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Stylistic Syntax in English Drabbles

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## INTRODUCTION

In the realm of literary analysis, understanding the intricacies of syntax and stylistics is paramount to deciphering the nuances and depth of written works. As a concise and compact form of storytelling, drabbles offer a unique canvas for authors to experiment with various linguistic devices, making them an ideal subject for stylistic and syntactic analysis. Scholars such as Nina Nørgaard, Rocío Montoro, Beatrix Busse, and Paul Simpson have laid the groundwork for understanding the subtle interplay between language, style, and literary expression. Similarly, in Ukrainian linguistics, scholars such as V.V. Zhukovska and V. Kukharenko delve into the classification and analysis of stylistic devices, providing frameworks for understanding how authors may manipulate language to achieve rhetorical effects and convey meaning. By exploring specific examples of stylistic syntax in English drabbles, **this study aims** to deepen our understanding of how syntactic devices are utilized to evoke emotions, create tension, and engage readers within the condensed format of microfiction.

**The material of the study** is ten English drabbles.

**The object** of analysis is the stylistic syntax of literary texts, encompassing various stylistic and syntactic phenomena.

**The subject matter** of the paper is the stylistic functions of syntactic stylistic devices.

The study has the following **objectives**:

1. To review theoretical sources dedicated to analysis of English drabbles;
2. To consider definitions of syntactic stylistic devices;
3. To make up an inventory of syntactic stylistic devices;
4. To discern functions of syntactic SDs and comment on them with regard to the context.

**Research Methods:**

1. Method of linguostylistic analysis;
2. Method of contextual analysis;
3. Methods of text interpretation

**The theoretical significance** of this work lies in its contribution to understanding stylistic syntax in English drabbles, enriching literary studies and stylistics, offering insights into how authors employ syntax for the creation of specific senses and effects within narratives.

**The practical value** extends to writers, educators, and scholars in fields such as literature, stylistics, linguistics, and creative writing, providing tools for crafting impactful narratives and insights into effective communication strategies.

## **CHAPTER 1. THEORETICAL BACKGROUND OF STYLISTIC SYNTAX STUDYING IN ENGLISH DRABBLES**

### **1.1. Definition and background of drabble genre**

To begin with, drabbles are a relatively new genre of English literature. Yet, they do not lack any beauty or sense that one might find in novels. They are concise, and up to the point, but at the same time, there are complex syntactic structures, use of imagery, and other significant linguistic features.

The primary requirement for a drabble lies in its completeness. Despite its concise nature, a drabble must encompass the elements of a fully developed narrative: it should possess a plot, reach a climax, and provide a resolution. Furthermore, it ought to carry meaning and offer value to the reader. They are not mere instructional pieces of literature; hence, they must incorporate literary devices and engage the reader's attention with appealing storytelling techniques.

Rob Meades and David B. Wake collaborated on the development of drabble stories, which involve creating brief stories that are precisely one hundred words, together with the UK Science Fiction Society at Birmingham University in the early 1980s. (SFE: Flash fiction, 2020).

This novel style was influenced by the word game featured in Monty Python's "Big Red Book" (1971), where characters engaged in a friendly competition to write a novel within ten days. The success of the storytelling sessions resulted in the release of "The Drabble Project," a book of one hundred stories, published in April 1988.

Following the enthusiastic reception, additional volumes were released, such as "Drabble II: Double Century" (1990) and "Drabble Who." A thousand copies were released in the first edition (1993). These publications featured contributions from esteemed authors such as Terry Pratchett, Neil Gaiman, Arthur C. Clarke, Brian W. Aldiss, Harry Harrison, Stephen Baxter, Bruce Sterling, and Isaac Asimov, further establishing the drabble's status as a respected literary form within the realm of fiction.

Furthermore, a drabble is distinguished by its adherence to specific criteria: it must consist of precisely one hundred words or fewer, with some publishers requiring an exact count of one hundred words – no more, no less; it must feature a distinct setting, the presence of one or more characters, the introduction of conflict, and resolution, though not necessarily limited to moral conclusions. These aspects define the core of the drabble, providing writers with a small yet structured framework for crafting brief and evocative narratives that captivate readers while adhering to brevity limits.

Short stories, similar to drabbles, appear in other cultures too. The Chinese call flash fiction “smoke-long” because one should be able to read the story in the time it takes to smoke a cigarette. The Japanese call it “palm-of-the-hand” since the stories are short enough to fit in the palm of your hand. In Ukrainian culture, we also have short stories and they tend to be popular because of their brevity and strong emotions contained inside. However, the one-hundred-word format is present only in English drabbles. That is the reason why I will focus on English stylistics and syntax only.

## **1.2. Syntactic stylistic devices**

Since all drabbles have specific syntactic design, let us offer a brief overview of syntactic stylistic devices. It will facilitate our analysis the functional aspect of syntax in drabbles.

Stylistics is a branch of applied linguistics concerned with the analysis and interpretation of literary texts and spoken language, including their linguistic and tonal style, where style refers to the exceptional range of language spoken by individuals and in a variety of contexts, situations, or settings.

