

УДК 821.111

V. V. Yashkina

*Oles Honchar Dnipropetrovsk National University*

**STYLISTIC REINFORCEMENT OF HIDDEN SENSE:  
SYNTACTICAL LEVEL**

**Розглянуто основні функції синтаксичного стилістичного повтору у їх специфічному уживанні в художньому тексті з метою створення комічного ефекту в останньому.**

**Ключові слова:** синтаксичний повтор, ефект, функція, структура.

**Рассматриваются основные функции синтаксического стилистического повтора в их специфическом употреблении в художественном тексте с целью создания в нем эффекта комизма.**

**Ключевые слова:** синтаксический повтор, эффект, функция, структура.

**The article deals with the phenomenon of syntactical repetition as a stylistic device extensively used in a literary text to help the last obtain comic element.**

**Key words:** syntactical repetition, effect, function, structure.

Within the framework of a theoretically grounded contemporary discussion focused on the phenomenon of humorous element in a literary text, it has been observed that main comic potential is concentrated on the lexical level. Though, not less proved is the fact that inimitable in its beauty, language of a literary work as a whole is determined by language units inherent in it on all levels. Various language means collectively, including those of neutral character, are gathered to serve as an implementation of images and the writer's poetic utterance.

Thus, the current relevance of addressing the topic is caused by the necessity to rehabilitate an undeservedly disregarded, fortunately only in part, level of syntax. The present article is an attempt to undertake a detailed study of syntactical repetition's comic strength. Typologization of this phenomenon as well as description of its main functions has been performed on the basis of the well-known prose work of the 19<sup>th</sup> century – the novel by J. K. Jerome “Three man in a boat” – which is a bright example of exquisite humor and subtle irony, created, by far, with the help of numerous and diverse repetitions.

This study has been greatly influenced by the ideas of a prominent American linguist and philosopher Richard Oman who, while discussing the functionality of a literary work of art claimed, that “syntax determines the style” [2, 12]. The scholar also persisted in his opinion that the use of syntactic stylistic devices in the language of literature, when viewed generally, is subordinate to the author's intention, the content of work and the process of image creation.

A text-forming role of repetition in the samples of various genres and styles has been studied in a number of works, both foreign and domestic, for a long period (Propp, 1954; Likhachev, 1967; Lotman, 1972; Lukyanov, 1982; Danilevskaya 1985; Novikov 1997 and others), though less noted appeared the comic text syntactical picture. However, despite certain attention, syntactical repetition is not always seen as a structural element of a text construction. Thus, M.Sienkiewicz determines repetition as a destruction of smoothness in collocations [1, 48] and X.Casares says that the construction of pleonasm (or redundancy) is a deviations in the form of syntactic construction [3, 76].

There also exist opposite scholarly views whose adherents have come to the conclusion that the causes of repetition are hidden in the basic functions of the language – to be the means of communication – since repetition of the syntactic structures is associated with the need to convey the speaker’s opinion. Repetition, or “redundancy”, can help a recipient understand better what has been said if the “background noise” prevents successful communication [ibid].

The principle of repetition is observed at all levels of textual organization and serves as one of the most important keys to the structural and semantic unity as well as the integrity of the comic text area. On the grounds of Jerome’s literary texts it has been found that syntactic repetition appears to be a universal phenomenon, peculiar to different types of discourse in different languages.

The cases of repetition in the body of a study include anaphora, epiphora, anadiplosis, framing and polysyndeton, and may perform the following functions:

1) enhancement of a comic utterance expressivity. For example:

“I always get red bathing drawers. I rather fancy myself in red drawers. They suit my complexion...” [4].

As can be seen, a short explanation given by one of the characters towards a preferable piece of clothing attracts attention by an unexpected conclusion – such a turn helps break the routine in a comic way. Viewed stylistically, monotony of the episode is “destroyed” by epiphora, structurally – by parallelism (repetition) of the object.

