of sounds, words, morphemes, synonyms or semantic constructions under conditions of sufficient closeness of the series, i.e.

close enough to each other to be seen. Anadiplosis can be grouped around one object or bring different objects and image plans closer together, strengthening the points of contact between different characters, the character and the world around him, etc.

Anadiplosis as a unified structure of intersentence relations determines the content of the basic units of the communicative level, namely the given (known information) and the new (unknown information). As an important means of communication between sentences, they convey significant additional information of emotionality, expressiveness and stylization.

Considering the functions of anadiplosis in English poetic speech, we see it necessary to consider the following types of repetition, based on the following classification:

- lexical – repetition of words, phrases or sentences as part of one statement and larger units of communication, covering a number of statements that coincide in all, several or one component of meaning (literal, synonymous, thematic anadiplosis). Poems with this type of anadiplosis are usually used when learning new foreign words;

- syntactic (for example: homogeneous members of a sentence, repetition of structural types of sentences, partial or complete parallelism of sentences). This type of anadiplosis allows you to remember not just one word, but the entire structure of a sentence, which is necessary when learning a foreign language;

- morphological (for example: anadiplosis of one part of speech, aspectual forms of a verb, one word-formation model, etc.). With the help of this type of repetition, it becomes possible not to resort to the help of a dictionary when encountering an unfamiliar foreign word, but to guess its meaning and remember the material (Корунець, 2001, с. 25).

- phonetic (for example: alliteration). This type of anadiplosis allows you to guess the meaning of an English word based on your native language.

- compositional – repetition of text units that organize certain compositional speech forms (Корунець, 2001, с. 26). For example, the presence in certain fragments of the text of names that relate to the same thematic series and often form

syntactic parallelism indicates the compositional speech form of "description". The activity of verbs of motion is characteristic of the compositional speech form "narration" (Корунець, 2001, с. 26).

It should be noted that the types of repetition depend on the characteristics of the text itself (literary movement, genre, author's style). Anadiploses in stylistics are usually classified according to the compositional principle, i.e. the place of a repeating unit in a sentence or image.

A unique type of anadiplosis is synonymic repetition. Its essence lies in the fact that synonymic means are used to express the same thought (Коткова, 2012, с. 28).

It is not necessary to use objective synonyms. Concepts can be brought together through the process of figurative comparison of phenomena or logical analysis. In this case, contextual meanings appear in the words expressing these concepts, which may turn out to be synonymous.

Expressing the same thought, anadiploses make it possible to make one or another addition, to expand in one way or another, to detail the main content of the statement. In our opinion, this type of anadiplosis is the most effective, since its use makes it possible to easily build your monologue speech in a foreign language.

Among various forms of anadiplosis used in the style of artistic speech and almost never used in other styles, sometimes there is anadiplosis based on the polysemy of the word. In some cases, a verb, for example, which has different meanings, is omitted, resulting in a kind of zero repetition. The main function of such anadiplosis can be considered the function of a pun (Ольховська, 2019, с. 59).

The effect achieved by this anadiplosis is usually humorous. Repeating one word in different meanings often contributes to clearer detailing of the main meaning of the repeated word.

In other anadiploses it begins to play with different shades of meaning without any special intentions of the author. In anadiplosis, based on polysemy, the poet deliberately uses this feature of the word.

Conclusion to the 1ˢᵗ chapter

Anadiplosis is a stylistic figure consisting of a sound or verbal repetition of the final part of one speech passage at the beginning of the next; a combination of identical words at the junction of poetic lines. Anadiplosis in style refers to figures of addition.

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CHAPTER 2. STYLISTIC POTENTIAL OF ANADIPLOSIS IN POETIC TEXTS

2.1. Functional varieties of anadiplosis

Anadiplosis displays the will of the verse (and that of language, in a broader sense) to grasp a desired object that requires an attention (as we will observe the presence of anadiplosis in mass media. Mario Alighiero Manacorda identifies the figure as the main tool that misleads listeners or spectators, forcing them to neglect the very substance of the message in favor of its form see in the "Songs of Ascents" and in Dante or, conversely, a descent (as traceable in Amelia Rosselli).

