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lary of literary criticism (' metaphor', 'figurative', 'antithesis', 'irony', 'rhythm', etc.) cannot be explained without recourse to linguistic notions. As a meeting-ground of linguistic and literary studies, stylistics is the field within which these basic questions lie.

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In noting the applications of the various kinds of semantic redundancy in poetry, we may start with devices of lesser importance those involving redundancy. The semantic parallelism characteristic of the Psalms is also a form of pleonasm. For hints on the function of this kind of redundancy, we may return to the discussion of repetitiveness.

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