The Cognitive Principle of Redundancy in a Literary Text (On the Material of the English Language)

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ABSTRACT

The article discusses one of the modern directions of modern linguistics, the cognitive approach, its principles of information expression at the level of the language and text system, and its modeling in accordance with the author's creative intention.

Keywords: Linguistics, cognitive approach, text text, principle of information download, and semantic intention, lexeme, phonetic device, carrier of meaning.

INTRODUCTION

One of the current trends in modern linguistics is the cognitive direction. One of his principles of information representation at the level of the system of language and text is the principle of language redundancy. N. V. Glagolev believes that redundancy, acting in the form of duplication, is a verbatim repetition of any elements of meaning in ascertaining sentences (Glagolev 1976).

A. Martinet gives the following opinion about redundancy: "Redundancy, which consists in the presence in almost any utterance of units of the first and second articulation, which, strictly speaking, are not necessary for communication, but which, given the conditions in which utterances are exchanged, are simply necessary for In order for communication to be effective, it may at first seem like a useless waste of articulatory

energy, while most often it is a reduction in mental energy" (Martinet 1963: 537).

In the dictionary *Language* edited by B. Pottier, the analyzed phenomenon is defined as follows: "Redundancy means more information than a simple message transmission requires. Signs that are superfluous and useless for the transmitted information are redundant. Due to the redundancy of the message, the information reaches the recipient despite the noise" (Pottier 1973: 239).

According to J. Lyons, the degree of redundancy is a constant category in the process of speech activity (Lyons 2004). I. R. Galperin believes that the redundancy of information is an inherent property of any speech act (Galperin 1974).

MATERIALS AND METHODS

In oral speech there is always a lot of redundancy, it inevitably repeats individual words, phrases, cliches, the so-called "dummy words" or "filler words," introductory words. The phenomenon of redundancy is due to a number of extralinguistic factors, for example:

1. the desire of the addresser to reveal the essence of information;
2. emotional state;
3. irreversibility, directly related to the time of pronunciation;
4. psychological, expresses a direct train of thought;
5. characterized by spontaneity

Zvegintsev considers redundancy with "taking into account human perception and understanding," based on Saussure's linearity, the fundamental principle of simultaneity and on the process of "recoding" (Zvegintsev 1968).

Lotman considers the redundancy of the language to be a useful and necessary property that ensures the stability of the language in relation to errors, arbitrary, subjective perception. (Lotman 1992). In fact, redundancy can be beneficial because it promotes expressiveness and noise immunity, although it results

in a decrease in information transfer rate. According to I. R. Galperin, the redundancy of information eliminates "hindrances" in the perception of the message, helps to clarify it (Galperin 1974).

B. Mahlberg adheres to the same opinion, defending the idea that redundancy and superfluous are different concepts. He writes: "Redundancy does not mean that something can be ignored. Quite the contrary, in modern communication theory, redundancy is a very important concept and highly relevant (i.e., relevant to the communicative process)" (Mahlberg 1963).

In the middle of the 20th century, the principle of redundancy began to be perceived as a positive phenomenon not only of the language, but also of the text. And this was a consequence of the development of "information theory" (Shannon 1963; Jacobson 1961). Gleason (1959: 368) emphasizes that "redundancy is not a flaw in the language, but an important feature without which the language could not function" and identifies the following sources of redundancy in spoken English:

1. differences in the frequency of phonemes;
2. restrictions on sequences of phonemes, as such;
3. non-use of potentially possible morphemes;
4. differences in the frequency of morphemes;
5. restrictions on the sequence of morphemes

Susov I. P. redundancy is taken as a code and notes: Natural languages are usually characterized by high redundancy, which makes it possible to recognize speech signals with a sufficient degree of reliability" (Susov 2007: 33).

