


Analysis of Linguistic Redundancy Phenomena in The Uzbek Language: Pleonasm, Anti-Ellipsis, And Perissology

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Abstract: This article investigates the forms of manifestation of the phenomenon of linguistic redundancy in Uzbek linguistics and their functional-stylistic roles in speech. The focus of the research is on the relationship between the phenomena of pleonasm, anti-ellipsis, and perissology, as well as the issue of defining their semantic and syntactic boundaries. The article scientifically substantiates that pleonasm is not merely a speech defect but a tool that ensures the clarification of concepts and semantic saturation in artistic discourse. Furthermore, a comparative analysis is conducted on the deliberate preservation of sentence elements where ellipsis is possible (anti-ellipsis) and the unjustified prolongation of speech (perissology). As a result of the analysis, the differentiating features of these forms of redundancy are systematized based on a table. The research findings indicate that the interaction between the principles of economy and redundancy in the linguistic system serves to increase the pragmatic effectiveness of speech. This work holds significant theoretical and practical importance for researchers in the fields of speech culture, stylistics, and text linguistics.

Keywords: Linguistic redundancy, pleonasm, anti-ellipsis, perissology, lexico-semantic redundancy, syntactic completeness, speech economy, linguopoetic necessity, stylistic defect, pragmatic emphasis.

Introduction: In modern linguistics, the efficiency of the processes of transmitting and receiving information directly depends on the dialectics of two opposing principles in the language system - linguistic economy and linguistic redundancy (redundancy). Although brevity and accuracy of speech are usually considered the main criteria, in live communication and artistic discourse there is a need for a certain level of redundancy to ensure the reliability of information, eliminate moral ambiguity, and increase aesthetic impact. This need is manifested at different levels of the language in the form of phenomena such as pleonasm, antiellipsis, and perissology.

In Uzbek linguistics, the phenomena of pleonasm and tautology have been studied for many years as stylistic inaccuracies or speech defects. However, assessing linguistic redundancy only as a normative error limits its pragmatic possibilities. In particular, the issue of

expressing the individual style of the author through the phenomenon of antiellipsis, which is the opposite of ellipsis, or analyzing redundant elements in communication through perissology requires new approaches within the framework of pragmatics and cognitive linguistics of the Uzbek language.

The relevance of this article is that it studies the types of linguistic redundancy not simply as a speech defect, but as linguistic mechanisms that ensure the semantic integrity of speech. The purpose of the study is to determine the structural-semantic nature of the phenomena of pleonasm, antiellipsis and perissology, to determine their mutual differences, and to shed light on their functional-stylistic tasks in Uzbek literary and scientific texts. This, in turn, serves to enrich theoretical views in the field of speech culture and text analysis with new practical materials.

The study used a complex methodological approach to

studying the phenomena of linguistic redundancy. In particular, the internal semantic construction of pleonasm and perissology units and the relationship of components were determined using the method of structural-semantic analysis. Using comparative-typological analysis, the differential signs between antiellipsis and pleonasm were systematized.

The method of linguocognitive analysis was used to assess the pragmatic power of phenomena, which served to reveal the author's strategy of influencing the reader's mind through linguistic redundancy.

METHOD

Many linguists have expressed their views on this phenomenon, which is widespread in Turkic languages. In particular, A. Hojiyev notes that "Pleonasm (Greek pleonasmos - redundancy) is the use of units of similar or almost identical meaning in speech (in a redundant state), the expression of one piece of information several times" [8: 69]. According to J. Maruzo, "pleonasm is the excessive use of words in a sentence from the point of view of clearly conveying the idea" [6: 60]. O.S. Akhmanova defines this term as "pleonasm is a figure of speech, the gathering of synonymous expressions in one place" [4: 325]. Linguist A. Bolganbayev believes that "pleonastic use should be called such combinations in which the parts of a combination do not lose their main meaning, but the meaning of one part complements and strengthens the meaning of another part." According to the explanation of the phenomenon of pleonasm by the scientist N. Mahkamov, who first studied the phenomenon of pleonasm in a monographic way in Uzbek linguistics, "Pleonasm is the semantic repetition of identical or synonymous means of expression, that is, language units" [7: 7]. In our opinion, the definition of pleonasm given by the linguist N. Mahkamov differs from the opinions of other scientists in its relative completeness and perfection. Pleonasm means the use of excessive words not only to fully express a certain content, but also in terms of style. From this point of view, it is considered an object of stylistics. Depending on the type of repeated or overused units, pleonasm is also divided into different groups: 1. Lexical pleonasm; 2. Semantic pleonasm; 3. Affixal pleonasm; 4. Lexical-affixal pleonasm; 5. Syntactic pleonasm. For example, maxfiy sir, bepul sovg'a, ko'ppak it, dekorativ bezak,