According to Nina Nørgaard, Rocío Montoro and Beatrix Busse, stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text. (Nina Nørgaard, Rocío Montoro and Beatrix Busse, 2010, 1p.).

Stylistics is a method of textual interpretation in which primacy of place is assigned to language. (Paul Simpson, 2004, 2 p.)

As V. Zhukovska (2010) stated, it is a relatively new linguistic discipline. The word stylistics was first showed in the Oxford English Dictionary only in 1882, meaning the science of literary style, the study of stylistic features. (10 p.)

The object of science is a certain phenomenon that exists independently of the knowing and transforming role of the human mind. The subject of science includes one or more aspects of the given object, as the stylistics of the linguistic discipline studies natural language. Defining the subject of stylistics causes certain difficulties, primarily related to the complexity of its object (language).

Syntax is the study of how words and morphemes combine to form larger units such as phrases and sentences. It is used to mean the study of the syntactic properties of languages. In this sense, it's used in the same way as we use 'stylistics' to mean the study of literary style.

The importance of word order, grammatical relations, consistency in sentence structure, agreement and crosslinguistic variation, as well as semantics and the relationship between form and meaning, are key concerns of syntax.

Moreover, stylistic syntax investigates how the structure of sentences can be manipulated to create effects such as emphasis, suspense, or surprise.

Such units as homogeneous parts of the sentence, detached constructions, indirect speech and some other elements are referred by A. Kovalj (1987) to the rubric of syntactic stylistic categories.

As for the issue of a stylistic potential of language differentiation, V. Zhukovska rightfully states that there exist quite many terms to denote those particular expressive, emotive and evaluative means with which utterances are filled. They make sentences more effective rendering additional information into the interactional space of interlocutors. They are alternatively called expressive means, stylistic means, stylistics devices, tropes, figures of speech, etc. (V. Zhukovska, 2010, p. 18). Generally, there exists the unanimity of approaches to the expressive potential of the language though the criteria of its differentiation can vary in the works on stylistics.



I. Galperin, one of the most prominent scholars in the field of stylistics, divides all stylistic tools of language into expressive means (EMs) and stylistic devices (SDs). The EMs are phonetic, morphological, lexical, phraseological and syntactic forms which exist in the given language as a system for the purpose of a logical and/or emotional intensification of the utterance (I. Galperin, 1977, p. 27).

Prof. V. Kukhareno uses the term a syntactic stylistic device. Its effect depends on the following factors.

Firstly, it is the arrangement of sentence members, namely repetition (anaphora, epiphora, framing), parallel constructions, chiasmus, inversion, suspense, detachment) (V. Kukhareno, 2004, p. 78–83).

Secondly, the completeness of a sentence structure presupposes the functioning of ellipsis, one-member sentence, apokoinu constructions, aposiopesis (V. Kukhareno, 2004, p. 85–86).

Finally, the criteria necessarily involve various types of connections used within the sentence or between sentences. So a repeated use of conjunctions is called polysyndeton and their deliberate omission is asyndeton (V. Kukhareno, 2004, p. 89).

I found many stylistic syntactic devices, which may be employed in texts. Based on my findings, they are grouped into five different groups:

- based on reduction of the initial sentence model: ellipsis, anacoluthon, nominative sentences, asyndeton;
- based on the extension of the initial sentence model: repetition (ordinary r-n, anaphora, epiphora, framing, anadiplosis, chain r-n), enumeration, polysyndeton, emphatic constructions "it is (was) he, who...", the emphatic verb "to do", parenthetical sentences;
- based on change of word order: inversion, detachment;
- based on the interaction of syntactic structures in context: parallel constructions;
- based on the transposition of meaning and connection of constituent parts: rhetorical questions, parceling.

### **Reduction of the sentence model**

Ellipsis is such a syntactic structure in which there is a deliberate omission of one or more words in the sentence for some stylistic purposes, i.e. there is no subject, predicate, or both. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically redundant. To make the sentence grammatically complete the words are to be supplied. Ellipsis saves the speaker from needless effort, spares his time, and reduces redundancy of speech.

Another definition is by Biber. “Ellipsis is the omission of elements which are precisely recoverable from the linguistic or situational context.” (Douglas Biber, 1999, p. 156)

Ellipsis makes speech dynamic, informative and unofficial.

Ellipsis helps the author to convey the emotional state of his narrator, to reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, the ellipsis is an effective means of the protagonists' portrayal.

Example: “*When do we meet?*” “*At three.*”

Aposiopesis (break-in-the-narrative), like ellipsis, is also realized through incompleteness of sentence structure, though this incompleteness is of different structural and semantic nature: it appears when the speaker is unwilling to proceed and breaks off his narration abruptly.

The information implied by aposiopesis is usually clear in communicative situation. Break-in-the-narrative expresses such modal meanings as threat, warning, doubt, indecision, excitement, and promise.