Writer G. Agamben explains that in both cases the object is doomed to remain ultimately ungraspable. What is left to poetry is often the remnant of this unresolved tension, of an afflicted quest enacted by language in order to get close to something unreachable.

Deeply connected to the question of naming the world in Jewish mysticism and in Walter Benjamin's theoretical landscape, anadiplosis could be rendered iconographically with the ladder present in Jacob's dream: "And he dreamed, and behold! a ladder set up on the ground and its top reached to heaven; and behold, angels of God were ascending and descending upon it" (Ришкевич, 2014, с. 284).

In a bidirectional movement towards and from transcendence, angels climb a ladder that seems to be connected directly to Heaven. As with the angels, words are ascending towards/descending from the coveted object of knowledge: the end of the verse marks the end of one of the steps towards it; the following verse emphatically renovates the movement by marking a new beginning (a different step).

It is exactly in this spatial configuration that anadiplosis blends into another figure, climax, which etymologically and linguistically inspired the image I have suggested: the Greek word κλῖμαξ, in fact, literally means "staircase" and its Latin version is "gradatio" ("step"). L. Kotkova rightly states that it is vital to distinguish two different usages of this figure of speech (Коткова, 2012, с. 27).

The first one – considered the most ancient – has the structure of a continued anadiplosis (the scheme would be …x/x…y/y…) and makes language proceed gradually, stopping every step of the way before moving to the next. In his Institutio oratoria (a sort of handbook for the perfect orator written during the Domitian empire), Quintilian offers us a very useful definition of this particular kind of artifice: "Gradatio, quae dicitur κλῖμαξ, apertiorem habet artem et magis adfectatam ideoque esse rarior debet. Est autem ipsa quoque adiectionis; repetit enim quae dicta sunt et, priusquam ad aliud descendant, in prioribus resistit." (Кочан, 2004, с. 17).

It is significant to observe that the rhetorician uses the term "descendent" (from the verb "descendĕre", which means literally "to go down, to penetrate") in describing the movement enacted by a continued anadiplosis – not mentioning, in fact, the more frequent ascensional function that has been broadly incarnated by this figure (as we will shortly highlight in Dante and in the Tanakh). It is interesting to observe how Wilhelm Gesenius (one of the greatest Semitic philologists of the nineteenth century), on the contrary, omits the descending tendency of anadiplosis while commenting on the Tehillim structure.

Let us consider in more detail on the variety of functions of anadiplosis as a stylistic device, in order to identify additional shades of emotionality attached to an English poetic statement.

The most common one is the amplification function, which is very simple in composition: repeated words stand next to each other. An example of this is the lines of poems:

Still, still they toll?

And I should feel a damp (National poetry library, 2024). (J. Keats).

In these lines, anadiplosis represents lively excited speech.

Sometimes repetition acquires the function of modality and is used to convey the monotony and uniformity of action, causing vague emotional excitement. This function is realized mainly by rhythm:

Year upon year, the shock

Of cataract seas that snap... (National poetry library, 2024) (A. Tennyson).

Fatigue and monotony are expressed by the words "Year upon year". Vague emotional excitement is clearly visible in the following example, where the hero regrets the years he has lived and the time that can no longer be returned. A frequent repetition of the words "Time long past", and the inexorable "Time" is always capitalized, shows power of the notion.

...There were sweet dreams in the night

of Time long past:

And, was it sadness or delight,

Each day a shadow onward cast

Which made us wish it yet might last

That Time long past (National poetry library, 2024). (P.B. Shelly).

Another function is intensification of emotiveness. The narration of words contributes to greater power of utterance, greater tension in the narrative, requiring intonation strengthening:

Break, break, break

On the cold grey stones, O Sea!

And I would that my tongue could utter

The thoughts that arise in me.

Break, break, break

At the foot of the crags, O Sea!

But the tender grace of a day that is dead

Will never come back to me. (National poetry library, 2024) (A. Tennyson).