ko'rgazmaga qo'yilgan eksponat, informatsion xabarlar, interval oralig'i (secret, free gift, puppy, decorative ornament, exhibit, informational message, interval) such as. Such tautological pleonasms often arise as a result of not understanding or taking into account the meaning of a word borrowed from other languages, and using its Uzbek synonym without contact.

R. Yusupova, in her dissertation "Linguopoetic Features of Economy and Redundancy," explains the phenomenon of lexical pleonasm as follows: "Lexical redundancy is considered to be when synonymous or semantically close words are combined with each other or used sequentially in different places of the construction.: do'stimning birodari, chet elga eksport qilish, badavlat korchalon, interval oralig'i, mayda mikroblar (my friend's brother, exporting abroad, wealthy businessman, interval interval, tiny microbes) such as. Such excesses often arise as a result of tasks such as preventing repetitions, revealing additional meaning, and fully revealing the meaning of the borrowed word" [9: 64].

R. Yusupova's views on lexical pleonasm prove that this phenomenon is not only a linguistic error, but also a linguopoetic necessity. The scientist brought "mayda mikroblar" ("tiny microbe") or "badavlat korchalon" ("rich businessman") Examples such as these enrich the theory of semantic saturation with practical examples. Thus, lexical pleonasm is an important tool that serves to ensure the semantic integrity of the text in artistic and colloquial discourse, contrary to the law of economy of language.

O'sha portlashdan so'ng koinot quyuq chang va gazlardan iborat bo'lgan. Bu, aslida, mayda zarra – atomlarning quyuq holati edi. Undagi harorat Quyoshnikidan million marta issiqroq bo'lgan. Milliard yillar davomida bu mayda zarralar bir-biriga qo'shilib ulkan yulduzlarni hosil qilgan. So'ng sayyoralar paydo bo'lgan. Hozir ham galaktikamizning qaysidir burchaklarida mayda zarralar birlashib, yulduzlar yaralmoqda. Koinot esa kun sayin yanada kengaymoqda. Ya'ni "Ulkan portlash" hali tugagan emas. Biz esa shu portlashning ichida hayot kechiryapmiz.

(Sa'dulla Qur'onov, "Galaktikada bir kun" ilmiy-fantastik qissasi)

The combination "a small particle - atoms..." in the text

fully corresponds to the task of “fully revealing the meaning of a learned word” indicated by R.Yusupova.

“Atom” is a learned scientific term (Greek atomos - indivisible). In order to facilitate the imagination of the reader (especially the young reader), the author preceded it with a pleonastic exponent “a small particle”. As R.Yusupova noted, such “redundancy” eliminates the spiritual ambiguity of the concept and embeds the scientific concept in the artistic texture.

The phenomenon of pleonasm seen in the fragment is not just a “word game” in this text, but also serves as a cognitive bridge. The author skillfully used pleonastic units to adapt complex astrophysical concepts (atom, expansion of the universe) to the cognitive world (level of imagination) of children.

In the text “mayda zarra – atomlarning...” combination is a classic example of pleonasm. From a pragmatic point of view, the term “atom” is an abstract, non-visual word for a young reader. The author is before him “mayda zarra” It creates a visual image in the reader's mind by bringing the pleonastic combination. Here, pleonasm is a linguistic tool that removes the “obstacle” in receiving information.

“Kun sayin yanada kengaymoqda” “sain” and “yanda” units, which have pleonastic properties, are used in the combination. In cognitive linguistics, this phenomenon is called semantic saturation. The author expresses the infinity of the universe not with a simple logical sentence, but through units whose meaning repeats and reinforces each other. It evokes in the reader's psyche a sense of wonder and majesty about the dynamic (non-stop) movement of the universe.

“Quyuc chang va gazlar” and atoms “quyuq holati” the images about it contain a pleonastic sign (repeated emphasis of the meaning of density). This connects the simple idea that “being is made of something” in the child's cognitive world to the scientific concept of “density”. Pleonasm here is not an irrational repetition, but an element that infuses scientific fact into an artistic text.