2) Transmission of the hidden comic meaning over the whole utterance. In this case an anaphoric repetition mainly serves the purpose. For example:

“Harris had a glass of bitter in this house, ... “Harris had two of Scotch cold here in the summer of ‘88”, ... “Harris was chucked from here in December, 1886” [4].

The above case of syntactic repetition is extended in the occasion when anaphora serves in more than one function, especially when it bears transference of the sense of length and obtrusiveness of action. For example:

“And, when half an hour had been spent in tying up his finger, and a new glass had been got, and the tools, ... and he would take hold of the nail, and drop it” [4].

A specific occurrence of anaphora – polysyndeton – plays a double role. Firstly, it prolongs the chain of thoughts, secondly in underlines the silly way of character’s movements and them comic element.

3) Creation of emotional tension effect. For example:

“They started with breaking a cup. That was the first thing they did. They did that just to show you what they COULD do, and to get you interested” (anadiplosis) [4].

In addition, syntactical repetitions can specify something seemingly or really important and create a tautological enumeration. For example:

“Harris never “weeps, he knows not why”. If Harris’s eyes fill with tears, you can bet it is because Harris has been eating raw onions, or has put too much Worcester over his chop” [4].

It is clear that triple repetition of the name “Harris” which could have been substituted by pronouns or synonyms, brings nothing “new” to the text. Though, tautology underlines the persisting character of the hero and serves as the means of his stylization.

While studying the role of syntactical repetition in the texts of a comical character it has been observed that its main function is to play the role of connector and to serve as a cohesion provider. These functions are possible due to the extensive use of polysyndeton and anaphora (among 38 microcontexts – the examples of syntactic repetition polysyndeton with “and” appears in 21 case, with “that” – in four cases). Thanks to

these kinds of repetition the general idea of a peculiar microcontext is created. Repetition is a certain code, which simultaneously attracts the reader's attention and makes the contextual meaning logical. For example:

“Oh, you leave that to ME. Don't you, any of you, worry yourselves about that. I'LL do all that.” And then he would take off his coat, and begin... And then he would lift up the picture, and drop it, and it would come out of the frame, and he would try to save the glass, and cut himself; and then he would spring round the room, looking for his handkerchief. He could not find his handkerchief, because it was in the pocket of the coat he had taken off, and he did not know where he had put the coat” [4].

Repetition is the background against which other semantic elements of the text appear brighter. The means of repetition contributes to a better understanding of the implied information as the reader's attention is primarily caught by the new message, and only later it returns to the already known facts.

It should be added that syntactical repetition also possesses an aesthetic function. Repetition of thematically similar words intensifies the perception and helps the author realize his aesthetic principles. Iteration of the whole phrase or group of words in the text forms its refrain. The frequency of phrases in the text's asymmetric positions supports the “canvas” of a narrative and builds its composite structure.

Contemporary stylistics also underlines a rhyme-building function of repetition, which acquires particular importance due to the works by V. Zhirmunski. As the famous researcher pointed out, iteration creates “the impression of emotional tension, and lyrical effect of feelings thickening” [3, 34]. For example, parallel construction where an adverb is repeated:

“Somebody else seems in trouble, too. You can hear his faint cries coming from underneath your bed. Determining, at all events, to sell your life dearly, you struggle frantically, hitting out right and left with arms and legs, and yelling lustily ... [4].

We should also mention the function of repetition which is secondary, but it usually accompanies the above mentioned functions of repetition. This is the rhythmical function. Repetition of one and the same unit (phrases or sentences) is conducive to the clearer rhythmical organization of the sentence, making a prose text closer to poetry.

To sum it up, we should say that the theoretically observed and practically studied types of syntactic repetition as well as their determined functions by no means limit the potential possibilities of this device in a text with comic element. Like any syntactic stylistic expressive means targeted at the emotional effect, syntactic repetition is a poly-functional device. Its use depends on the genre and the author's individual style, and presupposes certain varieties and innovations.

