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STRUCTURAL AND STYLISTIC PECULIARITIES OF SYNTACTIC PARALLELISM IN MODERN ENGLISH DRAMA

The article investigates the stylistic figures based on the principle of repetition, their role in modern English-language drama discourse. The research was conducted on the material of social drama by Susan Glaspell, Arthur Miller and Lillian Hellman. The focus of the work is given to the patterns of the syntactic parallelism, study of its structural, functional and stylistic features. Detailed analysis to identify the most common types of stylistic figures and syntactic patterns is performed. The study shows that stylistic repetition serves as a tool depicting semantic content, emotional, rhythmic and poetic marking of drama.

Key words: cohesion, repetition, drama discourse, stylistic figure, syntactic parallelism.

Textual connectivity or cohesion is considered to be one of the most significant categories of the text. It is characterized by different types of relations and interdependence of the text components. All this variety of connections is based on the stylistic repetition of the information which occurs on different sections of the textual space, to different extent and by means of different speech units. That is the reason why repetition is regarded as one of the most important elements in building logical, semantic and stylistic relations of the text.

A great diversity of linguistic research is devoted to the study of the notion of repetition. It has become the issue of the fundamental works of such scientists as I. Arnold, L. Babenko, A. Beketov, V. Vinogradov, I. Bilodid, V. Gak, J. Halperin, S. Gindin, V. Kukharenko, O. Morohovskyy, N. Razinkina. Moreover, investigations of different types and aspects of functioning of the repetitions in the texts of different styles have been conducted in recent years: T. Zuk (2005), I. Kovalchuk (2004),

T. Krashennikova (2010), R. Olischuk (2011), L. Pryshlyak (2002) N. Ivkova (2007) I. Synytsya (2010), I. Sokolova (2002), R. Olischuk (2011). The scientific interest in the phenomenon of repetitions shows that the present theme is **relevant**. It should be noted that the repetition studies on the material of the literary texts are being carried out without separation of these texts on the prose and drama. So, the **novelty** of our work is considered to be the repetition review on the materials of the texts of dramatic genre.

Depending on the accessory of the reiterative units to a particular language level, the vast majority of scientists identifies phonetic, morphemic, lexical, morphological and syntactic repetitions. The **purpose** of our study is seen in outlining structural, functional and stylistic features of the syntactic repetitions in the contemporary English language drama. The research has been conducted on the materials of modern social English dramatic texts by the prominent play writers Susan Glaspell, Arthur Miller, Lillian Hellman.

Stylistic repetition is determined as a figure of speech that consists of reiteration of sounds, words, morphemes, synonyms or syntactic constructions with the sufficient closeness of the series, that is, a closeness which is visible to the reader [1, p. 244]. Just like other stylistic figures that increase the expressiveness of literary language repetitions are the deliberate variation of the neutral syntactic rules for which single use of the word is appropriate. The main function of repetition is to transfer additional information of emotionality and expressiveness. It is one of those stylistic figures that belong to artistic means of individual author's aesthetic and emotional expression of reality. Repetition forms the semantic structure of the text being an important connective element between sentences.

The study has shown that the repetition occurs quite often in the texts of modern English drama. Stylistic means which are formed by means of repetition are an important part of the emotional and dramatic impact on the recipient and serve as a mean of individualization, typification and expressiveness of the character's replicas.

Syntactic parallelism is applied to the stylistic devices based on the principle of repetition. The main principle of syntactic parallelism is the same construction of

two (or more) sentences or its parts. In particular, N. Razinkina defines syntactic parallelism as semantic and structural unity which consists of two or more components (constituents) characterized by syntactic identity and logical and content unity [3 p. 195]. Differential features of syntactic parallelism are special intonation pattern, special rhythm and, also, special associative two-dimensional semantic completeness and perfection of aesthetic expression [2, p. 49-55].

Syntactic parallelism consists of syntactically similar constructions united by a common idea, the main function of which is to strengthen communication and expressive values of dramatic dialogues. Syntactic parallelism can combine semantically different elements in numerous syntactical unities reproducing a picture of what is happening. The main or subordinate parts of the sentence can be included in parallel constructions.

