LECTURE 9

Syntactical stylistic devices and expressive means

1. Units of syntactical analysis. Syntactical EMs and SDs.
2. Inversion.
3. Detachment.
4. Syntactical parallelism.
5. Lexico-syntactical repetitions: anaphora, epiphora, framing, anadiplosis.
6. Chiasmus.

SENTENCE AS A BASIC UNIT OF SYNTACTICAL ANALYSIS

- Traditional syntax focuses on analysis of two basic units – phrase and sentence.
- Sentence, its types and the relations between its members have been studied since the times of rhetoric. In Modern Grammars structural analysis of sentence still remains an important issue.

E.g. Theoretical Grammar studies sentence patterns (1-Member – 2-Member, extended – unextended, elliptical – non-elliptical; simple – compound – complex), word order, etc.

UNITS OF SYNTACTICAL ANALYSIS LARGER THAN SENTENCE

- **<u>Syntactical whole/super-phrasal unit</u>** (сложное синтаксическое целое, сверхфразовое единство) – comprises a number of sentences interdependent structurally and semantically which convey a complete thought and possess a rhythmic and melodic unity.

- **<u>Paragraph</u>** (абзац) – a group of sentences marked off graphically by indentation which shows internal logical coherence accompanied by appropriate linguistic expression and intonation.

  A paragraph can coincide with a syntactical whole or comprise several units.

- **<u>Text</u>**

Syntactical EMs and SDs (Galperin)

- Stylistics studies SDs and EMs which are based on some significant structural point in an utterance which may consist of one or several sentences.
- Stylistic syntactical patterns should not be regarded as violations but rather as fluctuations and variants of existing syntactical patterns, which bear an emotional colouring.

E.g. ***Rude am I*** in my speech (Shakespeare) [variation of word order]

E.g. Work – work – work!

    Till the brain begins to swim!

     Work – work - work

    Till the eyes are heavy and dim! (Hood)

    [identical syntactical structure in two sentences]

INVERSION [ɪn'və:ʃn] - инверсия

- Fixed word order is characteristic of the English language, the predominant structure being:

S (Subject) – P (Predicate) – O (Object)

As a result, any relocation of sentence parts becomes conspicuous:

E.g. ***Talent*** Mr Micawber ***has***; ***capital*** Mr Micawber ***has not*** (Dickens).

The initial and final positions are the most prominent ones. Words that occupy them become inevitably emphasized.

Grammatical and stylistic inversion

- **GRAMMATICAL INVERSION** brings about a change in the grammatical meaning of the syntactical structure:

E.g. You have come. – *Have you* come?

- **STYLISTIC INVERSION** does not change the grammatical meaning. It attaches logical stress and emotional colouring to the relocated sentence member. Stylistic inversion is considered to be an EM of the language (Galpein).

E.g. *Down came* the storm, and smote again

   The vessel in its strength… (Longfellow).

Patterns of stylistic inversion

- *Direct object in the initial position*

<u>E.g.</u> ***Her love letters*** I returned to the detectives for filing (Greene).

- *Predicative before Subject*

<u>E.g.</u> ***Beautiful*** those donkeys were! (Mansfield)

- *Predicative before link verb*

<u>E.g.</u> ***Rude*** am I in speech (Shakespeare).

- *Adverbial modifier in the initial position*

<u>E.g.</u> ***Eagerly*** I wished the morrow (Poe).

Patterns of stylistic inversion

- *Particle before Predicate and Subject*

E.g. …when suddenly, thump! **down** she came upon a heap of sticks and dry leaves, and the fall was over (Carrol).

E.g. **Out** came the chase – **in** went the horses – **on** sprang the boys – **in** went the travellers (Dickens).

- *Attributes in postposition (common in poetry)*

E.g. Once upon a midnight **dreary**… (Poe)

  And the eyes **watchful, waiting, perceiving, indifferent** (Eliot).

