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REPETITION AS A MEANS OF EMOTIONAL EXPRESSION IN FRENCH POETRY USED IN TEACHING PHILOLOGY STUDENTS

Summary

The article deals with the phenomenon of repetition as a method of teaching French to philology students and as a means of expressing emotional and evaluative attitudes towards speech-related problems in intercultural communication. It is noted that “repetition” is a multivalent concept. It is the object of study in various scientific fields such as psychology, cultural studies, philology, and folklore. Repetition is used in various speech styles, registers, and text genres, therefore it is necessary to clearly distinguish its functional purpose. The ability of philology students to identify the functions of repetition in different text genres, its lexical and semantic features, emotional and evaluative impact on the recipient of information will contribute to the adequate perception of speech and the formation of their constructions in the process of communication. However, it is important to consider the difference between repetition and imitation, tautology and linguistic redundancy, for instance, the excessive use of certain linguistic units, or vice versa, to narrow the message.

The universal possibilities of repetition as a textual category are explored based on the examples of French-speaking poets from Europe, such as Henri Michaux, Maurice Careme, Marcel Thiry, Lilian Wouters (Belgium), Jacques Chessex (Switzerland), Pierre Reverdy, Jacques Prevert (France), who are of great interest to Ukrainian readers. The writers selected for the analysis have used repetition with talent, skill, and accuracy as a linguistic means to reveal the problems of the meaning of life, one's destiny, and emotional attitude to the outlined ideology of the work. The means of repetition in their poems characterizes not only their style of writing but also their linguistic map of the world.

In a nutshell, the universality of repetition as a category lies in the functional purpose of text coherence, the formation of skills and abilities of one's own emotional and evaluative expression, and therefore affects the development of cognitive mechanisms of the individual linguistic map of the world.

Keywords: a phenomenon of repetition, teaching method, means of dominant expression, emotional and evaluative speech, imitation, functional purpose, text coherence

Introduction

The universality of the category of repetition continues to interest researchers in various fields of science, as it reflects the cyclical nature of patterns in both nature and society. Despite the ambiguity of the term “repetition”, its main functional purpose is to cohere aspects to perceive them as a whole. Therefore, it is important to distinguish between the concept of “repetition” as a category that contains a segment of repetition in the overall structure of a particular paradigm; as a method that reveals the essence of the interrelationships of certain phenomena; as a means to help identify and correlate dominant phenomena in terms of the predicted result.

The problem of repetition in a text, a single word, a phrase or a microtext, local or remote, attracts the attention of scholars who have a particular interest in philosophy (L. Ihnatenko), cultural studies (I. Skebliuk), folk art (T. Zhuk), linguistics (A. Zahnitko, O. Selivanova), psycholinguistics (P. Janet, S. Kierkegaard, J. Piaget), art (G. Deleuze, U. Eco), as it goes beyond contextual perception and reflects general tendencies of recurrence of processes and phenomena in the understanding of nature and society in general.

Repetition, as a multidimensional universal category, functions in different styles of speech, registers, and at all levels of text. The repetition of the chorus in songs is a well-known example, which creates melody, rhythm, sound combination, and emotional attitude that facilitates the perception of the song, its memorization, and the listener's orientation in the ideological content since auditory reception requires additional special mechanisms. The repetition of a composition, painting ornament, movement, dance rhythm, and prototypical characters in folklore, contributes to the visual reception of art.

However, in poetry, and even less so in prose, talking after as imitation, repetition as a process, and repetition as a means have been little studied and require special methods and specific terminology. For example, Gilles Deleuze in his famous work “Difference and Repetition” (Gilles Deleuze "Différence et Répétition", 1968; trans. by Paul Patton, 1995)

proposed a philosophical and linguistic theory to distinguish between the concepts of “event”, “meaning”, “repetition”. The author notes that the difference between these concepts is understood through repetition [4, p. 54-106].

V.M. Finiv describes the pragmatic functions of lexical repetition. The author views repetition as a phenomenon of repeated reproduction of units identical in meaning and structure is the subject of a study [3, p. 5].

E. F. Malinov'skiy studies repetition through the interaction of place and function. Thus, contact repetition is placed close to the phrase or word and is used to complete the semantic meaning, to diversify the grammatical structure; cumulative repetition is used to emphasize the intensity of meanings; distant repetition serves to connect the whole text and maintain its ideological character [2, p. 179].

Y. Volyans'ka conducted detailed research on the typology of repetition as a means of creating coherence, reflecting the structural-semantic, phonological, compositional, ideological and evaluative features of the text [1, p. 188].

Given the above, we propose to study speech repetition as a phenomenon that covers all levels of language, including systemic-structural, communicative-pragmatic, and lexical-semantic, which allows to form an individual style of communication or speaker's perception, taking into account the dominant repetitive structures or units of speech and analyzing their contextual purpose.

Research results

Current education requirements for philology students emphasize the role of developing a skill of working with texts of various topics, genres, and styles and analyzing such texts at different levels to apply the acquired knowledge in professional activities according to a specific type of intercultural communication.