Pleonasms used by Sa'dulla Kuronov serve to eliminate the gap between “cognitive world of children” and “scientific knowledge”. Such “linguistic redundancy” is not a burden for the reader, but serves as a linguistic “guide” that helps to understand complex concepts.

N.Mahkamov defined pleonasm as “semantic repetition of the same or synonymous means of expression” [7: 11]. “Quyuc chang va gazlar” – here the quality “dark” created semantic saturation in describing the state of density of atoms. This analysis shows that in science fiction, pleonasm is not a illogical repetition, but a tool that transforms scientific fact (density) into a visual device.

Antiellipsis and pleonasm

Although antiellipsis and pleonasm are the same in terms of occurrence, i.e. based on the principle of linguistic redundancy, they are different phenomena. Antiellipsis, as mentioned earlier, is a phenomenon that occurs as a result of forming a construction in full form with a stylistic-connotative and linguopoetic purpose, in the presence of sufficient conditions for the elliptical formation of a sentence, i.e., a favorable context, semantics and speech situation. Anti-ellipsis appears as a result of the speaker not using the possibility of ellipsis on purpose. Pleonasm and tautology, unlike antiellipsis, are not the omission of a part that can be omitted, but the repetition of units that express a certain meaning [5: 12].

In the literary text, monologic antiellipsis also serves a certain communicative-aesthetic purpose. In the following text ro'zg'or the word is used anti-elliptical in the possessive position in several places, as well as in adjective and adverbial inflections: Ro'zg'or menga sirli ko'rindi: ro'zg'or men uchun ulug' bo'ldi, men unga tobe tushdim. Ro'zg'or saf-saf zabardast odamlarni tob tashlattirganini, yiqitganini bilardim; ro'zg'or qop-qora sochlarni oppoq oqartirib, o't chaqnagan ko'zlarni xiralashtirganini ko'rgandim - otamning so'zida sirli va vahmkor bir narsalarni angladim (Sh.Bo'tayev “Hayot” qissasi). In the passage ro'zg'or it was enough to use the word only once at the beginning of the sentence, that is, the ellipsis of this word throughout the text is known to be the usual norm. Even so, the objective content was easily expressed. In the following places, the anti-elliptic use of this word served for the logical-artistic emphasis of the concept expressed by this word. [5: 17-18].

Go'riston to'g'risida dodxo nimalar eshitgan bo'lsa, Unsin ham shuni eshitgan, shamol kechasi go'riston dodxo xayolida qandoq dahshatli bo'lsa, uning xayolida ham shunday dahshatli, lekin shundoq bo'lsa ham,

tiriklar go'ristoni bo'lgan bu dargohning dahshati oldida o'liklar go'ristonining dahshati unga dahshat ko'rinmas, bundan tashqari, ertagayoq Ganjiravonga jo'nash, otanasini, dugonalarini ko'rish umidi uning boshiga boshqa hech qanday fikr-xayolni yo'latmas edi. (A.Qahhor "Daxshat" hikoyasi)

It is usually omitted (ellipsis) so that the word is not repeated in the sentence. Cairo does the opposite. Each word "horror" has its own special place in the sentence:

- ...dodxo xayolida qandoq dahshatli bo'lsa... (Dodho's fear)
- ...uning xayolida ham shunday dahshatli... (Unsin's fear)
- ...bu dargohning dahshati oldida... (The world of the living)
- ...o'liklar go'ristonining dahshati... (Fear of the grave)
- ...unga dahshat ko'rinmas... (Summary)

Abdulla Qahhor thickens the color of the word through antiellipsis. This method expresses through the language itself how suffocating, inescapable and difficult the environment Unsin lives in. The frequent use of the word is a sign of Unsin's mental anguish.

In this place, Abdulla Qahhor deliberately abandons the principle of economy in language and uses the method of antiellipsis (not omitting the word). In the text "dahshat" the use of the word five times in a row, in different syntactic positions, is not just a stylistic repetition, but has a deep pragmatic load:

Linguistic expression of mental pressure: Unsin's living environment is a world under social and family pressure. In the text "dahshat" constant repetition of the word "no way out" in the mind of the reader awakens the imagination. The strict repetition of the word creates a linguistic model of the inescapable harsh environment around the character.