E.g. [in prose] Spring begins with the first narcissus, rather **cold and shy and wintry** (Lawrence) – poetic rhythm.

DETACHMENT [dɪ'tæt�honurmənt] – обособленная конструкция

- A secondary part of the sentence is placed so that it seems formally independent of the word it refers to and looks as if it were isolated (Galperin).

E.g. I have to beg you for money. ***Daily.***

- The detached part acquires a greater significance and is marked off by specific intonation (pauses and stress).

Marking detachment in writing

A detached construction can be separated by means of

- *comma*

E.g. 'I want to go,' he said, ***miserable*** (Galsworthy).

- *dash*

E.g. She was lovely; all of her **– delightful** (Dreiser).

- *full stop*

E.g. She was crazy about you. ***In the beginning.***

Secondary parts that can be detached

- *Attribute*

E.g. **Very small and child-like**, he never looked more than 14.

- Adverbial modifier

E.g. Sir Pitt came in first, … **rather unsteady in his gate** (Thackeray).

- *(nominal) phrase introduced into the sentence*

E.g. Daylight was dying, the moon rising, **gold behind the poplars** (Galsworthy).

Functions of detachment

- emphasizing the word or phrase:

E.g. I had a feeling… of the most peculiar closeness to him – *not* **love or attraction or sympathy in any way**. **But linked destiny** (Fowles).

- giving additional characteristics or explanatory information:

E.g. June stood in front, fending off his idle curiosity – ***a little bit of a thing, … 'all hair and spirit'*** (Galsworthy).

SYNTACTICAL PARALLELISM – синтаксический параллелизм
(PARALLEL CONSTRUCTION)

- Identical, or similar, syntactical structure in two or more neighbouring sentences or parts of a sentence (Galperin).

- Repetition of syntactical constructions which makes sentences identical or analogous (Skrebnev).

E.g. So long as *men can breathe* or *eyes can see…*

(Shakespeare)

The cock is crowing

The stream is flowing… (Wordsworth)

Partial parallelism

- Repetition of some parts of successive sentences or clauses

E.g. It is the mob ***that labour in your fields and serve in your houses – that man your navy and recruit your army, - that have enabled you to defy all the world***, and can also defy you when neglect and calamity have driven them to despair (Byron).

Complete parallelism

- Complete parallelism maintains identical syntactical structures throughout the neighbouring sentences

<u>E.g.</u> The seeds ye sow – another reaps,

The robes ye weave – another wears,

The arms ye forge – another bears

(Shelley)

Functions of syntactical parallellism

- In belle-lettres style carries an emotive function accompanying such SDs as antithesis, gradation, climax;
- Creates a particular rhythmical design and melody

E.g. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness,…we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way (Dickens).

LEXICO-SYNTACTICAL REPETITIONS

Lexico-syntactical repetitions include:

- Anaphora;

- Epiphora;

- Framing;

- Anadiplosis (chain repetition, linking, reduplication).

ANAPHORA [ə'næfərə] - анафора

- Repetition of one or several initial elements in adjacent or semantically connected sentences. As a result, the repeated elements are emphasized:

A………… **A**…………… **A**……………

- It helps the reader fix the recurring element in memory and creates rhythmical regularity.

ANAPHORA

E.g. ***My heart's in the Highlands***, my heart is not
here,
My heart's in the Highlands, a-chasing
a deer (Burns)

E.g. ***She knew*** of their existence by hundreds and thousands. ***She knew*** what results in work a given number of them produce… ***She knew*** them in crowds passing… like ants or beetles. But ***she knew*** from her reading…more of the ways of toiling insects, than of these toiling men and women (Dickens).

EPIPHORA [əˈpɪfərə] - эпифора

- Repetition of one or several elements concluding two (or more) syntactical units (verse lines, sentences, paragraphs):
……….A ……….A ………..A
- It emphasizes the elements that precede the repeated part and creates regular rhythm.