From the standpoint of its composition, the text does not cease to be an object of study in various fields of knowledge. Narrative-structural or lexical-functional features tend to dominate while analyzing prose or a piece of poetry. In contrast, ideological and emotional characteristics are overlooked. However, when reading a literary piece, the recipient penetrates the author's emotional world. Having considered this author-reader bond, the writer chooses to pay deliberate attention to the selection of literary means, for instance, repetition. For the latter to work, it is critical to establish relations, periodicity, and cyclicity among the concepts and retain them in short-term and long-term memory. The process of imitation, reproduction,

frequency of repetition, and cognitive skills, which are also fundamental for constructing individual and linguistic worldviews, are formed in this way.

Therefore, it is crucial to distinguish between repetition as imitation and repetition as a means. In this regard, a work of art is the basis of uniting these two aspects. On the one hand, the ideological foundation of a work of fiction affects the reader, their emotions, and memory, evoking imitation of the characters' behavioral, emotional, and evaluative reactions. On the other hand, it is a source of linguistic and speaking skills. It is vital to distinguish repetition from tautology. The main criterion for differentiating between the two is the emotional load and expression of one's opinion. Repetition focuses on the dominant meaning of a linguistic unit, while tautology is perceived as an author's philological error.

This raises the problem of studying the text-forming function of repetition both at the level of the form of work (linguistic expression) and at the level of its content (speaking expression). In the text, regardless of its genre, style, and register, both individual lexical and stylistic units, descriptive details, plot features, characters' reactions, location, and time frame (for emphasizing similarities or differences) can be repeated at the explicit (open) or implicit (hidden) levels.

We conducted our research on the examples of French-speaking poets from European countries who are of great interest to Ukrainian readers. For example, Henri Michaux, Maurice Carême, Marcel Thiry, Lilian Wouters (Belgium), Jacques Cheset (Switzerland), Pierre Reverdy, and Jacques Prévert (France) used repetition in their poems, which made them recognizable and enriched the emotional coloring of their works.

Henri Michaux (1899-1984), a French writer and artist of Belgian origin, used the technique of repetition in his famous poem "The Sea" ("La mer"):

Ce que je sais, ce qui est mien, c'est **la mer** indéfinie.
À vingt et un ans, je m'évadai de la vie des villes, m'engageai, fus marin.
Il y avait des travaux à bord.
J'étais étonné.
J'avais pensé que sur un bateau on regardait **la mer**,
qu'on regardait sans fin la mer.
Les bateaux furent désarmés.
C'était le chômage des gens de **mer** qui commençait.
Tournant le dos, je partis, je ne dis rien, j'avais **la mer** en moi, **la mer**
éternellement autour de moi.
Quelle **mer** ? Voilà ce que je serais bien empêché de préciser [6].

Henri Michaux had been a sailor for some time, so he knew the sensations of the sea well. By using contact and adjacent repetitions (*des gens **de mer** - **la mer** en moi*), the author shows the power and immensity of the sea and its influence on man, the emotional sense of the power of nature's authority over man.

Maurice Carême (1899-1978), the “king of Belgian poets”, teacher, and translator, used repetition differently. His poems are filled with philosophical reflections on man, nature, and feelings. In “*Je n’ai pas dit*” (“I did not say...”), Carême uses repetition as a distinction, a defense of the position of “I am different”.

***Je n’ai pas dit** ce que **tu dis** <...>*

***Je ne sais pas** ce que **tu sais** <...>*

***Je ne fais pas** ce que **tu fais** <...>*

*Parfois **j’ai soif** quand **tu as faim** <...>*

***Je ne lis pas** ce que **tu lis** <...> [5].*

For example, the oppositions “**Je n’ai pas dit – tu dis**” (“I did not say – you say”), “**Je ne sais pas – tu sais**” (“I do not know – you know”), “**Je ne fais pas – tu fais**” (“I do not do – you do”), “**j’ai soif – tu as faim**” (“I feel thirsty – you feel hungry”) indicate that every person has the right to be different in terms of physical and intellectual needs, “**Je ne lis pas ce que tu lis**” (**I do not read what you read**) indicate that each person has the right to be different with their physical and intellectual needs than someone else, which does not prevent them from being together.

Liliane Wouters (1930-2016), a Belgian poet and translator, reflecting on the meaning of life, writes that a person is still alone with themselves:

On s’en vient **seul**

On s’en vient **seul** et l’on s’en va de même.

On s’endort **seul** dans un lit partagé.

On mange **seul** le pain de ses poèmes.

Seul avec soi on se trouve étranger.

Seul à rêver que gravite l’espace,

Seul à sentir son moi de chair, de sang,

Seul à vouloir garder l’instant qui passe,

Seul à passer sans se vouloir passant.

Lilian Wouters chooses the polysemantic adjective “*seul*” as a means of repetition, “one, the only one, lonely, solitary” to embellish the meaning of loneliness with the facets of identity, uniqueness, and self-sufficiency.

