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## THE REALM OF LEXICAL AND SYNTACTICAL STYLISTIC DEVICES: PURPOSE, IMPACT AND EFFECTS

## СФЕРА ЛЕКСИЧНИХ ТА СИНТАКСИЧНИХ СТИЛІСТИЧНИХ ЗАСОБІВ: МЕТА, ВПЛИВ ТА РЕЗУЛЬТАТ

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In this article, we make an emphasize on the lexical and syntactical stylistic devices, uncovering their profound impact on written expression. By delving into examples across various genres and contexts, we aim to illuminate their strategic use and explore how they contribute to effective communication.

Lexical and syntactical stylistic devices are techniques used in writing or speech to enhance the style and impact of communication. These devices are used by writers and speakers to convey meaning, create vivid imagery, enhance rhythm, and influence the emotional response of the audience. They play a crucial role in shaping the style and impact of literary and rhetorical works.

Purposes of the stylistic devices and their effects:

1) Enhancing Clarity and Vividness: Lexical devices like metaphors and similes clarify abstract concepts by linking them to concrete images or experiences. Syntactical devices such as parallelism and inversion enhance clarity by organizing ideas in a structured and logical manner.

2) Creating Emotion and Imagery: Both types of devices evoke emotional responses and create vivid imagery. Lexical devices like personification and hyperbole appeal to the senses and emotions, while syntactical devices like anaphora and chiasmus add rhythm and intensity to the writing.

3) Emphasizing Ideas: Stylistic devices are used to emphasize key ideas or themes within a text. Whether through repetition (anaphora), contrast (chiasmus), or exaggeration (hyperbole), these devices draw attention to important points and make them more memorable for the audience.

4) Shaping Tone and Style: The choice and application of stylistic devices contribute to the overall tone and style of a piece of writing or speech. They help writers achieve specific rhetorical effects, whether formal or informal, serious or playful, authoritative or persuasive.

The conclusion summarizes the main results of research, which, in turn, determine the relevance of further analysis of stylistic devices. The collected selections, carried out research, observations and conclusions made in the course of this study, were used from Cambridge Advanced Learner's Dictionary [1], Longman Dictionary of Contemporary English [2].

**Key words:** stylistics, linguistics, lexical, syntactical, stylistic device.

У цій статті приділяється увага лексичним і синтаксичним стилістичним засобам, розкриваючи їхній глибокий вплив на письмове вираження. Розбираючи приклади в різних жанрах і контекстах, ми прагнемо висвітлити їх стратегічне використання та дослідити, як вони сприяють ефективній комунікації.

Лексичні та синтаксичні стилістичні засоби – це засоби, які використовуються в письмовому або усному мовленні для посилення стилю та впливу спілкування. Ці засоби використовуються письменниками та ораторами для передачі сенсу, створення яскравих образів, посилення ритму та впливу на емоційну реакцію аудиторії. Вони відіграють вирішальну роль у формуванні стилю та впливу літературних і риторичних творів.

Призначення стилістичних засобів та їх ефект:

1) Підвищення ясності та яскравості: лексичні засоби, такі як метафори та порівняння, пояснюють абстрактні поняття, пов'язуючи їх із конкретними образами чи досвідом. Такі синтаксичні засоби, як паралелізм і інверсія, покращують ясність, організовуючи ідеї в структурований і логічний спосіб.

2) Створення емоцій і образів: обидва типи засобів викликають емоційні реакції та створюють яскраві образи. Лексичні засоби, такі як персоніфікація та гіпербола, звертаються до почуттів і емоцій, тоді як синтаксичні засоби, такі як анафора та хіазм, додають ритму та інтенсивності написанню.

3) Підкреслення ідей: стилістичні засоби використовуються для підкреслення ключових ідей або тем у тексті. Через повторення (анафора), контраст (хіазм) чи перебільшення (гіпербола) ці прийоми привертають увагу до важливих моментів і роблять їх більш запам'ятовуваними для аудиторії.

4) Формування тону та стилю: вибір і застосування стилістичних засобів сприяють загальному тону та стилю письмового твору. Вони допомагають письменникам досягти специфічних риторичних ефектів, формальних чи неформальних, серйозних чи грайливих, авторитетних чи переконливих.

У висновку узагальнено основні результати дослідження, які, у свою чергу, визначають актуальність подальшого аналізу стилістичних засобів. Зібрані вибірки, проведені дослідження, спостереження та висновки, зроблені в ході цього дослідження, були використані з Cambridge Advanced Learner's Dictionary [1], Longman Dictionary of Contemporary English [2].