E.g. Now this gentleman had a younger brother…who had tried life as a cornet of dragoons, **and found it a bore**; and afterwards tried it in the train of an English minister abroad, **and found it a bore**; and had then strolled to Jerusalem, **and got bored there**; and had then gone yachting about the world, **and got bored everywhere** (Dickens).

SYMPLOCA [sɪmˈplokə]

- A combination of anaphora and epiphora in two or more adjacent sentences:

E.g. If he wishes to float into fairyland, he reads a book; if he wishes to dash into the thick of battle, he reads a book; if he wishes to soar into heaven, he reads a book (Chesterton).

FRAMING [ˈfreɪmɪŋ] – рамочный (кольцевой) повтор

- Repetition of the initial segment at the end of the syntactical unit (sentence, paragraph, stanza):

  A…………………………….A

- It makes the utterance more compact and complete; effectively singles out paragraphs.

E.g. ***Never wonder***. By means of addition, subtraction, multiplication, and division, settle everything somehow, and ***never wonder*** (Dickens).

E.g. ***Money*** is what he's after, ***money***! (Galore)

ANADIPLOSIS [ˌænədɪˈplousɪs] – анадипл<u>о</u>зис (подхват)

- The final element(s) of a sentence (paragraph, stanza) recur at the very beginning of the next syntactical unit:

  …………………..A, A…………………..

- Other terms to denote this type of LS repetition – chain repetition, linking, reduplication.

<u>E.g.</u> For glances beget ogles, ogles sighs, sighs wishes, wishes words, and words a letter (Byron).

Anadiplosis examples

- Talent is an adornment; an adornment is also a concealment (Nietzsche).

- The poor wish to be rich, the rich wish to be happy, the single wish to be married, and the married wish to be dead (Ann Landers).

- We glory in tribulations also, knowing that tribulation worketh patience; and patience, experience; and experience, hope, and hope maketh man not ashamed (St Paul).

Living is the art of loving,

Loving is the art of caring,

Caring is the art of sharing,

Sharing is the art of living.

(W.H. Davies)

CHIASMUS [kaɪˈæzməs] - хиазм

Derived from *Greek* χιασμός – "crossing, diagonal arrangement"

- A SD based on the repetition of a syntactical pattern which has a crossed order of words. It may be termed "reversed parallelism":

<u>E.g.</u>   I **love** my **Love**

        and my **Love loves** me   (Coleridge)

- Chiasmus can appear only when two successive sentences or coordinate parts of a sentence are present.

Structural variants of chiasmus

- *Chiasmus accompanying the relation of cause and effect:*

E.g. **Down dropped** the breeze,

    The sails **dropped down** (Coleridge).

- *Chiasmus achieved by a change from active to passive voice:*

E.g. He didn't want **to kill** or **be killed.**

- *Chiasmus in a complex sentence (+ antithesis):*

E.g. **As high** as we have mounted **in delight**

    In our dejection do we sink **as low** (Wordsworth).

Lexical chiasmus

- Reversed syntactical parallelism is accompanied by lexico-syntactical repetitions (framing and anadiplosis).

E.g. 'T is **strange**, - but **true**; for **truth** is always **strange**.

(Byron)

In the days of old **men** made **manners**;
Manners now make **men** (Byron).

Functions of chiasmus

- It brings in a new shade of meaning by placing emphasis on the part with reversed parallelism:

<u>E.g.</u> **Fair** is **foul**, and **foul** is **fair** (Shakespeare).

- It contributes to the rhythmical arrangement of the utterance:

<u>E.g.</u> But **Tom's no more** – and so **no more** of **Tom** (Byron).

Chiasmus and humor

- *Chiasmus in paradoxical statements:*

E.g. You forget what you want to remember, and you remember what you want to forget (Cormac McCarthy).

- *Chiasmus accompanying pun:*

E.g. Soldiers face powder, girls powder faces.

A handsome man kisses misses, an ugly one misses kisses.