

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICE

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ABSTRACT

This article studies the expressive means of the language, stylistic devices carry a greater amount of information as they show the attitude of the speaker or author toward speaking about the principles and the effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication.

Key words: stylistic devices, expressive means, parallel construction, repetition, attributive clauses, classification, intonation, patterns, phonetic means

Stylistics studies linguistic means in a system, revealing their linguistic properties and nature, as well as the laws of their functioning. In other words, it studies expressive means and stylistic devices, which help the author to render information vividly and more colourfully. Expressive means are such language means of the paradigmatic plane, which function in the language for emotional and logical intensification. These are phonetic means, morphological forms, means of word building and some lexical, phraseological and syntactic forms. The most powerful expressive means of the language are **phonetic** such as logical stress, different intonation patterns, because no other language means can so brilliantly indicate the slightest nuances of meaning.

Stylistic devices is a special group of language means more abstract in character than expressive means. Expressive means have a greater degree of predictability than stylistic devices, because they are more frequently used in the language and therefore are easily predictable. Stylistic devices carry a greater amount of information and can be treated as a special code that requires certain efforts on the part of the reader to

decode the meaning and the author’s intentions. Stylistics devices should be used sparingly not to overburden the text with information. Of late there has appeared a new approach to the question of stylistic means. This is the opposition between norm and deviation from norm. The majority of stylistic devices is based on the substitution of traditionally meant by situationally meant. Stylistic effects are based on the contrast between them. The structural patterns of detached constructions have not been classified yet, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position, as in the following examples:

“Steyne rose up, grinding his teeth, pale, and with fury in his eyesi

“Sir Pitt came in first, very much flushed, and rather unsteady in his gait. ”

Sometimes a nominal phrase is thrown into the sentence forming a syntactical unit with the rest of the sentence, as in: **“And he walked slowly past again, along the river — an evening of clear, quiet beauty, all harmony and comfort, except within his heart. ”**

The essential quality of detached constructions lies in the fact that the isolated parts represent a kind of independent whole placed in a position which will make the phrase (or word) seem independent. But a detached phrase is not a primary member of the sentence — it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member. This clash of the structural and semantic aspect of detached constructions produces the desired effect — forcing the reader to interpret the logical connections between the component parts of the sentence. Detached constructions are generally used with words that have some explanatory function. A variant of detached construction is a parenthesis. It is a qualifying or explanatory word, phrase or sentence which interprets a syntactic construction without affecting it. It is indicated in writing by commas, brackets or dashes.

Parallel construction is a device which may be encountered not only in the sentence but in the macro-structure such as the paragraph. The necessary condition in

parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession:

“There were,..., real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in.”

Parallel constructions are often backed up by repetition of words and conjunctions and prepositions. Pure parallel constructions depend on the repetition of syntactical design of the sentence. Parallel constructions may be partial and complete. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses, as in:

“It is the mob that labor in your fields and serve in your houses - that man your navy and recruit your army, — that have enabled you to defy you all the world, and can also defy you when neglect and calamity have driven them to despair.”

The attributive clauses here all begin with the subordinate conjunction that which is followed by a verb in the same form, except the last (have enabled). The verbs, however, are followed either by adverbial modifiers of place (in your fields, in your houses) or by direct object (your navy, your army). The third attributive clause is not built on the pattern of the first two, although it preserves the parallel structure in general (that+verb-predicate+object), while the fourth is entirely different.

Parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices. Repetition is an expressive means of language used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker, as in the following passage below:

"Stop!"- she cried, “Don’t tell me! I don’t want to hear; I don’t want to hear what you’ve come for. I don’t want to hear.”

Repetition is classified according to compositional patterns. If the repeated word comes at the beginning of two or more consecutive sentences, clauses or phrases, we have anaphora, i.e. repetition of a word or phrase in one clause or poetic line at the

beginning of the next. The main stylistic function is not only to emphasize the repeated unit but also to create the background for the unrepeated unit.

“And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing”. If the repeated unit is placed at the end of consecutive sentences, clauses or phrases, we have the type of repetition called epiphora, as in:

“I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that. ”

The function is to stress the final word. Among other compositional models of repetition is linking or reduplication and known as anadiplosis, it is also called catch repetition. The structure of this device is the following: the last word or phrase of one part of an utterance is repeated at the beginning of the next part.

As to Stylistics, it does not so much study expressive means as such, but their potential ability of becoming a stylistics device. expressive means are concrete facts of the language, while stylistics device is a deliberate literary use of some facts of the language, including expressive means in which the most essential features are brought to the foreground. Stylistics device is an intentional intensification of some typical structural and/or semantic property of a language unit promoted to a generalized status and thus becoming a model.

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