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ANAPHORA AND RELATED STYLISTIC FIGURES IN LINGUISTICS

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ABOUT ARTICLE

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Abstract: The article is devoted to the analysis of the peculiarities of anaphoric references in English. The anaphora is analyzed on the basis of the sources pertaining to the language as well as the researchers'ideas in the prism of certain examples. At the end of the article thoughts of linguists on the given issue is generalized.

INTRODUCTION

In the English language reference appears in three forms: personals, demonstratives, and comparatives. Reference is a link between several elements which occurs in the form of interpretation of one item to another. According to Halliday and Hasan, the main characterizing feature of reference is that information signals for retrieval. This retrieved information is the referential meaning or the identity of particular it ems that are being referred to. Reference is a semantic relation rather than grammatical, therefore referent does not have to be of the same grammatical class as an item it refers to. To support that idea Yule claims that "successful reference does not dep end on some strictly literal, or grammatically „correct", relationship between the properties of the referent and the referring expression chosen". When speaking of reference term referent has to be defined. It means "the thing picked out by uttering the expression in a particular context". In other words, a referent is an object that is being referred to Valeika and Verikatė use different terms and identifies the referent or the initial referring expression as the antecedent and the subsequent referring expression as the anaphor. These terms are not synonyms, but in the topic of reference they stand for the same items. As text serves the purpose of communicating ideas the role of sender and receiver is important in defining reference. Reference occurs when several elements are linked in order to avoid re-stating every fact more times than needed, but for this relation to have purpose it

has to be received. According to Yule, reference should be thought of as an act in which the sender by the use of linguistic forms enables a receiver to identify something. Or to quote Baker (1992:181), it enables the receiver "to trace participants, entities, events, etc. in a text". Yule (1996) uses a term „inference" to describe the other end of reference, i.e. the unders tanding of what the speaker or writer is talking about. The linguist claims that "because there is no direct relationship between entities and words, the listener"s task is to infer correctly which entity the speaker intends to identify by using a particular referring expression". In other words, collaboration between the sender and the receiver is a key point in successful reference. Baker defines reference based on the relationship between words and reality. The linguist states that "the term reference is traditionally used in semantics for the relationship which holds between a word and what it points to in a real world". However, such definition is too general for Halliday and Hasan as they distinguish situational reference from text reference. Situational reference is known as „exophora" or „exophoric reference", whereas a name for reference within text is that of „endophora" or „endophoric reference". The difference between endophora and exophora lies in the context of situation and the context of the text.

Both situational and textual reference retrieves the information necessary for the interpreting of the particular element. On one hand, exophoric reference points to something that is outside that text and usually familiar to the receiver because of the familiarity of certain situation. To quote Halliday "exophoric reference means that the identity presumed by the reference item is recoverable from the environment of the text". On the other hand, endophoric reference indicates something strictly from the text, or as the linguist states, it "means that the identity presumed by the reference item is recoverable from within the text itself - from the instantial system of meanings created as the text unfolds" (Ibid.). Endophoric reference can vary in kind, i.e. it can be anaphoric or cataphoric. Baker points out that "after the initial introduction of some entity, speakers will use various expressions to maintain references". The key word here is „after" as anaphora defines a situation in text when the sender refers to something that has already been introduced. Cataphora is the opposite of anaphora, i.e. reference to something comes before the initial introduction. Anaphoric reference is more common than cataphoric, because the latter might cause misunderstanding in many situations. Consequently, Beaugrande and Dressler suggest that "the cataphora raises a momentary problem in the surface text and helps to propel the readers into the story". Cataphoric reference causes a temporary problem of item identification that is usually made on purpose.

Cohesion - one element in the text is dependent on another for its interpretation - a cohesive link is present between the presupposing and the presupposed items. There are three types of grammatical links or cohesive devices:

Reference, substitution and ellipsis, conjunction.

Ex. “Please don`t do that while I`m trying to work”, she begged. (True to his nature, James started whistling to himself as soon as she settled down to her work).

“Please don`t do that while I`m trying to work”, she begged.

The reference refers to the dependent relationship between the referring and the referred in a text. There are the following types of reference:

Exophoric reference (outside)

Endophoric reference (inside)

Anaphoric (backward)

Cataphoric (forward)

Reference - personal pronouns (he, she, it, they, etc.), definite article (the), deictics (this/that, these/those, here/there, etc.), same, different, other, else, such.

In linguistics, cataphora was taken from Greek origin, καταφορά from κατά "forward" and φέρειν "carry" is used to describe an expression that co-refers with a later expression in the discourse. That is to say, the earlier expression refers to or describes a forward expression.

