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**EXPRESSIVE SYNTAX AS A LINGUISTIC-STYLISTIC CATEGORY: HISTORY OF STUDY AND SYSTEM OF MEANS****Kopalova A.**, 4th year student

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**Abstract.** The article considers expressive syntax as a specific linguistic-stylistic category with its own conceptual and terminological apparatus and a developed system of expressive means. The history of the study of expressive syntax in Russian linguistics is traced — from the ideas of A.M. Peshkovsky and V.V. Vinogradov to modern concepts of O.V. Aleksandrova, E.M. Beregovskaya, M.Ya. Dymarsky. Based on the analysis of theoretical works, the main expressive syntactic constructions are systematised: parcelling, segmented constructions, inversion, various types of repetition and parallelism, ellipsis and aposiopesis, polysyndeton and asyndeton, rhetorical figures, gradation and antithesis. The text-forming potential of each of the identified means is characterised, and their systemic interconnection is shown. The article summarises the theoretical basis necessary for further study of expressive syntax in literary texts.

**Keywords:** expressive syntax, syntactic constructions, stylistic figures, text-forming potential, speech expressiveness, linguistic stylistics.

**Introduction**

The study of the expressive resources of language has traditionally occupied a central place in linguistics. Even ancient rhetoricians identified figures of speech that lend persuasiveness and emotional force to utterances. In modern stylistics and linguapoetics, this issue has evolved into a distinct field—the study of expressive syntax, which is understood as a set of syntactic devices and constructions capable of conveying subjective-modal, emotional-evaluative, and aesthetic meanings, as well as enhancing the impact of a text on its recipient [1, pp. 102–104; 2, pp. 12–14].

The relevance of addressing expressive syntax as a theoretical category is determined by several factors. First, the scientific literature still lacks a unified conceptual and terminological framework: the same phenomena are referred to as figures, constructions, devices, and means, and the boundaries between these concepts are often blurred [7, p. 31]. Secondly, a significant body of disparate observations on individual expressive phenomena has accumulated, requiring systematization. Thirdly, the study of expressive syntax has direct implications for the practice of philological text analysis, especially literary texts.

The purpose of this article is to summarize the history of the study of expressive syntax in Russian linguistics and present a systematic description of the main expressive syntactic devices, characterizing their text-forming potential.

One of the first to draw attention to the stylistic significance of syntactic forms was A. M. Peshkovsky. In his works of the 1920s and 1930s, he emphasized that grammatical form itself possesses expressive potential, which is actualized in speech. These ideas were further developed in the works of V. V. Vinogradov, who laid the foundation for Russian linguistics. In his concept, syntactic constructions are considered one of the most important levels of realization of the "image of the author," which determines the stylistic originality of the entire text [4, p. 78]. Vinogradov's tradition was continued by G. O. Vinokur, who introduced the concept of "stylistic syntax," emphasizing the functional load of syntactic units.

A qualitatively new stage in the development of the theory of expressive syntax was associated with the publication in 1984 of O. V. Alexandrova's monograph "Problems of Expressive Syntax." The researcher proposed distinguishing expressive syntax as a section of linguistics that studies special techniques and constructions of heightened expressiveness, and functional-stylistic syntax, which studies the stylistic coloring of any syntactic units. Of fundamental importance is her conclusion about the relative nature of syntactic expressivity: an expressive effect arises only against the background of a neutral, stylistically unmarked model, therefore the analysis of expressive phenomena is impossible without recourse to the concept of a syntactic invariant [2, pp. 22–25].

Almost simultaneously with O. V. Alexandrova's monograph, E. M. Beregovskaya's textbook "Expressive Syntax" (1984) was published by Aleksandrova, and later, her book "Essays on Expressive Syntax." These books proposed an original concept for a system of expressive syntactic figures based on the analysis of chiasmus, zeugma, and gradation. Beregovskaya demonstrated that expressive constructions are not a random collection of rhetorical embellishments, but form a systemically organized set of units linked by relations of opposition, complementarity, and hierarchy [3, pp. 6–14].

