# Syntactical expressive means and stylistic devices

The subject of syntax is usually a sentence and a phrase. This chapter will address the linguistic issues of the syntactic level. This includes syntactic synonymy, i.e. the transmission of approximately the same subject-logical information by different syntactic constructions with different functional- stylistic and expressive colors and connotations. Compare, for example, verbal and non-verbal incentive sentences:

The stylistic effect is based on the establishment of synonymy of different types of syntactic constructions, of which one, with the traditional use of syntactic connections, is neutral, and the other, with a reinterpretation of them, is expressive and emotional. For example, an expressive-ironic expression of negation is possible in sentences of affirmative or interrogative form.

“*But why should two people stay together and be unhappy?” the barmaid was saying. “Why ? When they can get a divorce and be happy?”*

*“Because marriage is a sacrament, “ replied the stranger.*

*“Sacrament yourself! “ the barmaid retorted contemptuously*. (A. Huxley. Point Counter point)

The first two rhetorical questions correspond to the statement: *people who are unhappy in marriage should divorce*. The second sentence is expressive-negative and expresses contempt for the argument of the interlocutor.

Each functional style has its own peculiarities of syntactic constructions, its own typical constructions that are introduced into the work of art and interact in it with a special stylistic effect. Colloquial speech, for example, is characterized by redundancy of syntactic construction, redistribution of sentence boundaries, elliptical sentences, displaced constructions in which the end of the sentence is given in a different syntactic structure than the beginning, and, finally, elements of the same utterance that are separated from each other.

In traditional stylistics, syntactic constructions that enhance the expressiveness of an utterance are called rhetorical figures, figures of speech, or expressive means. In the works of M. D. Kuznets and Yu. M. Skrebnev, these rhetorical figures are classified according to the types of deviation from the norm presented in them:

1. Unusual placement of elements, i.e. different types of inversion.
2. Reinterpretation, or transposition, of syntactic constructions.
3. Introduction of elements that do not provide new subject information, for example, different types of repetitions
4. Omitting logically necessary elements: asindeton, ellipsis. Default, aposiopesis, etc. [Arnold, 1981]

D.U. Ashurova extends the notion of Syntax Stylistics : “ Stylistic Syntax deals with the problem of syntactical expressive means and stylistic devices. It should be noted that the stylistic potential of syntax is very high due to the structural diversity of syntax. Therefore the syntactical aspect of the language is considered a crucial issue in stylistic analysis.

The syntactical expressive means and stylistic devices are shown in the following diagram 5.

## Diagram 5. Syntactical expressive means and stylistic devices

Detached construction

Polysyndeton

Asyndeton

Ellipsis

Rhetorical questions

Stylistic inversion

Enumeration

Repetition

Chiasmus

Parallel construction

**Syntactical expressive means and stylistic devices**

**Stylistic inversion** is a change of words in a sentence in order to emphasize some information in the sentence

For example, “*A new Hedonism - that is what our century want (with the help of inversion, the author focuses on the subject of the conversation )... I thought how tragic it would be if you were wasted. For there is such a little time that your youth will last - such a little time (In this sentence, the inversion gives the speech expressiveness, and the emphatic repetition enhances the impression ),” - Lord Henry says to Dorian in the second chapter. In the sixth chapter, he states “And unselfish people are colorless. They lack individuality*” - the author uses a metaphor based on a number of associations. Objects of bright colors attract attention, interest, colorless or transparent remain unnoticed. This association is transferred to people. "Colorless" people do not mean people without color, but people who do not attract attention by their lack of interest. Having undergone many more changes in himself, having committed many crimes, in the last chapter Dorian dies. Within the given limits, it passes the entire test cycle, and we can try to answer the question of whether the life of Dorian Gray proved the validity of the ideology of Lord Henry or not. “"- Lord Henry suggests aim of life is self-development.