In dramatic texts can be defined the following examples of syntactically parallel constructions:

- syntactically parallel predicative parts:

I wish you'd seen Minnie Foster when she wore a white dress with blue ribbons and stood up there in the choir and sang. (S. Glaspell)

- syntactically parallel attributive parts:

She was kind of like a bird herself - real sweet and pretty, but kind of timid and - fluttery. (S. Glaspell)

- syntactically parallel adverbial parts:

I want you to know, on the train, in the mountains, in the valleys, wherever you go, that you cut down your life for spite!(A. Miller)

Sometimes such parallelism can combine several parts of the sentences:

The work and the food and time to sit and smoke. (A. Miller)

The men knew what he wanted and went out and got it. (A. Miller)

The lexical content of syntactically parallel structures of drama is usually comparative. In addition to this, uniform semantic content of its elements causes a kind of graduation giving them an expressive marking and certain rhythm. Also, the important part is played by conjunction unions which serve as a mean of conveying

semantic connection between parallel structures. Polysyndeton connections reflected by the union *and* are typical for English modern drama.

In drama syntactic parallelism is associated with the lexical repetition which suggests the combination of lexical and syntactic repetition. Such repetition can be complete (absolute lexical uniformity of syntactic patterns of the sentences):

You know it will. You know it will. (L. Hellman)

She should not have done it, she should not have done it. (L. Hellman)

Full repetition, in its turn, can be expanded (repetition of linguistic units with additional components that expand or clarify its meaning):

Look at you! Look at what's become of you! (A. Miller)

I named him. I named him Hovard. (A. Miller)

Typical for the dramatic dialogue is the extension of the original syntactic models using amplification. In drama amplification enhances expressiveness of language that is achieved through the introduction of additional elements with more expressive semantic meaning:

I think he is still lost. I think he is very lost. (A. Miller)

That is the truth, that is the honest truth. (L. Hellman)

Found examples show that formed as a result of such expansion varieties of syntactic patterns are stylistically marked and serve to enhance verbal expression.

Quite often we can observe the phenomenon of syntactic reduction which gives special emotional colouring to the dramatic replicas:

Then you got it, have not you? You got it! You got it! (A. Miller)

We are free and clear. We are free. We're free ... We're free (A. Miller)

As a rule, such reduction happens due to the elliptical omission of one or two main parts of the sentence. In drama such structures are used by the authors as a mean of realistic reproduction of lively, informal conversations between its heroes:

Why should not he talk to himself? Why? (A. Miller)

Will you stop laughing? Will you stop? (A. Miller)

Lexical and syntactic repetition can be partial. In such case, repetitive unit can be expressed by any part of the language:

- noun (in conjunction with the numeral)

It makes me feel important to know that there is one thing ahead of me, one thing I've got to do. (L. Hellman)

- verb

Not having children makes less work but it makes a quiet house (S. Glaspell)

Antonymous content of such parallel structures creates a striking contrast:

I want a seventy-yard boot, and get right down the field under the ball, and when you hit, hit low and hit hard, because it's important, boy. (A. Miller)

I have been sitting at that desk watching all the salesman go by, day in, day out. (A. Miller)

- pronoun

He used to be able to make six, seven calls a day in Boston. Now he takes his valises out of the car and puts them back and takes them out again and he's exhausted. Instead of walking he talks now. He drives seven hundred miles, and when he gets there no one knows him anymore, no one welcomes him. (A. Miller)

- adjective

Where is the old humour, the old confidence? (A. Miller)

In its turn, the partial repetition can be characterized by the synonymy of repeated items. This kind of repetition serves as an expressive mean of phrasal connections:

Now is not that peculiar! Is not that a remarkable. (A. Miller)

More often we can observe the antonymous repetition used to highlight the contradictory, controversial psychological state of a person or events:

We live close together and we live far apart. (S. Glaspell)

Also, in dramatic speech we can find the formation of a new syntactic pattern by merging of two different segments of speech into one:

Look at it! Its neck! Look at its neck. (S. Glaspell)

Conclusions. Repetition plays a special role in the structure of modern drama. It not only amplifies the semantic content of dramatic text but also gives it a special emotiveness, rhythm and poetic marking. Style of the dramatic composition as well

as the individual author's style is largely determined by the peculiarities of its syntax. Repetition on the syntactic level can be defined as a syntactic model of a sentence that carries additional logical or expressive information that promotes the pragmatic efficiency of the character's replicas and dramatic speech in general. To such tools based on the formal and meaningful language interaction, we can refer syntactic parallelism. The conducted research shows that the most abundant kind of syntactic parallelism in modern English social drama is lexical and syntactic repetition. The perspective of our study can be seen in the expansion of textual material with a view to obtain more accurate results.

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