Aposiopesis is a figure of speech wherein a sentence is deliberately broken off and left unfinished, the ending to be supplied by the imagination, giving an impression of unwillingness or inability to continue. (Wikipedia, 2023)

Aposiopesis – stopping suddenly in midcourse, leaving a statement unfinished; sometimes from genuine passion, sometimes for effect. (Richard A. Lanham, 1991, p. 20.)

Example: *I need to give up my job, or else ...*

Anacoluthon – ending a sentence with a different grammatical structure from that with which it began.

Often used in literature to create a stream-of-consciousness style in which a character's thoughts flit from one idea to the next, anacoluthon describes a sudden and unexpected break in a sentence that leads to it being concluded in a different way than might have been expected. (Richard A. Lanham, 1991, p. 10.)

Example: *I need to get to the hospital – you know what? Just forget it.*

A nominative (nominal) sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral).

A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action.

Nominative sentences are one-member sentences with a noun, a prepositional noun-phrase, or an adverb. (V.V. Zhukovska, 2010, 130 p.)

Example: *Sun. Rain. Rainbow.*

Asyndeton is a deliberate omission of structurally significant conjunctions and connectives in an utterance, with pauses between the units being marked by graphical means. This stylistic device helps the author to make each word or phrase sound independent and significant.

Asyndeton creates a certain rhythm and balance of the utterance and gives the impression of an organized activity. Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.

Asyndetic connection means a deliberate avoidance of conjunctions used to connect sentences, clauses, or words. Asyndeton creates a certain rhythmical arrangement, usually making the narrative measured, energetic, dynamic and tense. (V.V. Zhukovska, 2010, 131 p.)

Example: *Girl laughed, cried, fell to my feet.*

## Extending of the sentence model

Stylistic repetition of language units in speech (separate words, word-combinations or sentences) is one of the most frequent and potent stylistic devices. As an expressive language means, repetition serves to emphasize the state of a personage overcome by strong emotions. As a stylistic device it is used to lay logical emphasis and draw the reader's attention to something very important in the utterance.

Repetition is a reiteration of the same word or phrase to lay an emphatic stress on certain parts of the sentence. Repetition is widely employed in colloquial speech as well as in poetry, imaginative prose, and emotional public speeches. (V.V. Zhukovska, 2010, 132 p.)

Various types of repetition can be found in fiction:

1) ordinary repetition, i.e. a repetition of a word in close succession

Example: *Let me kiss, kiss, kiss you.*

2) anaphora: the beginning of two or more successive sentences (clauses) is repeated (very often it is used in parallel constructions).

V. Kukharenko indicates that the main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the nonrepeated unit, which, through its novelty, becomes foregrounded (Kukharenko, 2003, 79).

Example: *I wish I was strong. I wish there was justice. I wish I won.*

3) epiphora: the end of successive sentences (clauses) is repeated. The main function of epiphora is to stress the final words of a sentence.

Example: *See no future, hear no future, as there is no future.*

4) framing or ring repetition, i.e. a repetition in which the opening word or phrase is repeated at the end of the sentence or a group of sentences. The function of framing is to elucidate the notion mentioned in the beginning of the sentence.

Example: *Noise is everywhere, but inside you there is no noise.*

5) anadiplosis or catch repetition, i.e. device in which the last word or phrase of one clause, sentence, or line is repeated at the beginning of the next.

Example: *She laughed. She laughed because my joke was funny.*

6) chain repetition, i.e. a combination of catch repetitions.

Example: *The wind whispered through the trees, whispered secrets. Secrets that stirred curiosity, curiosity leading to discovery.*

Summing up the functions of repetition, it should be highlighted that the primary one is to intensify the utterance. Repetition also may stress the monotony of action, and suggest fatigue, despair, hopelessness, or doom. Any repetition enhances the rhythmical aspect of the utterance.

Enumeration is a repetition of homogeneous parts of the sentence, aimed at emphasizing the whole utterance. (V.V. Zhukovska, 2010, 133 p.)

Enumeration is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence. If a chain of enumerating words is long, it creates the effect of great quantity of objects. If the objects being enumerated are heterogeneous, enumeration raises the expressiveness of speech, makes it dynamic and informative.

Example: *The market was bustling with activity, selling fruits, vegetables, spices, meats, and flowers.*

Polysyndeton is opposite to asyndeton and means a repetition of conjunctions in close succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical.

Polysyndeton gives an impression of bustling activity. Due to this quality it is widely used in poetry. It also makes for underlining the most important part of information.

Example: *She laughed and danced, and sang, and twirled.*

Emphatic structures are used to emphasize a particular part of a sentence.

Emphatic constructions (the emphatic construction with „do“ „it is smb/smith who/that“, „it is by/with/through smth that“, „it is then that) may intensify any member of a sentence, giving it more prominence.

Example: *It was me who he loved most. I do love you!*

A parenthesis is a word, phrase or clause put into a sentence which is grammatically complete without the insertion. The functions of parenthesis are those of exemplification, deliberation, or reference.