DISCUSSIONS AND RESULTS

When considering the phenomenon of linguistic redundancy, it should be noted that it is universal and characteristic of all levels of the language. In our study, we will only indicate redundancy from a stylistic point of view. So, linguistic redundancy can manifest itself at the phonetic level of stylistics through the

stylistic devices of alliteration and onomatopoeia. In this respect, a convincing example is a passage from Edgar Allan Poe's poem 'Bells'

> Hear the sledges with the bells-
> Silver bells!
> What a world a merriment their melody foretells!
> How they **tinkle, tinkle, tinkle**,
> In the icy air of night!
> While the stars that oversprinkle
> All the heavens, seem to twinkle
> With a crystalline delight;
> Keeping **time, time, time,**
> In the sort of Runic rhyme,
> To the tintinnabulation that so musically wells
> From the **bells, bells, bells, bells,**
> **bells, bells, bells-**
> From the **jingling** and the **tinkling** of the bells.
>
> ('Bells' by Edgar Allan Poe)

This example is characterized by such phonetic means of redundancy as alliteration, onomatopoeia and sound symbolism. All these means of redundancy, together with repeated lexical repetition, create the effect of the harmonious and melodic sounding of silver bells. It is important to note that redundancy in this case also plays a significant role in creating an atmosphere of celebration, general fun, delight and admiration, thereby performing a cognitive-stylistic function. The importance of sound symbolism should also be emphasized, which, as already noted, is understood as "the creation of a sound order of an utterance capable of expressing the impression conceived by the author – not auditory, which is served by onomatopoeia, but any other from the field of feelings, ideas and experiences ... (T.V. Foal).

The sound symbolism in this example is based on the repetition of the used lexemes "time" and "bells," which, being neither alliteration nor onomatopoeia, nevertheless, being included in the general system of used phonetic means, are carriers of additional meaning, which is achieved by repeated

repetition of these lexemes symbolizing feelings of joyful festive mood created by the harmonious, rhythmic sound of silver bells.

At the lexical level, which is the most representative in terms of redundancy, there is a variety of types of repetitions, such as anaphora, epiphora, anadiplosis, chain and ring repetitions, etc. All these types of repetitions and their stylistic functions are well described in the linguistic literature (Galperin 1981; Arnold 1981; Kukharenko 1988; Skrebnev2003 and others).

Of great interest at the lexical level is also the use of synonymic repetition, which represents the category of redundancy in a literary text, characterized by multifunctionality, performing a variety of cognitive and stylistic functions. At the same time, it is very important to note that synonymic repetition is a generator of new meanings, as it contributes to a comprehensive, detailed description of the objects and events considered in the text. For example,

> Joe was **a mild, good-natured, sweet-tempered, easy-going foolish dear** fellow a sort of Hercules in strength, and also in weakness…..
>
> (*Great expectations* by Charles Dickens)

At the syntactic level, redundancy can be expressed by parallel constructions, multi-union and non-union constructions, chiasm. Consider, using the example of one poetic work, many types of repetitions (anaphora, epiphora, chain and ring repetitions, synonymous repetition).

> **My heart's in the Highlands, my heart is not here,**
> **My heart's in the Highlands, a-chasing the deer,**
> Chasing the wild-deer, and following the roe,
> **My heart's in the Highlands, wherever I go.**
>
> (Robert Burns 'My Heart's in the Highlands')

This example is of great interest because it presents many kinds of repetition at the lexical and syntactic levels. The redundancy of this poem, traced in each of its lines, is used by the author intentionally, which creates a high emotional intensity of the

whole work, feelings of love, devotion to the native land, admiration for the beauty and richness of the nature of the native land. Note also the use of paraphrase, which can also be considered one of redundancy. In this case, the paraphrases of "The birth-place of vaalour," Rus. Fatherland of Glory, "the country of Worth" Rus. Valor edge perform the function of characterization and expression of modality, replacing the implied concept of "homeland" of the poet.

CONCLUSIONS

Thus, the created redundancy corresponds to the author's creative intention, as it is a conceptually significant category in these poems. Based on the linguistic context of the works, we can conclude that redundancy contributes to the creation of new knowledge, is dynamic in nature and, as the storyline develops, the text is supplemented and enriched with new meanings.

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