In the continuation of the poem, the adverb “**seulement**” (“only”, “the one”), derived from the adjective “seul” is used to expand on the meaning of both loneliness and conventionality:

Pour vivre, il faut planter un arbre, il faut
faire un enfant, bâtir une maison.
J’ai **seulement** regardé l’eau
qui passe en nous disant que tout s’écoule.
J’ai **seulement** cherché le feu
qui brûle en nous disant que tout s’éteint.
J’ai **seulement** suivi le vent
qui fuit en nous disant que tout se perd.
Je n’ai rien semé dans la terre
qui reste en nous disant : je vous attends [9].

In another poem, Liliane Wouters uses repetition to juxtapose the feelings of “*l’amour et le désir*”.

Au bout de l’amour il y a l’amour
Au bout du **désir** il n’y a rien.
L’amour n’a ni commencement ni fin.
Il ne naît pas, il ressuscite.
Il ne rencontre pas, il reconnaît.
Il se réveille comme après un songe
dont la mémoire aurait perdu les clefs.
Il se réveille les yeux clairs
et prêts à vivre sa journée.
Mais **le désir** insomniaque meurt à l’aube
Après avoir lutté toute la nuit.
Parfois **l’amour et le désir** dorment ensemble.
En ces nuits-là on voit la lune et le soleil [10].

Through repetition, the author emphasizes that love is infinite, it has neither beginning nor end, and love is associated only with bright feelings: “Il se réveille les yeux **clairs** et prêts à vivre sa **journée**”. Sometimes love and desire coincide, but love remains, desire disappears. It is like seeing the moon and the sun at the same time at night.

The repetition of certain verbal means structures the poetic language and, at the same time, enhances non-verbal emotional perception. In French poetry, it is a strong sign of recognition, as some famous writers used specially selected repetition to build their ideological theory around it.

For example, Pierre Reverdy (1889-1960, France), a literary critic, prose poet, and essayist, became known for his surrealist ideas and the creation of imaginary images. Thus, in his poem "Front de nuages", he used the repetition of "Sous le vent <...>" ("Under the wind <...>") at the beginning and the repetitions of "**Aucun secret** <...>" ("No secret <...>") and "**Aucun regret** <...>" ("No regret <...>"), describing the fierce wind on the streets of Montmartre, to convey his inner state of longing for the past:

Front de nuages

Sous le vent qui chasse

Sous le vent qui chante

Le vent de la mer

Le cœur lourd dépasse

L'esprit qui le hante

Le temps est amer

Le ciel bas se masque

Et l'espoir se lasse

Dans mes yeux ouverts

J'attends que tout passe

Ma douleur plus basse

Sous le front couvert

Aucun secret dans les rides inextricables de tes mains

Aucun regret dans ton regard qui ouvre le matin

Même l'oubli du sang qui coule goutte à goutte des sources du destin

[8].

The famous French poet Jacques Prévert (1900-1977) used repetition as an element of idiom, which affects not only the ideological content of the poems but also the characteristic melody, as in the poem "Chanson de l'oiseleur".

L'oiseau qui vole si doucement

L'oiseau rouge et tiède comme le sang

L'oiseau si tendre l'oiseau moqueur

L'oiseau qui soudain prend peur

L'oiseau qui soudain se cogne
L'oiseau qui voudrait s'enfuir
L'oiseau seul et affolé
L'oiseau qui voudrait vivre
L'oiseau qui voudrait chanter
L'oiseau qui voudrait crier
L'oiseau rouge et tiède comme le sang
L'oiseau qui vole si doucement
C'est ton coeur jolie enfant
Ton coeur qui bat de l'aile si tristement
Contre ton sein si dur si blanc [7].

Jacques Prevert used the repetition of "*L'oiseau* <...>" ("*The Bird* <...>") as a symbol of freedom and resilience. However, in addition to building the structure of a poem, emphasizing a certain ideology, expressing emotionality, empathy, feelings of love, suffering, and loneliness, repetition plays an important rhythmic and intonational function.

Analyzing the works of French-speaking poets from France, Belgium, and Switzerland, it can be argued that they used repetition as a multifunctional tool that served not only to unfold the ideology of the poem, the coherence of the text, and to draw the reader's attention to the dominant lexical means: a single word with multiple meanings or a syntactic structure, but also to convey emotional and evaluative positions. This technique distinguished the author's style of writing and picture of the world's perception.

Conclusions

In the process of learning French and working with relevant texts, it is important to emphasize the analysis of the author's literary style. This approach allows students to assess the author's attitude to the highlighted issues, as well as to borrow and form their worldview. Repetition as a means performs the functions of compression, economy of language units, and their expansion. It affects the phenomenon of world categorization, expands cognitive skills, forms individual linguistic, emotional, evaluative, and behavioral pictures of the world, and serves as a means of transmitting information per communication needs. The author of the text uses the dominance of repetition to achieve a certain goal of communication.

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