Example: *I miss my friend – Lora from school – deeply.*

### **Violation of word order**

Inversion is the syntactic phenomenon of intentionally changing the word-order of the initial sentence model. The English language has developed a fixed word order to show the syntactical functions of words in the sentence. It is subject-predicate relations. Any violation of the traditional word order which does not alter the meaning of the sentence but adds logical stress and emotional colouring to the utterance is regarded as stylistic inversion.

There are two basically different types of inversion: grammatical and stylistic.

Grammatical inversion is devoid of stylistic information. It is just a technical means of forming different types of questions.

Stylistic inversion is such a change of word-order which gives logical stress or emotional colouring to the language units placed in an unusual syntactic position. Stylistic inversion is typical of the predicate, predicative and all the secondary parts of the sentence.

Example: *A horrible man he was.*

Detachment is a separation of a secondary part of the sentence with the aim of emphasizing it. In this case some parts of the sentence are syntactically separated from other members with which they are grammatically and logically connected.

Example: *The children raced down the hill, their laughter echoing through the valley, pure and infectious.*

### **Interaction of syntactic structures in context**

Parallelism is a repetition of similar syntactic structures in close proximity. Parallelism may be complete and partial. Complete parallelism is observed when the syntactical pattern of the sentence that follows is completely identical to the preceding one. Partial parallelism is considered when either the beginning or the end of several neighbouring sentences is structurally similar.

Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the publicistic and oratory styles. It underlines important information and is widely used in everyday speech.

Example: *The sun sets in the west, the moon rises in the east, and the stars twinkle overhead.*

### **Transposition of meaning and connection of constituent parts**

Rhetorical questions are negative or affirmative statements rather than questions, possible answers being implied by the question itself. Rhetorical questions can often be found in modern fiction in the descriptions of the character's inner state, their meditations and reflections.

Used in an oratory style, rhetorical questions aim at catching the attention of the audience, making the sequential sentences sound persuasive and significant.

Example: *Have we forgotten about war?*

Parceling is a stylistic device based on the transposition of the meaning of grammatical means of connection between parts of a sentence. Both parts of the sentence remain semantically and logically connected. However, since they are structurally independent, they gain more communicative value and add expressiveness to the entire utterance.

Parceling is typical of spontaneous speech, where the function of dots is performed by pauses. In speech, parceling may be non-stylistic, when it is just the result of the specific psychological process of forming and verbalizing human thoughts.

When used in writing, parceling performs the following functions:

1. It reflects the atmosphere of unofficial communication and the spontaneous character of speech.
2. It reflects the speaker's inner state of mind, his emotions, such as nervousness, irritation, excitement, confusion, perplexity, etc.
3. It may serve as a means of making information more concrete and more detailed.

Example: *He sighed. Deeply. Weary from the day's challenges.*

## **Conclusions to Chapter 1**

In conclusion to Chapter One, my exploration into the world of English drabbles has revealed a genre brimming with beauty, complexity, and literary significance. Despite their concise nature, drabbles encapsulate fully developed narratives, incorporating plot, climax, resolution, and meaningful engagement with the reader. The emergence of drabbles as a respected literary form can be attributed to the pioneering work of Rob Meades and David B. Wake, whose collaboration with the UK Science Fiction Society in the early 1980s ushered in a new era of storytelling.

The study of stylistics and syntax within the realm of English literature provides valuable insights into the mechanisms through which meaning is conveyed. Scholars such as Nina Nørgaard, Rocío Montoro, Beatrix Busse, Paul Simpson, and others have laid the groundwork for understanding the intricate interplay between language, style, and literary expression. From the earliest attestations of the term "stylistics" in the late 19th century to contemporary analyses of syntactic structures, the field continues to evolve, offering new perspectives on the art of communication.

In Ukrainian linguistics, the study of stylistics and syntax similarly illuminates the nuances of language expression. Through the work of scholars like V.V. Zhukovska, and V. Kukharenko, we gain insight into the expressive potential of linguistic devices and syntactic structures. The classification of stylistic devices, such as emphatic constructions, repetition, parallelism, and chiasmus, provides a framework for understanding how authors manipulate language to achieve rhetorical effects and convey meaning.

As I transition into Chapter Two of my investigation, I will focus on the application of stylistic and syntactic principles to the analysis of drabbles in both English and Ukrainian literature. By examining specific examples of stylistic syntax, I aim to clarify the creative strategies employed by authors to craft compelling narratives within the constraints of the drabble format. Through this comparative analysis, I hope to deepen our understanding of the role played by syntax in shaping the aesthetic experience of literary texts in both languages.



## CHAPTER 2. APPLICATION OF STYLISTIC SYNTAX IN ENGLISH DRABBLES

### 2.1. Ellipsis:

Ellipsis serves various functions in stylistic syntax, including:

- Conveying a sense of accumulation and weariness.

Example: *"Flu shots, covid jabs, two shingles inoculations, and now this."*  
(*"Father Time"* by Janice Siderius)

- Creating urgency and emphasis in dialogue.