At the end of the 20th century, G. N. Akimova made a significant contribution to the study of changes in the syntactic structure of the Russian language. In her textbook "New Developments in the Syntax of the Modern Russian Language" (1990), she identified parcellation, segmented constructions, nominative themes, and adjunction, describing them as the leading means of expressive syntax, particularly characteristic of the language of fiction and journalism [5, pp. 45–48]. M. Ya. Dymarsky further deepened the theoretical foundation. In his monograph "Problems of Text Formation and the Fictional Text," he introduced the concept of a syntactic invariant as a formal model of a sentence devoid of additional connotations. An expressive variant, on the other hand, represents a transformation of the invariant in which a neutral construction acquires additional semantic and emotional increments [4, pp. 112–115].

Currently, as noted in systematic reviews, the focus has shifted toward a pragmatically oriented approach: researchers are increasingly interested in the communicative orientation of expressive constructions and their ability to influence the reader. At the same time, there remains a need to clarify the very concept of "expressive syntax" and to systematize its means [7, p. 34].

Summarizing the concepts discussed, expressive syntax can be defined as a set of syntactic devices and constructions capable of conveying subjective-modal, emotional-evaluative, and aesthetic meanings, as well as enhancing the pragmatic impact of the text on the addressee. It is important to distinguish between the concepts of "expressive syntactic devices" (the broadest, encompassing any syntactic phenomena capable of generating an expressive effect), "expressive syntactic constructions" (specific, structurally formed syntactic constructions with a stable expressive meaning), and "stylistic (syntactic) figures" (a traditional rhetorical designation for expressive constructions with a fixed internal form) [3; 7].

Syntactic expressivity differs fundamentally from lexical expressivity: while a word carries expressiveness as a semantic component, a syntactic construction creates an expressive effect by the very fact of deviating from a neutral model or by the specific organization of the speech flow. This deviation from a certain standard—a stylistically neutral, grammatically normative construction—constitutes the essence of syntactic expressiveness [1, pp. 156–159; 2, pp. 44–47].

It is also important to distinguish between expressiveness and emotionality in relation to syntax. Emotionality is associated with the expression of the speaker's feelings, while expressiveness is associated with overall expressiveness, enhancing the impact of speech, including without the direct expression of emotion. Expressive syntax can be emotional (for example, exclamatory constructions), but it can also perform an intellectually persuasive function, as occurs with rhetorical questions [6, pp. 136–138].

The expressive syntactic devices of modern Russian do not represent a random collection of disparate phenomena, but rather a system—a set of interconnected units, each of which occupies a specific place and performs specific functions. Systematicity is manifested in the fact that all expressive constructions can be described through a limited set of operations performed on a neutral syntactic model: changing word order, reducing structure, adding or expanding elements, dividing a single construction into segments, as well as various types of transformations associated with semantic opposition, strengthening or weakening a feature [1, p. 159; 2, p. 44].

Constructions based on the dissection of structure. These include parcellation and segmented constructions. Parcellation is the intentional dissection of a single construction into several intonationally and punctuationally distinct segments. Its main function is the logical, semantic, and emotional highlighting of the isolated component, which acquires greater semantic weight. In terms of text formation, parcellation contributes to the creation of a special rhythm of prose, imitates spontaneous oral speech, and serves as a means of conveying the emotional tension of a character or narrator [5, p. 45–46; 4, pp. 147–149]. Segmented constructions (constructions with a nominative theme) structurally consist of a prominent theme and a base clause with a pronoun. The prominence of the theme creates intonational tension and focuses the reader's attention [1, p. 163].

Constructions involving a change in word order (inversion). Inversion is an arrangement of sentence members that disrupts the stylistically neutral word order. This operation elevates the word to a strong position, creates rhythmic and intonational tension, and imparts a bookish or conversational air to the utterance. G. Ya. Solganik emphasizes that in Russian, inversion is

almost always stylistically charged, and its unmotivated use makes speech unnatural [6, pp. 111–112].

Constructions built on repetition and parallelism. Repetition is one of the most ancient expressive devices. In modern stylistics, anaphora (single beginning), epiphora (repetition at the end), symplocus, pick-up, and ring repetition are distinguished. All of them possess powerful text-forming potential: they connect parts of the text, establish a rhythmic pulsation, create emotional tension, and highlight key semantic points. E. M. Beregovskaya notes that the system of repetitions in a literary text often forms the "syntactic framework" of the entire composition [3, pp. 42–50]. Syntactic parallelism—the identical or similar syntactic structure of adjacent sections of text—prompts the reader to seek semantic correspondences or contrasts between parallel members, organizes the rhythmic structure of prose, and can act as a compositional principle [4, pp. 161–163].

