

Syntactic stylistic devices

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SYNTACTIC STYLISTIC DEVICES The sentence, as a unit of a certain level, is a sequence of relatively independent lexical and phrasal units (words or word combinations), and what differentiates a sentence from a word is the fact that the sentence structure is changeable; it does not have any constant length: it can be shortened or extended, complete or incomplete, simple, compound or complex. Besides, its constituents, length, word-order, as well as communicative type (assertion, negation, interrogation, exhortation) are variable. So, to analyze the sentence stylistically on the syntactic level, we will admit that most common and currently used are two-member sentences containing subject and predicate and perhaps, some secondary elements, having normal word order and the function. Syntactic expressive means and stylistic devices of the English language: - based on reduction of the initial sentence model: ellipsis, aposiopesis, nominative sentences, asyndeton; - based on extension of the initial sentence model: repetition, enumeration, tautology, polysyndeton, "it is (was) he, who...", the emphatic verb "to do", parenthetical sentences; - based on change of word-order: inversion, detachment; - based on interaction of syntactic structures in context: parallel constructions; - based on transposition of meaning and connection of constituent parts: rhetoric questions, parceling. **ELLIPSIS.** An elliptical sentence is such a syntactic structure in which there is no subject, or predicate, or both. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically redundant. For example: - Hello! Who are you? - The staff. Communicative functions. Ellipsis saves the speaker from needless effort, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an

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effective means of protagonists' portrayal. **NOMINATIVE (NOMINAL) SENTENCES.** A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral). For example: Morning. April. Problems. Communicative functions. A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action. **APOSIOPESES (BREAK-IN-THE-NARRATIVE).** Like ellipsis, aposiopesis is also realized through incompleteness of sentence structure, though this incompleteness is of different structural and semantic nature: it appears when the speaker is unwilling to proceed and breaks off his narration abruptly: If you go on like this... **ASYNDETON.** It is deliberate omission of structurally significant conjunctions and connectives. For example: John couldn't have done such a silly thing, he is enough clever for that. Fathers, mothers, uncles, cousins. Cocking tails and pricking whiskers,... Communicative functions. Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience. **REPETITION.** Stylistic repetition of language units in speech (separate words, word-combinations or sentences) is one of the most frequent and potent stylistic devices. For example: Never take the rifle again. Put it back! put it back! Put it back! There are several structural types of repetition: **ANAPHORA.** The repeated word or word-combination is at the beginning of each consecutive syntactic structure. For example: Victory is what we need. Victory is what we expect. **EPIPHORA.** The repeated unit is placed at the end of each consecutive syntactic structure.

For example: It is natural to be scared in a case like that. You are sure to be petrified in a case like that. FRAMING. The initial part of a language unit is repeated at the end of this unit. For example: Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary.

CHIASMUS (reversed parallel construction). In such syntactic structures there is a cross order of repeated language units. For example: The jail might have been the infirmary, the infirmary might have been the jail. Communicative functions. The device of repetition aims at emphasizing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information. Consecutive contact repetition is capable of rendering scores of modal meanings and human emotions. POLYSYNDETON. It is stylistically motivated redundant repetition of conjunctions or prepositions: The dog barked and pulled Jack, and growled, and raged. Communicative functions. Polysyndeton is a means of rhythmical organization of the utterance. Due to this quality it is widely used in poetry. It also makes for underlining the most important part of information. PARALLEL CONSTRUCTIONS. Parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern: Mary cooked dinner, John watched TV, Pete played tennis. Communicative functions. Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the publicistic and oratory styles. It underlines important information and is widely used in everyday speech. INVERSION. Inversion is the syntactic phenomenon of intentional changing word-order of the initial sentence model: To her family Martha gives all her time RHETORIC QUESTIONS. These are not questions but affirmative or negative statements put into the interrogative shape. A rhetoric question needs no answer,

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because the answer to it is quite obvious: Me liar? Communicative functions. A rhetoric question enhances the expressiveness of speech. Used in oratory style, rhetoric questions aim at catching the attention of the audience, making the sequential sentences sound persuasive and significant.

Parcellation is a deliberate break of the sentence structure into two or more isolated parts, separated by a pause and a period. Parcellation is typical of colloquial speech. The main stylistic functions of parcellation are as follows:

1) specification of some concepts or facts, e. g. His wife had told him only the night before that he was getting a habit of it. Curious things, habits (A. Christie); 2) characterization of the personages' emotional state, e. g. It angered him finally. With a curious sort of anger Detached, somehow, separate from himself (C. B. Gilford); 3) description of the events or giving the personages' portrayal, e. g. I'd say he was thirty-five or —six. Sallow, dark hair and eyes, with the eyes set pretty close together, big mouth, long limp nose, bat-wing ears - shifty-looking (D. Hammett); A touring car, large, black, powerfully engined and with lowered curtains, came from the rear... Possibly a scout (D. Hammett). The usage of coordination instead of subordination helps the author, to show different planes of narration. In this case the connection itself is more important stylistically than the contents of the sentence, e. g. He was more enthusiastic about America than ever, and he was not so simple, and he was not so nice (E. Hemingway). Chainrepet. Love is real, real is love, Love is feeling, feeling love, Love is wanting to be loved. Love is touch, touch is love, Love is reaching, reaching love, Love is asking to be loved. Love is you, You and me, love is knowing, We can be. Love is free, free is love, Love is living, living love, Love is needing to be loved. (Love, John Lennon)