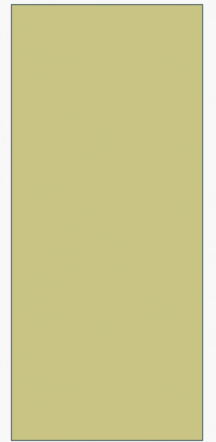


SYNTACTICAL LEVEL IN STYLISTICS



GENERAL CONSIDERATIONS

Syntax deals with the patterns of word arrangement and formulates rules for correct sentence building. Sometimes a need arises to intensify the utterance and the normative structures are replaced by what is traditionally called rhetorical figures, figures of speech or syntactical stylistic devices.

Syntactical expressiveness is based on deliberate deviation from the accepted norm. But as the concept of norm in English syntax is rather loose, stylistic syntactical patterns can be regarded as variants of standard models beyond which they can't extend.

1. Syntactical SD based on **the position of words in the sentence.**
2. Syntactical SD based on **the absence of some logically expected members of the sentence.**
3. Syntactical SD based on **repetition.**
4. Syntactical SD based on **the arrangement of words in a sentence or sentences in a paragraph for a special effect.**
5. Syntactical SD based on **different types of connection between words, clauses or sentences.**
6. Syntactical SD based on **transposition of structures.**

SYNTACTICAL SD BASED ON THE POSITION OF WORDS IN THE SENTENCE

Stylistic inversion.

The direct word-order is: **Subject-Predicate-Object** – the combination points unmistakably at the subject of the sentence.

Stylistic inversion breaks the order of words in the sentence but doesn't change its grammatical meaning. The logical message remains the same.

In the inverted word order the emphasized members of the sentence are usually placed in the position with a full force of the stress on them. Most frequently emphasized members are: Predicates, Objects, and Adverbial modifier including, so-called post positions.

*To a medical student the final examinations are something like death ...
(R.Gordon)*

Detachment – a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation)

The detached member of the sentence is isolated from the word it is logically connected with. Its position in the sentence and punctuation marks signify a pause.

I have to beg you for money. Daily. (S.Lewis)

She was crazy about you. In the beginning. (R.P.Warren)

But at the very instant of thinking that, a young girl, thin, dark, shadowy – where had she come from – was standing at Rosemary's elbow and a voice, like a sigh, almost like a sob, breathed: «Madam, may I speak to you a moment?»

SYNTACTICAL SD BASED ON THE ABSENCE OF SOME LOGICALLY EXPECTED MEMBERS OF THE SENTENCE.

Elliptical construction (ellipsis). Elliptical construction is a deliberate omission of at least one member of the sentence that can easily be supplied from the situation or previous statement.

Ellipsis is a typical phenomenon in conversation arising out of the situation.

- *Did you date her?*

- *This was a he. Called himself Rudi Wilson. Know him?*

Nominative sentences. The communicative function of a nominative sentence is a mere statement of the existence of an object, a phenomenon.

London. Fog everywhere. Implacable November weather.

Apokoinu presents a blend of two clauses into one, which is achieved at the expense of the omission of the connecting word and the double syntactical function acquired by tie unit occupying the linking position between both form clauses:

I'm the first one saw her.

Aposiopesis - break-in-the-narrative - is the stilistical device by which the speaker or writer deliberately stops short and leaves something unexpressed.

As a SD it is used to indicate strong emotions paralyzing the character's speech or his deliberate stop in the utterance to conceal its meaning.

You just come home or I'll...

SYNTACTICAL SD BASED ON REPETITION

Anaphora is the SD when beginning of two or more successive sentences (clauses) is repeated. The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background nonrepeated unit, which, through its novelty, becomes foregrounded.

Every day, every night, in every way, I am getting better and better.

Epiphora is the SD when the end of successive sentences (clauses) is repeated. The main function of epiphora is to add stress to the final words of the sentence.

*If you did know to whom I gave the ring,
If you did know for whom I gave the ring...*

Framing is the repetition of a word combination or a sentence at the beginning and at the end of the utterance.

Those kids were getting it all right with busted heads and bleeding faces – those kids were getting it.

Anadiplos is is the SD when the end of one sentence is repeated in the beginning of the following one.

*The mountains look on **Marathon** – And **Marathon** looks on the sea ...*(By Lord Byron)

Parallelism is the repetition of the syntactical structure in two or more successive sentences or clauses. It makes the utterance rhythmic increasing the impact of the statement.

He came, he saw, and he conquered.

Chiasmus is a rhetorical device in which two or more clauses are balanced against each other by the reversal of their structures in order to produce an artistic effect.

Never let a Fool Kiss You or a Kiss Fool You.

Synonymic repetition or the repetition of the idea can be used to foreground the idea without actually repeating the words. It can be an unnecessary or tautological repetition:

*I've got a house that is like a hotel. I mean a big house with lots of servants.
(Lardner)*

Syntactical tautology is based on the use of the second subject called tautological subject. Introduced in the form of a pronoun the subject is repeated in the form of a noun at the end of the sentence after a comma. Is a kind of an afterthought putting a finishing touch to the sentence or throwing a new light on it:

She was not a little pleasing, this woman, he decided. (Maltz)

When introduced in the form of a noun or a proper name the second subject in the form of a pronoun immediately follows it. This type of tautological subject is mostly used in poetry.

SYNTACTICAL SD BASED ON THE ARRANGEMENT OF WORDS IN A SENTENCE OR SENTENCES IN A PARAGRAPH FOR A SPECIAL EFFECT

Suspense is a compositional device, in which the most important idea is deliberately withheld till the end of the statement, while the less essential facts or details are given the priority. The utterance accumulates tension keeping the reader in suspense.

He wanted – it was grotesque, it was pathetic – he wanted to be a gentleman. (Maugham)

Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw. (Charles Lamb)

SYNTACTICAL SD BASED ON DIFFERENT TYPES OF CONNECTION BETWEEN WORDS, CLAUSES OR SENTENCES

Asyndeton refers to the omission of a conjunction such as “and” or “as” from a series of related clauses. The function of asyndeton is usually to accelerate a passage and emphasize the significance of the relation between these clauses.

Are all thy conquests, glories, triumphs, spoils, Shrunk to this little measure?

Polysyndeton is the repetition of conjunctions or prepositions or particles to connect words, clauses or sentences. It adds to the rhythm of the utterance, slows down the statement and makes every word stand out more emphatically due to the longer pauses between the words or sentences.

In years gone by, there were in every community men and women who spoke the language of duty and morality and loyalty and obligation. –William F. Buckley

SYNTACTICAL SD BASED ON TRANSPOSITION OF STRUCTURES

A rhetorical question is asked just for effect, or to lay emphasis on some point being discussed, when no real answer is expected. A rhetorical question may have an obvious answer, but the questioner asks it to lay emphasis to the point. In literature, a rhetorical question is self-evident, and used for style as an impressive persuasive device.

*What made you think of love and tears
And birth and death and pain?*

Will no one tell me what she sings?