Example: *"The host! said the prosecution. The couple! said the defense. The dogs! said the expert witness."* (*"Due Process"* by Tim Craig)

- Conveying messages concisely, relying on readers to infer omitted parts.

Example: *"Message on screen: Printer out of ink."* (*Solemn Oath*, by Barney MacFarlane)

- Drawing attention to a topic indirectly, allowing readers to fill in details based on context.

Example: *"Publishers seemed to demand it, believing readers wanted it. Same on TV and cinema."* (*Solemn Oath*, by Barney MacFarlane)

### Anacoluthon:

Example: *Writing literature nowadays, mused Calum ... it's almost a requirement to use the most extreme swear words.* (*Solemn Oath*, by Barney MacFarlane)

Analysis: In this example, the interruption occurs between the introductory phrase "Writing literature nowadays, mused Calum" and the continuation of the thought "it's almost a requirement to use the most extreme swear words." This interruption creates a sense of informality or casualness in the narration.

### 2.2.2. Nominative Sentences:

Nominative sentences in stylistic syntax serve various functions:

- Expressions of refusal, reluctance, or decision-making.

Example: *"No."* (*"Coming Out"* by Emily Bites)

- Independent expressions of agreement, affirmation, or acknowledgment.

Example: *"Yes."* (*"Coming Out"* by Emily Bites)

Example: *"Yes."* (*"Solemn Oath"* by Barney MacFarlane)

- Concise expressions of regret, apology, or acknowledgment of fault.

Example: *"Sorry."* (*"Battle Cries"* by Shona McQuilken)

Example: *"Too much force"* (*"Battle Cries"* by Shona McQuilken)

- Exclamations of frustration, annoyance, or emotional reaction.

Example: *"Blast!"* (*"Father Time"* by Janice Siderius)

- Calls or cries for attention, assistance, or intervention.

Example: *"Mu-um!"* (*"Battle Cries"* by Shona McQuilken)

- Expressions of well-wishes, encouragement, or support.

Example: *"Good luck."* (*"Coming Out"* by Emily Bites)

- Commands that have a sense of urgency.

Example: *"Here."* (*"Battle Cries"* by Shona McQuilken)

### **2.2.3. Asyndeton:**

Asyndeton in stylistic syntax serves several functions:

- Creating a sense of urgency, rapidity, and directness in narration.

Example: *"Flu shots, covid jabs, two shingles inoculations, and now this."*  
(*"Father Time"* by Janice Siderius)

Example: *"She bounded through the heath and stopped under a coconut palm, by a circle of blackness, a gaping hole in the earth"* (*"Master"* by E. M. Eastick)

- Contributing to the dynamic flow of the narrative through the omission of conjunctions.

Example: *"One excruciating detail at a time: Her lips, his hands, their breath, my heartbreak."* (*"I can't sleep"* by Azul Serena)

- Emphasizing each detail or element individually, intensifying the emotional impact of the text, creating a sense of intensity.

Example: *"What truly hurts me and stresses my heart beyond its limit is knowing that with every smile, every tear, every memory I capture with the snap of*

*the camera, future generations will never see, never know, the lonely brother behind the camera" ("Lonely Photographer" by Bello Olabisi)*

### **Repetition:**

#### **Ordinary repetition:**

Ordinary repetition, as a stylistic device, has such functions:

- Emphasizing the relentless and persistent nature of actions or events, intensifying their significance.

Example: "That same night, lovers everywhere set out to overturn the verdict, again and again and again." (from "Due Process" by Tim Craig)

- Highlighting the multitude or variety of experiences, thoughts, or emotions, reinforcing their impact.

Example: "What truly hurts me and stresses my heart beyond its limit is knowing that with every smile, every tear, every memory I capture with the snap of the camera, future generations will never see, never know, the lonely brother behind the camera." (Lonely Photographer, by Bello Olabisi)

### **Epiphora:**

Example: *"I swung again. Faster, with more force. Too much force."* ("Battle Cries" by Shona McQuilken)

Analysis: The repetition of the word "force" emphasizes the intensity and escalation of the protagonist's actions. It underscores the growing desperation and loss of control in the situation.

#### **2.2.4. Enumeration:**

Enumeration in stylistic syntax serves several functions:

- Emphasizing each item individually, intensifying its significance.

Example: *"One excruciating detail at a time: Her lips, his hands, their breath, my heartbreak."* ("I can't sleep" by Azul Serena)

- Creating a sense of accumulation, conveying the overwhelming nature of thoughts or emotions.

Example: *“My artistic temperament was such a lovely phrase for what was really: unpleasant, unnerving, unbearable or, as you finally put it as you left, unlovable.”* (*"Of Artistic Temperament"* by Sophie Flynn)

- Adding dynamism to scenes by vividly depicting a series of actions or elements.

Example: *"Soldiers lined the castle, weapons raised in a familiar pose."* (*"Battle Cries"* by Shona McQuilken)

- Highlighting various aspects of a subject or situation, enriching its description.