With each repetition, the scale of horror expands: from the abstract fear in the mind of the dodho to the horror of the "graveyard of the living" in Unsin's real life. Pragmatically, this reader is the inner hero "immerses" in their experiences. In the last place "unga dahshat ko'rinmas" sentence negates all previous horrors - this proves that Unsin's mental state has reached a critical point, for him death (the cemetery of the dead) is easier than humiliation in the world of the living.

By not omitting this word, the author directs the reader's attention to the semantic center of the text. If ellipsis were used in this place, the logical content of the text would be preserved, but its expressive power would be lost. Anti-ellipsis here serves to press the "pain point" over and over again.

In the example of this passage, antiellipsis is not just a syntactic figure, but a device that creates psychological parallelism. The anti-elliptical use of the word visually and emotionally conveys to the reader Unsin's mental anguish and the layer upon layer of horror in his mind.

Antiellipsis not only completes the sentence, but also serves as a pragmatic key that reveals the inner world of the character and the artistic intention of the author.

The different aspects of pleonasm and antiellipsis phenomena are systematized and reflected in the following table.

Analysis criteria	Pleonasm	Antiellipsis
Linguistic nature	Semantic redundancy (redundancy)	Syntactic completeness
Appearance form	Addition of synonymous units.	Ellipsis disclaimer.
Structural unit	An adverb, word, phrase, or sentence	A sentence or a complex syntactic entity.
Repeat type	Mental repetition (various words).	Form repetition (exactly the same word).
The main goal	Completing/enhancing the element of meaning.	Aesthetic-connotative emphasis.
An example	"interval oralig'i", "yorug' kun"	"Ro'zg'or sirli ko'rindi... ro'zg'or ulug' bo'ldi"

In short, pleonasm is a comprehensive phenomenon that manifests itself as a richness of language or speech

nonsense, while antiellipsis is a special syntactic figure that defines the author's individual style and creates a logical-psychological accent at the level of the text. Both phenomena are considered important tools that ensure the effectiveness of thought in the pragmatics of the Uzbek language.

Clarity, conciseness and logicity of speech are important criteria in linguistics. The use of excessive units in speech has a negative effect on the fluency and clear delivery of thought.

Pleonasm and perissology

Pleonasm and perissology are phenomena studied within the framework of stylistics and speech culture, which are related to redundant elements in speech. In linguistics, pleonasm is often characterized by the joint use of two or more units expressing the same meaning. In this case, the sentence contains a redundant word, but this redundant unit can sometimes be used for stylistic purposes.

For example, "bepul sovg'a", "yangi innovatsiya", "qo'shimcha bonus"

("free gift", "new innovation", "extra bonus") Phrases like Because the gift itself is free, and innovation means newness. Thus, these expressions contain a redundant element in terms of meaning.

Perissology is a phenomenon that occurs as a result of using more words than necessary to express an idea. In this case, the sentence becomes too long and uses too many words, even if the content can be expressed in a short form.

For example, o'zining shaxsiy fikri bo'yicha, shu narsani aytib o'tish kerakki, mazkur masala yuzasidan aytadigan bo'lsak, ushbu holat sababli shunday bo'lib qoldiki (In his personal opinion, it should be said that, if we talk about this issue, it has become so because of this situation that) examples of perissology include.

In linguistic sources, pleonasm and perissology are considered stylistic phenomena associated with redundancy in speech. For example, in linguistic dictionaries, perissology is defined as follows:

Perissology (from Greek, perisos - beyond, legeingapiris) is the use of excessive words in speech, the length of speech. Perissology is the same concept as lexical redundancy, and is a phenomenon that is unnecessary from the point of view of clearly conveying

thought.

Perissology is assessed by the abundance of pleonasm in a sentence, or the occurrence of words in excess of those necessary to express meaning in a given text. The difference from pleonasm is that perissology is not just a semantic layering, but the use of excessive words in a sentence. For this reason, it is recorded in sources only as a speech defect. Pleonasm, on the other hand, has the property of performing an extralinguistic function in discourse.

"Perissology is the use of excessive words; an expression that uses more words than necessary" [1].

Another source defines perissology as follows:

"Perissology: redundancy of words; pleonasm" [2].

From this it can be seen that many researchers also see perissology as a type of pleonasm. However, some linguists distinguish perissology as unnecessary and excessively long speech.