**Ключові слова:** стилістика, лінгвістика, лексичний, синтаксичний, стилістичний засіб.

**Formulation of the scientific problem.** In the realm of written communication, mastery of language extends far beyond mere vocabulary and grammar. It is the nuanced interplay of words and sentence structures that transforms ordinary text into compelling narratives, persuasive arguments, and memorable prose. At the heart of this transformation lie lexical and syntactical stylistic devices – the hidden tools wielded by writers to evoke emotions, provoke thoughts, and ultimately shape reader perception.

Lexical devices harness the power of individual words and phrases, manipulating their connotations, rhythms, and associations to imbue text with layers of meaning and resonance. From the vivid imagery of metaphors and similes to the rhythmic cadence of alliteration and assonance, these devices enrich language, making it vibrant and evocative.

Meanwhile, syntactical devices govern the arrangement and structure of sentences, influencing how ideas unfold and resonate with readers. Whether through the concise punch of parallelism, the suspense of delayed clauses, or the emphasis of rhetorical questions, syntactical choices shape not only the flow of ideas but also the impact of each sentence.

**Analysis of the latest investigations of the question.** Several researchers and scholars have made significant investigations into stylistic devices throughout history, contributing to the development of rhetorical theory, literary criticism, and linguistics. Here are some of the most influential figures: Georgius Fabricius, Pierre Fontanier, Edward Bullough, Kenneth Burke [3]. These researchers made significant contributions to the understanding and analysis of stylistic devices, influencing fields such as rhetoric, literary theory, linguistics, and aesthetics. Their works continue to be studied and referenced in the study of language, literature, and communication.

The main **aim** of the article is discovering how lexical and syntactical stylistic devices serve as the cornerstone of persuasive writing and enduring literary impact.

**Presentation of the basic material and interpretation of the results of the investigation.** A stylistic device refers to a specific technique or tool that a writer uses to convey meaning, create mood, or evoke certain emotions in the reader. These devices are deliberate choices made by authors to enhance the effectiveness and impact of their writing. There are numerous stylistic devices, and they can be broadly categorized into lexical (related to words and vocabulary) and syntactical (related to sentence structure and arrangement).

**Lexical Stylistic Devices:** These devices involve the use of specific words or phrases to create a certain effect. Some common examples include:

**Metaphor** is the transference of the name of one object into another object based on the similarity of the objects. From the times of ancient Greek and Roman rhetorics, the term was known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. The creator of the metaphor finds in the two corresponding objects certain features which

to his eye have something in common. It is the creator of the metaphor who «takes the responsibility for transplantation» of the features of one object into another as if he wants to cross over the logical boundaries in order to provide a deep insight into the nature of the object and to create images. When W. Shakespeare in one of his sonnets said: «*I never say that I was false of heart/Though absence seemed my flame to qualify*» he used the word flame metaphorically to denote love and to highlight its ardour and passion.

**Epithet** is a figurative, expressive attribute that emphasizes the most prominent, leading feature of a thing or phenomenon. The term epithet originated from the Greek phrase «epiteton onoma» which meant an additional name, borrowed, artificial, extra or supplementary nomination, for indeed the function of epithet is not only to describe the object but also to add new features to it.

Epithet has remained over the centuries the most widely used stylistic device, that offers ample opportunities to qualify the object from the speaker's partial or subjective point of view and is indispensable in creative prose, publicistic style and everyday speech.

«*She was a faded white rabbit of a woman.*» (A. Cronin) [4].

**Personification** – A trope or figure of speech (generally considered a type of metaphor) in which an inanimate object or abstraction is given human qualities or abilities.

«*Oreo: Milk's favorite cookie.*» (slogan on a package of Oreo cookies).

«*They crossed another yard, where hulks of obsolete machinery crouched, bleeding rust into their blankets of snow ...*» (David Lodge) [5].

**Metonymy** is transference of the name of one object into another object, based on the principle of contiguity of the two objects. Both associated objects do not necessarily possess common semantic features but should have common ground of existence in reality. The word press stands for all printed or broadcasted information as well as people working in this sphere, the word crown substitutes the notion of royal power, because crown is its symbol, the word cradle is associated with infancy, earliest stages or place of origin because cradle is an indispensable attribute of these notions; the bench is used as a generic term for «magistrates and justices», a hand is used for a worker.