Example: *"I liked it when you said I had an 'artistic temperament' because it covered it all: tears in the carpark, not eating for days, refusal to choose paint for the walls because I just couldn't look at the colors anymore; and instead made those days when I couldn't cope, when I pictured cutting out my tongue and ripping off my skin, seem part of something greater to create something worthwhile, rather than days indulging myself."* (*"Of Artistic Temperament"* by Sophie Flynn)

Example: *“What truly hurts me and stresses my heart beyond its limit is knowing that with every smile, every tear, every memory I capture with the snap of the camera, future generations will never see, never know, the lonely brother behind the camera.”* (From *"Lonely Photographer"* by Bello Olabisi)

### **Polysyndeton:**

Polysyndeton, as a stylistic device, serves to:

- Emphasize the accumulation or series of actions or experiences within the narrative.

Example: *"With her, I found places I'd never seen and cuisine I'd never tasted and love I'd never known."* (*Palm Reader* by Gwendolyn Kiste)

- Highlight the intensity or persistence of emotions or actions by repeating conjunctions.

Example: *"I've begged and pleaded my eyes to close, To ignore my emotions, And forget the image of him in her arms."* (*I can't sleep* by Azul Serena)

### **Emphatic Constructions:**

Emphatic constructions, within the realm of stylistic syntax, serve to:

- Highlight or intensify the importance or impact of a particular element within the sentence.

Example: *"It is hell getting old."* (*Father Time* by Janice Siderius)

- Draw attention to a specific moment or action, emphasizing its significance in the narrative.

Example: *"It was the horses he loved."* (*Master* by E. M. Eastick)

- Convey the emotional weight or significance of a particular event or realization.

Example: *"It was then that he let himself begin to cry."* (*Coming Out* by Emily Bites)

### **Parenthetical Sentences:**

Parenthetical sentences, within the realm of stylistic syntax, serve to:

- Provide additional context or emotional depth to the narrative by inserting extra information or reflections.

Example: *"That isn't the worst part to me. What truly hurts me and stresses my heart beyond its limit is knowing that with every smile, every tear, every memory I capture with the snap of the camera, future generations will never see, never know, the lonely brother behind the camera."* (*Lonely Photographer* by Bello Olabisi)

- Offer commentary or clarification on a specific aspect of the narrative, enhancing the reader's understanding or perception.

Example: *"After an hour he completed the latest chapter of his ... inoffensive ... novel"* (*"Father Time"* by Janice Siderius)

### **Inversion:**

Inversion in stylistic syntax serves to emphasize certain elements or create a particular effect:

- Emphasizing the emotional state of a character by placing descriptive phrases at the end of a sentence.

Example: *"It was love, he said, his eyes misting over."* (*"Due Process"* by Tim Craig)

- Adding a reflective tone to a character's musings by inverting the typical sentence structure.

Example: *"Writing literature nowadays, mused Calum ... it's almost a requirement to use the most extreme swear words."* (*Solemn Oath* by Barney MacFarlane)

- Highlighting a pivotal realization or moment in the narrative by inverting the word order.

Example: *"And on the morning she poisoned the coffee and laughed while I choked, only then did I understand why those riches weren't meant to last."* - from *"Palm Reader"* by Gwendolyn Kiste

### **Detachment:**

Example: *"After an hour he completed the latest chapter of his ... inoffensive ... novel. Smiling, he pressed print."* (*"Solemn Oath"* by Barney MacFarlane)

Analysis: Here detachment is utilized through punctuation to separate the secondary clause. By isolating "Smiling, he pressed print" from the previous sentence, the author emphasizes the character's emotional state and action, highlighting the satisfaction of completing the latest chapter of his novel.

### **Parallelism:**

Parallelism, as a stylistic device in syntax, imbues sentences with harmony and rhythm, elevating their impact through structural balance and repetition.

Example: *"The host! said the prosecution. The couple! said the defense. The dogs! said the expert witness."* (*Due Process* by Tim Craig)

Example: *"With her, I found places I'd never seen and cuisine I'd never tasted and love I'd never known"* is parallelism. (Example from *"Palm Reader"* by Gwendolyn Kiste)

### **Rhetorical Questions:**

Rhetorical questions also serve various functions:

- Provoking thought and emotion in the reader by posing questions that do not require a direct answer.

Example: *"Where was the justice?"* (*Due Process* by Tim Craig)

- Highlighting themes or ideas by framing them as questions, implying scepticism and inviting the reader to consider and reflect on the subject matter.

Example: *"Who said these are the Golden Years?"* (From *"Father Time"* by Janice Siderius)

### 2.2.5. Parceling:

Parceling, a stylistic syntactic device, serves several functions:

- Creating a fragmented, staccato effect that mirrors chaotic or overwhelming experiences.

Example: *"Guests scream at you to include them in the pictures even though they have no emotional tie to my family."* (*Lonely Photographer* by Bello Olabisi)

- Enhancing the dramatic effect of a scene by punctuating statements or actions made by different parties.