In some cases, repetition serves to express the repetition or duration of an action, where adverbs separated by the conjunction and are especially often repeated; explanatory words and phrases:

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

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

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

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

I cared not for the thorns; the thorns were there (National poetry library, 2024) (A. Tennyson).

Sometimes repetition acquires the function of softening the sharpness of the transition from one level of utterance to another. So, for example, in the following poem, where the repetition of the word then serves the purpose of such softening:

...This was the sequence of the flower:

First the leaf from which the bud would swell,

A green fardel,

A rolled rainbow;

Then the sheath that enclosed the blow

Pale and close...

...Then the first unfurling petal

As if a hand that held a jewel

Curled back a finger... (National poetry library, 2024) (A. Ridler).

There are cases when repetition acts in a function that contradicts the very purpose of anadiplosis as a means of highlighting individual parts of an utterance. Repeating units serve only as a background against which other, non-repeating units of utterance stand out sharply:

It is the hour when from the boughs

The nightingale's high note is heard;

It is the hour when lovers' vows

Seem sweet in every whisper'd word... (National poetry library, 2024) (G.G. Byron).

It should be noted that the rhythmic function contributes to a clearer organization of the sentence:

...Some love too little, some too long,

Some sell, and others buy

Some do the deed with many tears,

And some without a sigh... (National poetry library, 2024) (O. Wilde).

In this lesser-known poem, 'Isles of Greece,' by Lord Byron, the poet uses anadiplosis at the beginning of the third stanza. He's been speaking about the isles of Greece, making allusions to Greek mythology, and he uses these lines:

The mountains look on Marathon –

And Marathon looks on the sea;

And musing there an hour alone,

I dream'd that Greece might still be free (National poetry library, 2024). (G. Byron).

The word "Marathon" is repeated at the end of the first line and the beginning of the second. Through the depiction of Marathon looking out at the sea and the mountains looking on Marathon, the poet is able to make the entire setting feel more alive.

In poem "The Lake Isle of Innisfree" by William Butler Yeats the poet uses anadiplosis more than once. It appears in the first line of the poem which reads:

I will arise and go now, and go to Innisfree (National poetry library, 2024). (W. Yeats).

Here, William Butler Yeats uses "go" at the end and beginning of the first two clauses. Then, later on in the poem, at the beginning of the second stanza, he uses the technique again:

And I shall have some peace there, for peace comes dropping slow (National poetry library, 2024). (W. Yeats).

Here, Yeats uses "peace" as an example of anadiplosis.

This poem by Reverend M. Sheeleigh has anadiplosis in all the sixteen lines:

Long I looked into the sky,

Sky aglow with gleaming stars,

Stars that stream their courses high,

High and grand, those golden cars,

Cars that ever keep their track,

Track untraced by human ray,

Ray that zones the zodiac,

Zodiac with milky-way,

Milky-way where worlds are sown,

Sown like sands along the sea,

Sea whoso tide and tone e'er own,

Own a feeling to be free,

Free to leave its lowly place,

Place to prove with yonder spheres,

Spheres that trace athrough all space,

Space and years – unspoken years (National poetry library, 2024) (R. M. Sheeleigh)

The work of contemporary American poet Cynthia Buhain-Baello provides consistent examples of the use of anadiplosis. Each new line begins with the last word of the previous line, which allows Cynthia Buhain-Baello to transition between her thoughts and help the reader understand the writer's thinking:

Real men of courage fight for Truth,

Truth that's so pure, without dilution.

Dilution grays sight, blurs the Light,

Light so blurred can lead to Confusion.

Confusion sways to and fro like fickle waves,

Waves that leave the shore to flow with Doubt.

Doubt has no solid ground, it lies in graves,

Graves that are for the passive....in Silence shout (National poetry library, 2024) (C. Buhain-Baello).

2.2. Stylistic effects created by anadiplosis

Anadiplosis is the repetition of the last part of one verse line or sentence at the beginning of the next. The establishment of a connection between the two clauses is achieved through the strategic utilisation of repetition, thereby emphasising the reiterated word or phrase.