**Enumeration -** is an SD, which is formed when objects, actions or properties are listed one by one.

For example, *I have been diverted by the important discussions about the exact place where a piece of furniture should stand, the self sufficiency of the director, the tantrums of an actress displeased with her positions, the artfulness of old players determined to get the centre of the stage for their scene, and the desultory talk about any subject that came to hand.* (W.S. Maugham)

**Detached constructions** (DC) - are such constructions which are formed by singling out secondary parts of the sentence. This isolation is achieved with the help of stress, commas or dash. In oral speech it is achieved with the help of intonation. From the grammatical point of view these secondary parts are closely connected with the primary parts of the sentence. Thus, here appears the clash between the structural and semantic aspects of DC. As Prof. I. R. Galperin puts “detached constructions bridge the norms of written and spoken language” (15, 206). DCs stand close to inversion and ellipsis: *he did not answer, and sickly white, she jumped up* (W. Thackery). Here are some illustrations: *For an instant she apprehended him there, pale, awkward, strong; nightmares troubled him waking and sleeping; They awe us, these strange stars, so cold, so dear* (J. K. J.).

Different parts of the sentence may be detached. For example:

1) An attribute may be detached from its head noun: *Val sought the misty freedom of Green street, reckless and depressed*. (J. Galwortyhy). *The coffee came - hot and good – and a whole ring of cake* (D. H. Lawrence).

2) An adverbial modifier can also be detached: *Subconsciously, he knew that he looked better than in an ordinary overcoat; I might almost claim to have been one myself, once long ago* (A. Huxley).

3) The adverbial modifier is at the beginning of the sentence, The subject becomes especially emphatic: *Among them stood tulips* (R. Aldington).

4) The modifier and predicate stand before the subject: *off flew the entire roof; Down went the heap of struggling men again* (H. Wells).

5) Simple verbal predicate also serves to lay the emphatic stress on the subject: *Came frightful days of snow and rain* (London).

6) In compound sentences emphasis can be expressed when subordinate clauses stand at the beginning of the sentence: *From some chimney opposite a thin wreathe of smoke was rising* (0.Wilde).

**Parallel constructions** (PC) are those compositional utterances in which the separate parts are built identically. The structure of the sentence or part of the sentence is repeated in the structure of the other sentence or its part: *Overwhelmed, Frederick could open his mouth but could not speak. And Edna could open her mouth but could not speak* (A. Bennett).

*Nothing to* see *but* sights, *Nothing to* quench *but* thirst, *Nothing to have but what we’ve got. Thus through life we are cursed*. (B. J. King)

*From one she would copy and practice a gesture, from another an eloquent lifting of an eyebrow, from others, a manner of walking, of carrying a purse, of smiling, of greeting a friend, of addressing "inferiors in station."(O’Henry)*

*Sweet is the scent of the hawthorn and sweet are the bluebells that hide in the valley (Oscar Wilde).*

**Chiasmus** (Reversed Parallel Constructions). The compositional design of this SD is as follows: two successive sentences are given but the word order of one sentence is reversed. If the first sentence has direct word order (subject, predicate, object) the second sentence has an indirect word order: adverbial modifier, object predicate, subject. Eg: *They had accepted their failure. Their fate they couldn’t accept* (G. Byron).

Thus in chiasmus we have a cross order of words. It can be illustrated in the following scheme:

*They had accepted their failure*

*Their fate they could not accept*

**For example:**

“May I take so bald”, he said with a smile that was like a frown, and with a frown that was like a smile

“Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed guestion”

**Repetition** as an SD is a typified generalization of essential features of the language means that express emotive, excited state of mind.

For example, *She kept saying, “Maybe I shouldn’t have paid that for it. No, I should not have. I will take it off and return it tomorrow. I shouldn’t have bought it”* (F.O’Connor)

Like other SDs, repetition has several structural types:

1. The repeated word or phrase stands to the beginning or each sentence, clause or phrase. This repetition is called anaphora, Here is the use of anaphorical repetition in the following nursery rhyme:

May there always be sunshine

May there always be blue sky

May there always be Mummy

May there always be Me!

Repetition of a final word or word group is called **epiphora**:

*When I go into a bank I get rattled. The clerks rattle me. The wickets rattle me, the sight of money rattles me, everything rattles me* (S. Leacock).