Example: *"The host! said the prosecution. The couple! said the defense. The dogs! said the expert witness."* (*"Due Process"* by Tim Craig)

- Emphasizing separate thoughts or emotions of a character, enhancing the depth and complexity of their inner world.

Example: *"Sorry," I said, and I meant it. I would have cried too. Later, I did."* (*"Battle Cries"* by Shona McQuilken)

- Organizing thoughts or ideas within a passage, enhancing clarity and coherence, and creating rhythmic flow.

Example: *"Next week is my hip replacement. I am not nervous: the knee replacement last year went well. I have great doctors."* (*"Father Time"* by Janice Siderius)

Example: *"This pain should accompany tears, The respite my chest desperately seeks. But my eyes refuse to cry."* (*"I can't sleep"* by Azul Serena)

- Expressions of frustration and sense of helplessness.

Example: *"I've begged and pleaded my eyes to close/ To ignore my emotions/ And forget the image of him in her arms. / But they won't listen."* (*"I can't sleep"* by Azul Serena)

## Conclusions to Chapter 2

In delving into the intricate world of stylistic syntax within English drabbles, I embarked on a journey of exploration and discovery. My objective was to uncover

patterns and trends that shed light on the syntactic choices made by authors within the microfiction genre. Through meticulous analysis and close examination of ten selected drabbles, I observed a fascinating interplay between conventional syntactic structures and innovative stylistic devices. As I delved into the selected drabbles, I observed a recurrent utilization of certain stylistic and syntactic devices.

Foremost among these was the use of ellipsis, a device that masterfully conveyed a sense of brevity and implication within the constrained word count of a drabble. I found instances where ellipsis served as a powerful tool for creating suspense, imbuing narratives with a sense of mystery and anticipation. The same may be employed to the frequent usage of asyndeton.

Similarly, nominative sentences emerged as a prominent feature across the sampled drabbles. These succinct utterances, devoid of extraneous elements, encapsulated the essence of a character's emotion or intention with remarkable efficiency. I noted how nominative sentences, such as "Sorry" or "Good luck," conveyed complex emotions in a single word, demonstrating the potency of minimalistic syntax in eliciting reader engagement.

Furthermore, enumeration and parceling also emerged as prevalent stylistic devices within the corpus. Through enumeration, authors artfully listed a series of elements or actions, heightening the narrative's pacing and rhythm. Parceling, on the other hand, fragmented sentences to create a staccato effect, mirroring the chaotic or fragmented nature of the depicted scenes. One can be impressed by the way these devices, though seemingly simple, contributed to the overall texture and tone of the drabbles, enriching the reader's experience.

However, amidst the prevalence of these popular devices, I also encountered less commonly used syntactic structures that added depth and complexity to the narratives. Devices such as anacoluthon and emphatic constructions provided glimpses into authors' experimental approaches to syntax, challenging traditional conventions and inviting readers to explore new narrative landscapes. While these devices appeared less frequently, their inclusion hinted at the diverse and dynamic nature of stylistic syntax within the microfiction genre.



In synthesizing my observations, I arrived at a nuanced understanding of the stylistic and syntactic choices employed by authors in English drabbles. These authors skillfully navigated the constraints of the drabble format, harnessing the power of syntax to craft narratives that were both concise and evocative. Through a delicate balance of efficiency and artistry, they transformed mundane words into vivid worlds, inviting readers to immerse themselves in the beauty of microfiction storytelling.

In conclusion, my exploration of stylistic syntax in English drabbles revealed a rich tapestry of syntactic devices that contributed to the genre's allure and appeal. From the familiar cadence of enumeration to the daring experimentation of anacoluthon, each syntactic choice served as a brushstroke in the canvas of microfiction, painting vibrant portraits of human experience and imagination. As I reflect on my journey, I am reminded of the boundless creativity and ingenuity that characterize the world of drabbles, offering endless possibilities for exploration and discovery.

## **GENERAL CONCLUSIONS:**

In delving into the realm of English drabbles and the study of stylistics and syntax, it becomes evident that both fields are rich with complexity and significance. Drabbles, despite their brevity, encapsulate fully developed narratives, showcasing the skill of authors in conveying meaning within tight constraints. The emergence of drabbles as a respected literary form owes much to the pioneering work of individuals like Rob Meades and David B. Wake, who helped usher in a new era of storytelling.

As I have realized, stylistics and syntax provide valuable insights into the mechanisms through which meaning is conveyed in literature. Scholars have laid the groundwork for understanding how language, style, and literary expression intersect, offering new perspectives on the art of communication. In both English and Ukrainian linguistics, the study of stylistics and syntax illuminates the expressive potential of language, showcasing how authors manipulate linguistic devices to achieve rhetorical effects and convey meaning.

As we transition from exploring the foundational aspects of drabbles and stylistic syntax to deeper analyses, we see how authors employ a range of syntactic devices to craft compelling narratives. From the use of ellipsis to create suspense to the potency of nominative sentences in conveying complex emotions, each syntactic choice serves to enrich the reader's experience. Moreover, less commonly used devices such as anacoluthon and emphatic constructions offer glimpses into authors' experimental approaches to syntax, highlighting the dynamic nature of literary expression.