The most common function of the repetition is the intensifying one. Repetition in this function as a stylistic device stands near the repetitions as the norm of colloquial excited speech. Repetitions with the intensifying function are usually simple in their composition: the repeated elements are situated near (or close to) each other. Other functions of repetition are not connected with the emotional meaning, because they are usually revealed in the context of the utterance.

Another function of repetition, which is often used in comic texts, is the function of increasing. Repeated constructions promote a greater power of the utterance, a greater intensity of the narration. This function is similar to the intensifying function, but the difference lies in the fact that increasing element expresses gradation.

In some cases repetition can fulfill the function which contradicts the purpose of repetition, because in this case the repeated units or phrases serve as a background to distinguish the other, unrepeated units of the utterance.

## Бібліографічні посилання

1. Сенкевич М. П. Стилистика научно-го языка и литературное редактирование научных произведений [текст] / М. П. Сенкевич. – М. : Высшая школа, 1984. – 186 с.
2. Хабермас Ю. Экскурс об устраниении жанрового различия между философией и литературой [Електронний ресурс] / Ю. Хабермас. – Режим доступу: <http://www.philol.msu.ru>
3. Чуглов В. И. Повтор словоформы с дальнейшим расширением как синтаксическое явление [текст] / В. И. Чуглов // Филологические науки. – 2004. – № 5. – С. 85–91.
4. Jerome K. Jerome. Three Men in a Boat (To Say Nothing of the Dog). [Internet resource] / J. K. Jerome. – L. : Penguin, 1999. : available at : <http://www.gutenberg.org>

*Надійшла до редколегії 08.11.2013*

УДК 811.161.1'42

**Е. Ю. Шевчик**

*Днепропетровский национальный университет имени Олеся Гончара*

### ТЕКСТ УЧЕБНИКА КАК ОСОБЫЙ ЛИНГВИСТИЧЕСКИЙ ФЕНОМЕН

У статті розглянуто теоретичні основи вивчення підручника як своєрідного текстового утворення. Спираючись на різноманітні визначення, ми можемо розглядати підручник як особливий вид тексту, оскільки він складається з тих або тих знакових одиниць – як лінгвістичних (слова, літери), так й екстралінгвістичних (малюнки, схеми). Всі ці одиниці об'єднані в певні групи (параграфи, розділи, завдання, закріплення матеріалу тощо), чітко структуровані та послідовно розташовані (від простого до складного). Кожен фрагмент є особливою цілісною та зв'язною єдністю, та в цілому вони створюють дещо вище за рівнем змісту, ніж кожен окремий фрагмент. Специфічними характеристиками тексту підручника як зразка наукового функціонального стилю є використання термінів, символів, скорочень, схем, малюнків тощо; широке застосування різного роду посилань, виносков, приміток, що обумовлено такою рисою наукового стилю, як його точність.

**Ключові слова:** навчальний текст, поліадресатний текст, типологія текстів, основний та периферійний тексти.

В статье рассмотрены теоретические основы изучения учебника как своеобразного текстового образования. Опираясь на разнообразные определения, мы можем рассматривать учебник как особый вид текста, так как он состоит из тех или иных знаковых единиц – как лингвистических (слова, буквы), так и экстралингвистических (рисунки, схемы). Все эти единицы объединены в определенные группы (параграфы, разделы, задания, закрепление материала и т. п.), четко структурированы и последовательно расположены (от простого к сложному). Каждый фрагмент представляет собой особое целостное и связанное единство, а в целом они создают нечто более высокое по уровню содержания, чем каждый отдельный фрагмент. Специфическими характеристиками текста учебника как образца научного функционального стиля является использование терминов, символов, сокращений, схем, рисунков и пр.; широкое применение разного рода ссылок, сносок, примечаний, что обусловлено такой чертой научного стиля, как его точность.

**Ключевые слова:** учебный текст, полиадресатный текст, типология текстов, основной и периферийный тексты.

© Е. Ю. Шевчик, 2014