1. Frame repetition: when the beginning of a syntactical unit, or a paragraph is repeated at the end. EB: *He couldn't spy on her. If she wanted to keep things from him – she must; he couldn't spy on her* (J.Galsworthy).

Examples of repetition from novel: *Those who find beautiful meanings in beautiful things are the cultivated.*

"*It is your best work, Basil, the best thing you have ever done," said Lord Henry, languidly. "You must certainly send it next year to the Grosvenor.*

*But beauty, real beauty, ends where an intellectual expression begins. Not at all," answered Lord Henry, "not at all, my dear Basil.*

*There is too much of myself in the thing, Harry--too much of myself!"*

*What you have told me is quite a romance, a romance of art one might call it, and the worst of having a romance of any kind is that it leaves one so unromantic."*

*"I don't think I shall send it anywhere," he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford. "No: I won't send it anywhere.*" [ 32, p.142].

It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about.

*A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion."*

*I never know where my wife is, and my wife never knows what I am doing. "Being natural is simply a pose, and the most irritating pose I know," cried Lord Henry, laughing; and the two young men went out into the garden together, and ensconced themselves on a long bamboo seat that stood in the shade of a tall laurel bush.*

Дориан в ответ на вопрос герцогини Монмаут, помогла ли ему философия лорда Генри найти счастье, говорит: “*I have never searched for happiness ... I have searched for pleasure*.” [32, p.72].

“*And found it, Mr. Grey?” “Often. Too often*.”

**Anaphora:** *Perhaps he suffered, perhaps he hated, perhaps he loved by cruelty alone.*

*He shook his curls; he smiled and went easily through the seven motions for acquiring grace in your own room before an open window ten minutes each day. He danced like a faun; he introduced manner, style, and atmosphere.*

## Epiphora: "*Mother, mother, I am so happy!" whispered the girl, burying her face in the lap of the faded, tired-looking woman who, with back turned to the shrill intrusive light, was sitting in the one arm-chair that their dingy sitting-room contained. "I am so happy!" she repeated, "and you must be happy too!"*

**Polysyndeton** is an insistent repletion of a connective between words, phrases, clauses, utterances:

In these utterances conjunction “and” is used as a polysyndeton . It stresses the similar nature or close connection between parts of the utterances.

*And I want to eat at a table with my own silver and I want candles, and I want my own tea, and I want it to be strong and I want to brush my hair out in front a mirror and I want a kitty and I want some new clothes*. Я хочу есть за столом моими собственным столовым серебром, и я хочу свечей, и я хочу мой собственный чай, и я хочу, чтоб он был крепкий, и я хочу расчесываться перед зеркалом, и я хочу кошку, и я хочу новую одежду [32, p.187].

“*A tall woman, with a beautiful figure, which some members of the family had once compared to a heathen goddess, stood looking at these two with a shadowy smile*” [32, p.150].

**Ellipsis** is a deliberate omission of some parts of the sentence in the written type of speech — especially in belles-lettres style.

“*Her name is Sibyl Vane” -“Never heard of her”. “No one has. People will someday, however;*

*You may lose more than your fees! Can't!*

*June had answered in her imperious brisk way, like the little embodiment of will she was.*

**Rhetorical questions** is turning the question into an emphatic statement

The function of a rhetorical question is to attract attention, strengthen the impression, increase the emotional tone, and create elation

For example**:** *Yet, his imagination, building on the photographs of his mother which remained – mild, youngful, slim, of the twenties – composed someone unlike Fulu Hanem. But if she had lived – how much of grace and impetuous, fragile beauty could have survived these twenty years which were his life?* (D. S.)

## Questions and tasks:

1. What is a Detached Constructions (DC)?
2. What is the compositional design of parallel constructions?
3. What are the structural types of parallel constructions?
4. What is chiasmus?
5. What are the stylistic functions of chiasmus?
6. Give the definition of repetition .
7. Analyze the examples of anaphora.
8. Analyze the example of epiphora.
9. Illustrate the use of ellipsis in different functional styles. 10.What is enumeration as a SD?
10. Give the definition of antithesis an an SD
11. What is polysyndeton?