Metonymy used in speech or in literary texts is genuine metonymy and reveals a quite unexpected substitution of one word for another, or one concept for another, on the ground of some strong impression produced by a chance feature of the thing, for example:

«*Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and felt herself escorted up the steps, preceded by a cocked hat and a Babylonian collar.*» (Ch. Dickens) [6].

**Hyperbole** is stylistic device in which emphasis is achieved through deliberate exaggeration of a certain quality of an object or phenomenon. Hyperbole is one of the most common expressive means of our everyday speech, of literary discourse: to be scared to death, thousand pardons, etc.

The exaggeration the hyperbole is based on is aimed not at the presenting the real quality or dimension of the object but is intended as such and signals the emotional background of the utterance. The main function of hyperbole is to attract listener's attention towards the object, emphasize either its positive or negative sides. Hyperbole may be the final effect of other stylistic devices (metaphor, epithet, simile, irony, etc), as we have in the following sentence:

«*Every single rascal tries to cheat the public here or the man was like the Rock of Gibraltar.*» [7].

**Simile** is expressive, imaginative comparison of two unlike objects, belonging to two different classes. This stylistic device consists of three components: the compared object (the tenor), the object with which the first object is compared (the vehicle) and the linking element – most often a conjunction as, like, as though, as if.

e.g. *Paula is like a flower; Roy behaved worse than a cutthroat.*

**Oxymoron** is a combination of words which are semantically different. As a result of such combination the object under description obtains characteristics contrary to its nature. For example, the famous and much often quoted Shakespearian definition of love, being syntactically perfectly correct attributive combinations, presents a strong semantic discrepancy between its members: *O brawling*

*love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!* These lines that represent the strong confrontations of notions impress the reader (hearer) by the great power of tension and vibration between the components of the poetic image [8].

**Syntactical stylistic devices:** These devices involve the arrangement and structure of sentences. They include:

**Ellipsis** is an intentional omission of the subject, predicate or both principal parts of a sentence in cases when they are semantically redundant. The meaning of the omitted member can be easily restored from the context.

Elliptical sentences cannot be viewed as stylistic device in direct intercourse, in official or scientific oral discourses because in this sphere of communication they are devoid of any additional pragmatic value. In oral speech the phenomenon of ellipsis is rather norm than a special stylistic device. A speaker uses elliptical sentences in order to save needless efforts, to spare time and language means.

Elliptical sentences acquire expressiveness when they are used in emotive prose (or sometimes in poetry) as a means of imitating real colloquial speech, live talk or as a means of exposing character's emotions:

*«Augustus: Hullo! Who are you?*

*The clerk: The stuff.*

*Augustus: You the stuff! What do you mean, man? Where are the others?*

*The clerk: At the front» (B.Show) [9].*

**Polysyndeton** is the arrangement of sentence members, the completeness of its structure necessarily involves various types of connection between sentence components and between sentences. Polysyndeton is stylistically motivated deliberate repetition of conjunctions or prepositions:

*«The raisins and almonds and figs and apples and oranges and chocolates and sweets were now passed about the table.» (J. Joyce) [10].*

**Parenthesis** is a qualifying, explanatory or appositive word, phrase, clause, sentence which interrupts a syntactic construction without affecting it and indicated in writing by commas, brackets or dashes.

*e.g. Of course, certainly, it goes without saying.*

Parenthesis sometimes embodies a considerable volume of predicative-ness, thus giving the utterance an additional nuance of meaning or emotional colouring [11].

Additionally, it has to be mentioned the peculiar use of set-phrases. It deals with the stylistic differentiation of the vocabulary and include such stylistic device as allusion.

An **allusion** is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader. As a rule, no indication of the source is given. This is the notable difference between quotation and allusion.

Allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance.

*e.g. In the newspaper headline there is a line «Pie in the sky for the railmen» (Daily Worker).*

Most people in Britain and in the USA know the refrain of the workers' song *«You'll get pie in the sky when you die»*.

The headline means that the railmen had been given many promises but nothing at the present moment. Linguistically the allusion *«pie in the sky»* assumes a new meaning *«nothing but promises»* [4].

**Conclusion. Perspectives for further investigations.** In summary, lexical and syntactical stylistic devices are essential tools for writers and speakers to enhance the impact and effectiveness of their communication. By employing these devices thoughtfully, they can engage audiences more deeply, convey complex ideas more clearly, and create memorable experiences through language. Further investigation of stylistic devices not only enriches our appreciation of literature and lan-

guage but also supports practical applications in education, communication, and cultural exchange. It deepens our understanding of how language shapes our world and offers tools to effectively navigate and influence it.

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