In conclusion, my exploration has revealed a rich tapestry of syntactic devices that contribute to the allure and appeal of drabbles. From conventional structures to innovative techniques, each device serves as a brushstroke in the canvas of microfiction, painting vibrant portraits of human experience and imagination. As I reflect on this journey, I am reminded of the boundless creativity and ingenuity that characterize the world of drabbles, offering endless possibilities for exploration and discovery in the realm of literature.

## RÉSUMÉ

This research delves into the realm of English drabbles and the study of stylistics and syntax, revealing their rich complexity and significance. Drabbles, despite their brevity, showcase fully developed narratives, highlighting authors' skill in conveying meaning within tight constraints. Pioneering figures like Rob Meades and David B. Wake have played crucial roles in shaping drabbles into a respected literary form.

Through this exploration, valuable insights emerge into how language, style, and literary expression intersect, offering new perspectives on the art of communication. The study of stylistics and syntax illuminates the expressive potential of language in both English and Ukrainian linguistics, showcasing authors' adept manipulation of linguistic devices to convey meaning and achieve rhetorical effects.

Transitioning from foundational aspects to deeper analyses, this research uncovers a range of syntactic devices employed by authors to craft compelling narratives within drabbles. From the use of ellipsis for suspense to the potency of nominative sentences for conveying complex emotions, each syntactic choice enriches the reader's experience.

In conclusion, this exploration reveals a rich tapestry of syntactic devices that contribute to the allure and appeal of drabbles. Further research into stylistic syntax in English drabbles is essential for understanding the evolving trends in literary expression. This ongoing study offers insights into emerging narrative techniques, enriching our understanding of microfiction and its role in contemporary literature.

## РЕЗЮМЕ

Ця дослідницька робота занурюється у світ англійських дребблів як жанру оповідання та вивчення стилістики та синтаксису, розкриваючи їхню багату складність і значимість. Дреббли, незважаючи на їхню стислість, демонструють повноцінні наративи, підкреслюючи майстерність авторів у передачі значення в тісних рамках. Особистості, такі як Роб Мідс та Девід Б. Вейк, відіграли важливу роль у формуванні драбблів у повноцінну літературну форму.

Через це дослідження виникають цінні уявлення про те, як мова, стиль та літературний вираз перетинаються, пропонуючи нові перспективи мистецтва спілкування. Вивчення стилістики та синтаксису розкриває експресивний потенціал мови як у англійській, так і в українській лінгвістиці, показуючи вправне використання мовних засобів авторами для передачі значення та досягнення риторичних ефектів.

У цьому дослідженні, що охоплює фундаментальні аспекти та більш глибокий аналіз, розкривається низка синтаксичних прийомів, які використовують автори для створення переконливої оповіді в дребблах. Від використання еліпсису для створення напруження до потенціалу номінативних речень для передачі складних емоцій – кожен синтаксичний вибір збагачує досвід читача.

Підсумовуючи, це дослідження розкриває багату палітру синтаксичних засобів, які сприяють привабливості та привабливості жанру дреббл. Подальші дослідження стилістичного синтаксису англійських дребблів є важливими для розуміння тенденцій розвитку літературного вираження. Це дослідження пропонує розуміння нових нарративних технік, збагачуючи наше розуміння короткого оповідання та його ролі в сучасній літературі.

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**Appendix:**

<b>Stylistic Device</b>	<b>Syntactic</b>	<b>Number of Occurrences</b>	<b>Percentage</b>
<b>Ellipsis</b>		<b>4</b>	<b>8.51%</b>
<b>Anacoluthon</b>		<b>1</b>	<b>2.13%</b>
<b>Nominative Sentences</b>		<b>9</b>	<b>19.15%</b>
<b>Asyndeton</b>		<b>4</b>	<b>8.51%</b>
<b>Repetition:</b>		<b>3</b>	<b>6.38%</b>
<b>Ordinary repetition</b>		<b>2</b>	<b>4.26%</b>
<b>Epiphora</b>		<b>1</b>	<b>2.13%</b>
<b>Enumeration</b>		<b>5</b>	<b>10.64%</b>
<b>Polysyndeton</b>		<b>2</b>	<b>4.26%</b>
<b>Emphatic Constructions</b>		<b>3</b>	<b>6.38%</b>
<b>Parenthetical Sentences</b>		<b>2</b>	<b>4.26%</b>
<b>Inversion</b>		<b>3</b>	<b>6.38%</b>
<b>Detachment</b>		<b>1</b>	<b>2.13%</b>
<b>Parallelism</b>		<b>2</b>	<b>4.26%</b>
<b>Rhetorical Questions</b>		<b>2</b>	<b>4.26%</b>
<b>Parcelling</b>		<b>6</b>	<b>12.77%</b>
<b>Total</b>		<b>47</b>	<b>100%</b>