Reduced constructions: ellipsis and omission. Ellipsis is the omission of one or more parts of a sentence, easily reconstructed from context. It lends dynamism, energy, conversational naturalness, and, in some cases, aphorism to speech [6, pp. 113–114; 2, pp. 67–69]. Omission (aposiopesis) is a deliberate interruption of an utterance, relying on the reader's inference. It creates emotional tension, conveys a state of agitation, and activates the reader's imagination [1, p. 162].

Constructions based on the relationship of conjunctions and asyndeton. Polysyndeton slows the flow of speech, lends it fluency, emphasizes the significance of each element, and creates an intonation of enumeration. Asyndeton, on the contrary, imparts swiftness, energy, and the impression of a rapid succession of events to the utterance. The contrasting combination of these two techniques is a powerful expressive device, allowing for a change in rhythm and mood [6, pp. 114–115; 4, pp. 173–176].

Rhetorical Figures. A rhetorical question is a sentence that is interrogative in form but affirmative or negative in content, requiring no answer. A rhetorical exclamation conveys a strong feeling or emotional assessment. Both figures are used to engage the reader's attention and create the effect of direct emotional contact. In text formation, they often serve as semantic accents, concluding a reflection or opening a new turn of thought [1, pp. 160–161; 6, pp. 115–116].

Semantically oriented constructions: gradation and antithesis. Gradation is the arrangement of a series of elements in ascending or descending order of their semantic or emotional significance. It creates a sense of increasing tension and leads to a climax. Beregovskaya emphasizes the complex nature of gradation, affecting both the syntactic and lexical-semantic levels [3, pp. 56–63]. Antithesis is a sharp juxtaposition of concepts, formalized syntactically as a comparison. The clash of opposing meanings generates a new, comprehensive meaning; in text formation, antithesis often underlies the construction of a paragraph or an entire fragment [6, p. 117; 4, pp. 180–182].

Period. This is a complex syntactic construction in which the first part contains a series of similar constructions and is pronounced with a rising tone, while the second is a brief conclusion with a falling tone. The period lends majesty and musicality to speech; in Russian classical prose, it was actively used by N.V. Gogol and L.N. Tolstoy [4, pp. 194–198; 3, pp. 50–55]. All of these tools do not operate in isolation, but rather in close interaction with the

lexical, morphological, and phonetic resources of the language, forming a unified expressive complex.

The functional potential of expressive syntax was most fully described by M. Ya. Dymarsky, who identified three main functions: characterological (creating a speech portrait of a character or narrator), emotive (conveying an emotional state), and aesthetic (participating in the creation of artistic form, rhythmic and intonational patterns). To this list is added the compositional function: expressive syntactic tools are often used to divide a text into semantic blocks, to emphasize key moments of the narrative, and to create a certain tempo and rhythm of prose [4, pp. 186–190].

Thus, the text-forming potential of expressive syntactic devices is not limited to mere speech embellishment. These constructions actively contribute to the formation of the text's architecture, the expression of the author's modality, and the conveyance of the subtlest movements of thought and feeling. It is thanks to them that syntax becomes a powerful tool for meaning generation.

### Conclusion

This review demonstrates that expressive syntax is a complex, multidimensional linguo-stylistic category that has undergone a long process of theoretical understanding—from the first observations on the stylistic potential of grammatical forms to modern concepts that view syntactic expression as a systemic phenomenon. The work of A. M. Peshkovsky, V. V. Vinogradov, O. V. Alexandrova, E. M. Beregovskaya, G. N. Akimova, M. Ya. Dymarsky, and other researchers has created a solid theoretical foundation that allows us to systematize expressive syntactic devices based on the operations performed on a neutral invariant: dismemberment, word order changes, addition and expansion, and reduction. Each of these devices possesses its own text-forming potential, realized through characterological, emotive, aesthetic, and compositional functions.

At the same time, it is recognized that the expressive meaning of a syntactic construction is not rigidly defined, but varies depending on the context and the author's intention, requiring an individual approach to the analysis of syntactic expression in the works of specific writers. The systematization and theoretical generalization presented in the article create the necessary basis for further study of expressive syntax in the idiostyles of Russian classical writers, which constitutes the prospects of this study.

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