For example, given:

"Finding the right gadget was a real hassle. I finally settled with a digital camera."

The "right gadget" is an instance of cataphora because it refers to "a digital camera," an object that hasn't been mentioned in the discourse prior to that point. Cataphora is a type of endophora and it is the opposite of anaphora, a reference forward as opposed to backward in the discourse. As a general rule, cataphoras are quite less common than anaphoras in all natural languages; furthermore,

cataphoras that are not sentence-internal are typically very uncommon in informal, conversational contexts. Cataphora is often used for rhetorical effect. It can build suspense and provide a description. For example:

“He's the biggest slob I know. He's really stupid. He's so cruel. He's my boyfriend Nick.”

Cataphora is sometimes used in subordinate clauses within a sentence. For example:

“After he had received his orders, the soldier left the barracks.”

Cataphora is often used to provide a description in advance of a name. For examples:

“If you want them, there are cookies in the kitchen.”

An exophoric reference refers to language outside of the text in which the reference is found. Some examples in Uzbek:

Lekin men o`yinni to`xtatmadim, to`xtatish hotiramga ham kelmagan edi.

A homophoric reference is a generic phrase that obtains a specific meaning through knowledge of its context. For example, the meaning of the phrase "the Queen" may be determined by the country in which it is spoken.

An endophoric reference refers to something inside of the text in which the reference is found. For example: “You never know a moment's freedom from anxiety and care, never gain a moment's rest for dreamy laziness —no time to watch the window shadows ...”

Anadiplosis is a figure of speech which consists in the repetition of the same word at the end of one and at the beginning of the following clauses, sentences:

“All service ranks the same with God, With God, whose puppets, best and worst, Are we." (Robert Browning)

Framing is a type of repetition when it is arranged in the form of a frame, namely, the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it:

"No wonder his father wanted to know what Bosinney meant, no wonder." (G. Galsworthy)

Framing makes the whole utterance more compact and more complete. Framing is most effective in singling out paragraphs. It is more often met in poetry though we can find a great deal of it in emotive prose as well. This type of repetition can comprise any part of text - a sentence a paragraph, a page. Its extreme case is when it starts from the title and comprises to whole text. I.e. the title and the last sentence of the text are the same. The material showed us that there can exist the so called thematic framing, i.e. one and the same theme is repeating at the beginning and at the end of the text. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part which clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

Root repetition. In root-repetition it is not the same words that are repeated but the same root:

“Forsytes deprived of their mutter bone were wont to sulk. But John had little sulkiness in his composition.” (G. Galsworthy)

I felt just as natural as I would with anybody. Talked to him just as naturally, and everything. (D. Parker)

As we see from the examples, in this type of repetition we deal with different words having different meanings (“to sulk” – verb and “sulkiness” - noun; “natural” - adjective and “naturally” - adverb), but the shades of meaning are perfectly clear.

Chain repetition. This type of repetition smoothly develops logical reasoning. It is a thread of several successive anadiplosis:

“A smile would come into Mr. Pickwick’s face: the smile extended into a laugh, a laugh into a roar, and the roar became general”. (Ch. Dickens)

In this case loading of each word involved in chain repetition gradually increases.

Synonymous repetition. Synonymous repetition is a repetition not of the same word but one word or phrase is repeated with its synonym:

“The poetry of earth is never dead … The poetry of earth ceasing never…” (Keats)

“I nearly died! Honestly, I give you my word, I nearly passed away”. (D. Parker)

In both cases words are changed with their euphemism forms.

We have briefly characterized all existing types of repetition. Now we would like to discuss a new type of repetition which was revealed after analyzing the material under investigation. We call this type of repetition scattered repetition. There are a lot of cases when a word, a phrase, a sentence is repeated throughout the whole text several times. Its aim is the same as of all other types of repetition but structurally this type does not match with any existing type of repetition. The fact that such type is met here and there in the text without any definite order made us come to conclusion to call it scattered repetition.

Another type of repetition which the analysis of material allows us to single out is thematic repetition. This is the case when the theme of the text is repeated without any particular models of repetition. Alfred Coppard's short story "Tribute" can serve as a good example of thematic repetition.

CONCLUSION

In conclusion it can be said that apart from the ex isting type of repetition are singled out two new types of repetition – scattered repetition and thematic repetition.

These types of repetitions have the same emotional loading as others and sometimes they can cause even stronger emotions, as they are either "scattered" or "hidden" and the emotions arise subconsciously.

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