The act of repeating certain elements in a text often serves the purpose of creating a heightened state of suspense, establishing a sense of coherence, or directing focus towards a significant concept. The utilisation of anadiplosis, an effective technique, has the potential to enhance the memorability and impact of a statement or argument.

Anadiplosis sees significant usage within the realm of Elizabethan poetry. The purpose of its usage is to establish connections between lines of text and accentuate the smooth progression of thoughts (Дмитрук, 2006, с. 55).

Anadiplosis is distinguished from another literary device, namely epanalepsis, in which repetition is formed by larger textual units. Dmytruk et al. say that epanalepsis is a rhetorical device commonly characterised by the repetition of a word or phrase following intervening words. This repetition serves to enhance emphasis or improve clarity, allowing for the resumption of a construction after an extended parenthesis (Дмитрук, 2006, с. 55).

The phonetic organization of a poetic text and its instrumentation play a primary role in creating the expressiveness of the text. At the phonetic level, the emotional and aesthetic effect is achieved through alliteration, assonance, consonance, different types of rhymes, meter and rhythm. Sound expressive means also include sound writing, onomatopoeia, sound symbolism, sonorous words (Дмитрук, 2006, с. 55).

A poetic text, as is known, operates with a word in its phonetic and semantic integrity, achieving, through the sound of a chosen word or group of words, the emergence of a new meaning, a new view of the world. Sound repetition in poetic language is one of the key techniques, not only an important structural means that organizes a work of art, but also a semantic one, contributing to the emergence of new possibilities for interpreting a word or phrase, as well as an aesthetic one, promoting harmonization (Зорівчак, 1989, с. 11).

Anadiplosis is of particular importance for English-language poetry: on the one hand, as a means of updating units of the phonetic level of a literary text and an indicator of the individual author's style, and on the other hand, as an ancient poetic

means dating back to the tradition of German alliterative verse. Alliterative verse, characteristic of the oral poetic form of the Old English and Middle English periods, brings speech closer to music (Карабан, 2004, с. 27).

The study of phonostylistic means of literary text in general, as well as in the work of individual writers, does not lose its relevance due to the interest that this topic arouses at the present stage of development of phonostylistics.

The word anadiplosis means, literally, a doubling or folding up. It is one of our most common rhetorical gestures, woven into the Bible ("Then, when lust has conceived, it bringeth forth sin. And sin, when it is finished, bringeth forth death"), political discourse (George W. Bush in an address to Congress on Sept. 20, 2001: "Our grief has turned to anger, and anger to resolution"), poetry ("The mountains look on Marathon—And Marathon looks on the sea"), and the classics (From Gladiator: "They call for you: The general who became a slave; the slave who became a gladiator; the gladiator who defied an Emperor.")

The device must owe some popularity to its satisfying, musical repetitions. We love variation within logical structures; the If You Give a Mouse a Cookie children's series depends on the delight of consequences unspooling rhythmically from a single action: If this, then that. If that, then THAT. But anadiplosis isn't all singsong and counting games. Milton used it to announce the presence of a rarefied poetic force ordering words to heightened effect. "Lycidas is dead, dead ere his prime," he wrote in his most famous elegy, the bell-like toll of dead less description than metaphor, suggestive of the way a grieving mind can worry terrible truths. At the same time, anadiplosis stitches clauses together, melting contiguity into continuity. The pathos of letting it extend the thought "Lycidas is dead," so otherwise final, could not have escaped Milton.

If registers of speech were dress codes, I'd clothe anadiplosis in "poetic-formal." Poetic-formal because anadiplosis is stately—stately, in part, because it forces the prose to slow down. Back to the Bible: Peter urged his disciples to "make every effort to support your faith with goodness, and goodness with knowledge, and knowledge with self-control, and self-control with endurance, and endurance with

godliness, and godliness with mutual affection, and mutual affection with love." The care and time implied in the construction of the sentence echoes the conscientiousness of Peter's followers as they arrange their virtues into an edifice, an unshakable moral frame. Anadiplosis is about grand conclusions wrung from small beginnings. In so transparently revealing how ideas build on each other, the device offers something rare: the technique—the mechanics—of thought captured in language. It's at once spontaneous and powerful: an organic crescendo. Intelligence refining itself as it goes.