"Perissology is a term denoting redundancy through the use of more words than necessary. Perissology is used to create complementary and complementary words. Perissology is considered a stylistic flaw. At the same time, perissological devices are useful in literature, especially in comedies. For example, "The greedy ate the coriaceous whole" (Dupriez, 1991: 337)" [3].

Linguists emphasize brevity as one of the important features of speech. For example, the famous linguist V. Vinogradov, analyzing the culture of speech, notes the importance of clarity and conciseness of speech. Therefore, redundant units are considered a phenomenon contrary to the culture of speech.

At the same time, pleonasm is not always considered a speech defect. In fiction or oral speech, it is sometimes used as a stylistic device. For example, pleonasm can be used to show the emotionality of a character's speech or to strongly emphasize a certain idea.

Perissology is often considered a speech defect. Because redundant and elongated expressions complicate speech and make it difficult for the reader or listener to understand.

Thus, although pleonasm and perissology are close phenomena, there are important differences between them. While pleonasm is more related to the repetition of meaning, perissology is characterized by the

lengthening of a sentence through redundant words.

The differences between the phenomena of pleonasm and perissology are reflected in the table below.

Criterion	Pleonasm	Perissology
Description	Use of redundant or repetitive words	Using more words than necessary to express an idea
Main feature	The meaning is repeated	It's too long
Effect on speech	Acts as a stylistic tool	Often it is a speech defect
Field of application	It is often used in artistic and colloquial speech	Often inappropriate or unnecessary speech
Examples	<i>"bepul sovg'a", "yangi innovatsiya"</i>	<i>"hozir ayni paytda", "ushbu holat sababli shunday bo'lib qoldiki"</i>

Pleonasm and perissology are stylistic phenomena associated with redundancy in speech. Pleonasm is mainly based on the repetition of meaning and in some cases can be used as a stylistic device in artistic speech. Perissology, on the other hand, is associated with the expression of thought through redundant and elongated phrases and is often assessed as a speech defect.

From the point of view of speech culture, it is important to express thoughts briefly, clearly and concisely.

Therefore, it is recommended to avoid redundant units as much as possible.

Although the above-analyzed manifestations of linguistic redundancy - pleonasm, tautology, reduplication, antiellipsis and perissology - are similar to each other, each of them has its own differential signs. In order to clarify the terminological scope of these phenomena and determine their practical differences, it is advisable to systematize them as follows:

Comparative-terminological description

The event	Distinguishing mark	An example
Pleonasm	Semantic layering (repetition of meaning)	<i>Maxfiy sir, bepul sovg'a</i>
Antiellipsis	A piece that was not dropped on purpose	<i>Ro'zg'or ulug' bo'ldi, ro'zg'or...</i>
Perissology	Excessive verbosity	<i>mazkur masala yuzasidan aytadigan bo'lsak</i>

The table shows that pleonasm and tautology are more likely to appear as speech defects or means of emphasis at the lexical-semantic level, while reduplication and antiellipsis, as internal possibilities of the language, perform grammatical and poetic functions. Perissology is a purely stylistic phenomenon that indicates a departure from the principle of linguistic economy of speech. If repetition carries a new connotative meaning - antiellipsis, if it simply increases the number of words - perissology.

CONCLUSION

The results of the study show that the concept of redundancy in language is not a homogeneous

phenomenon, but can have both positive (stylistic) and negative (normative) characteristics depending on the speech purpose. By comparing the phenomena of pleonasm, antiellipsis and perissology, the differences between their linguistic nature and the level of speech were revealed.

Pleonasm can be found at all levels of language, it is manifested as a layering of meaning at the lexical-semantic level, and serves to simplify scientific concepts or enhance the aesthetic effect in a literary text. Antiellipsis is characteristic of the syntactic level, and it expresses the speaker's skill in creating logical-psychological emphasis by deliberately abandoning the possibility of economy in language. In contrast to these

two phenomena, perissology, as an unjustified prolongation of speech and a collection of unnecessary words, is considered a purely stylistic defect and contradicts the norms of speech culture.

In conclusion, when studying the phenomena of redundancy, it is necessary to analyze them not only as “excessive burden”, but also from the point of view of contextual necessity. If the repetition of meaning is aimed at increasing the reliability and effectiveness of information, it is a linguistic asset; if it blurs the thought and violates logical consistency, it should be considered a stylistic error. A clear definition of these boundaries opens the way to a deeper understanding of the pragmatic possibilities of the Uzbek language.

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