As Ron Burgundy might say, that escalated quickly. In addition to winding (straw) arguments about with incantatory force, anadiplosis is the Kevin Bacon game of rhetorical flourishes. Watch it connect past and future in a poem by Yeats, "An Irish Airman Foresees His Death":

I balanced all, brought all to mind,

The years to come seemed waste of breath,

A waste of breath the years behind

In balance with this life, this death (National poetry library, 2024).

The supreme and otherworldly suspension of the lone pilot in the clouds finds an analogue in the stanza's perfect balance. He weighs the years to come: a waste of breath. He weighs the ones that have fled: the same. And between the past and future, an anadiplosis is a sense of redundancy and gathering, potential motion. Someone using this device is both stalling and building, careening forward and standing still. That duality of experience—inhabiting a frozen moment while being, tragically, a slave to time—is one subject of Yeats' poem. Anadiplosis helps it land, even if the airman does not.

Consideration of the features of the function of anadiplosis in English poetic speech allows us to say the following.

Anadiplosis in English versification, on the one hand, acts as a textual constructive principle. It enhances the expressiveness of the utterance, conveying significant additional information of emotionality, expressiveness and stylization, distributing the text into segments of the given and the new; is a unified structure of

intersentence relations and determines the content of the basic units of the communicative level.

On the other hand, the variety of functions of anadiplosis as a semantic and emotional amplifier is especially expressed in such forms as: intensification, modality, increase, multiple action, softening, connectedness, rhythm.

In this regard, for the study of foreign poetic speech, in particular English, it seems essential to identify key words that are directly related to the implementation of the main theme in the work of a particular poet and express his ideological position. An adequate determination of the meaning of a word is facilitated by taking into account not only the minimum, but also the expanded and maximum contexts.

To reveal the content and interpretation of the text, it is necessary to consider its semantic structure, which is understood as lexical-semantic options, thematic affiliation, connotations and associations of words. In this case, special attention is paid to repeated meanings and rare words.

Conclusion to the 2nd chapter

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GENERAL CONCLUSION

Anadiplosis is a stylistic figure consisting of a sound or verbal repetition of the final part of one speech passage at the beginning of the next; a combination of identical words at the junction of poetic lines. Anadiplosis in style refers to figures of addition.

The main principle of distinguishing epanalepsis and anadiplosis is the position of the repeating elements: epanalepsis has a repetition structure, in which the elements are located in a non-contact position. In this case, a certain degree of distribution of repeating elements is possible. Anadiplosis is characterized by repetitions of elements in a contact position, but at the junction of parts of a sentence, more often at the junction of components of a complex sentence without the prevalence of elements. The distinction between epanalepsis and reduplication is also based on the position of the elements: reduplication is characterized by a contact position of elements at the beginning of a sentence or part of a sentence, while epanalepsis is not characterized by a contact position. The structure of these means represents the basis for the perception of the text, in which their use as a rhythmic means is observed.

The use of anadiplosis in fiction has the following features.

1. This means is more widespread within the framework of such functional and semantic types of speech as narration and reasoning. Performing an amplifying-excretory function, anadiplosis most often manifests itself within the framework of description, as well as dialogical speech.

2. In most cases in literary texts, anadiplosis is used in the form of a noun, and to a lesser extent – a verb. Use as a pronoun, adverb and adjective is possible, but these cases are rare. Thus, from a rhythmic point of view, anadiplosis, expressed by a noun, has the greatest effectiveness as a means of rhythmization.

3. The use of anadiplosis is carried out both within one sentence (most often a complex sentence) and at the junction of sentences (simple and complex). Anadiplosis is expressed within the framework of the smallest rhythmic unit both at the junction of sentences and at the junction of rhythmic groups within one sentence,

since its essence lies in the repetition of lexemes located in close proximity to each other.

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