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# МАРКАЗИЙ ОСИЁ РЕНЕССАНСИ ЖУРНАЛИ

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ANALYSIS OF LEXICAL-SYNTACTIC AND SYNTACTIC STYLISTIC MEANS OF  
LANGUAGE

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**ABSTRACT**

This article provides an extensive analysis of the characteristics of lexical-syntactic and syntactic stylistic devices in language and their role in enhancing the expressiveness and emotional impact of texts. The article explores the role of lexical and syntactic units in artistic, journalistic, and scientific styles by examining their stylistic functions. The analysis reveals the interrelationships between word choice, sentence structure, and methods of stylistic formation. Additionally, based on the theoretical foundations of modern textual studies, the article strives to demonstrate the expressive possibilities of language from a practical perspective.

**Keywords:** lexical-Syntactic and syntactic stylistic devices, journalistic context, early classification of stylistic devices, literary devices, Fundamental development.

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**Kalit so'zlar:** leksik-sintaktik va sintaktik stilistik vositalar, jurnalistik kontekst, stilistik vositalarning dastlabki tasnifi, adabiy vositalar, asosiy rivojlanishlar.

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## АНАЛИЗ ЛЕКСИКО-СИНТАКСИЧЕСКИХ И СИНТАКСИЧЕСКИХ СРЕДСТВ ЯЗЫКА

### АННОТАЦИЯ

В данной статье подробно анализируются особенности лексико-синтаксических и синтаксических стилистических средств языка и их роль в повышении экспрессивности и эмоциональности текстов. В статье путем изучения стилистических функций лексических и синтаксических единиц освещается их место в художественном, публицистическом и научном стилях. В ходе анализа раскрывается взаимосвязь между методами выбора слов, построения предложений и стилистического оформления. Также в статье, опираясь на теоретические основы современной текстологии, предпринята попытка практически продемонстрировать выразительные возможности языка.

**Ключевые слова:** лексико-синтаксические и синтаксические стилистические средства, журналистический контекст, ранняя классификация стилистических средств, литературные приемы, фундаментальные разработки.

**Introduction.** The term of “Stylistics” is defined as study of styles that stays in center of Stylistics. According to Tom Mc Arthur [1, 914], stylistics is a branch of linguistics that explores styles and mostly used in the work of literature. In fact, stylistic devices are the tool to add particular effect to the speech and makes the language more informative, engaging and persuasive. Similar idea is shared by Turner who considers stylistics as a part of linguistics that investigates variation of language emphasizing the most conscious and complex use of language in literature” [2,7]. Therefore, Stylistic devices deal with certain type of text to choose and arrange various means of language by focusing on pragmatic aspect of the communication. Since science cannot be isolated from other parts of human knowledge, linguistics, especially stylistics is not in exception and takes literature, theory of information, psychology, logic and media as objectives.

Early classification of stylistic devices is examined in T.A. Znameniskaya’s book called “Stylistics of English Language” [3, 245]. The author states that early division of stylistic devices is related to Roman and Greek researchers who were the first grouped rhetoric devices. Particularly, Greek philosophers Gorgias (483-375 BC) and Trasymachus (459-400 BC) created initial school of rhetoric which was followed by theory of Arestotel (384-322 BC) in his “Rhetoric” and “Poetics”. Arestotel distinguished two different types of language such as literary and colloquial which involves the choice of the words, word combination, figures of language. In fact, the theory created by Arestotel which was developed by other scientists over the period served as base for the further investigation on the classification of stylistic devices.

The current division of stylistics are contributed by several authors and linguistics who grouped them considering various aspects. The most prominent classification was made by Ilya Galperin in 1971 who put them into four main groups that includes different sub groups such as:

1. Phonetic stylistic devices
2. Lexical stylistic devices
3. Syntactic stylistic devices [10, 335]

While another researcher discusses five types of stylistic devices in the book named “Fundamentals of English Stylistics [4, 221] by Yuriy Skrebnev. He explains types of stylistic devices based on two main aspects such as paradigmatic and syntagmatic stylistics. Main types of stylistic devices are

- Stylistic Phonetics
- Stylistic Morphology
- Stylistic Lexicology
- Stylistic Syntax
- Stylistic Semasiology

Valeriya Kukharenko [5, 185] argues by offering four levels of stylistic devices that are based on their phonetic, morphological, semantic, lexical, syntactical features. She divided syntactical level into syntactical stylistic and lexico- syntactical stylistic devices. [6, 294]

**Methods.** This study seeks to analyze lexical-syntactic and syntactic stylistic devices within magazine articles by employing a guided qualitative research methodology. This approach facilitates the classification of stylistic devices and the identification of selected magazine articles to attain significant results. In addition, several historical research investigations have been conducted to uncover additional data regarding the original development of stylistic studies, thereby enriching the understanding of early stylistic devices.

Moreover, a descriptive quantitative research component is incorporated to provide a comprehensive exploration of the theories pertaining to syntactic and lexical-syntactic stylistic devices. The article delivers an accurate and detailed description of the classifications of stylistic devices, which are examined and discussed throughout the text. The results of this study aim to enhance the understanding of the role of stylistic elements in magazine articles, thereby underscoring their importance in improving the overall reading experience.

**Data collection.** The articles are collected from the fashion magazine named Vogue in the USA published in 2024 from March to September focusing on three particular edition (March 2024, May 2024, September 2024).

**Result.** Having analyzed the articles, it can be clarified that some types of syntactic stylistic devices are used more than other in fashion magazines. The first one is rhetorical question which expresses curiosity and excitement. By using these devices, the passage creates an engaging, dynamic narrative that reflects energy and creativity:

“I first proposed to do a show in Korea—everyone was a bit shocked, but Nicolas was the first one to jump on board and say, ‘Why not?’ explained Vuitton’s CEO for the past year and a half, Pietro Beccari, who pushed the idea along with a rapid distribution to shops.

Or: “No,” Buonomano says, standing up suddenly. “There’s another.” “Another shape?” Ghesquière lights up. “Ah-*oooh!* You’re right—the skirt that goes on the side!” [7, 294]

In the given example, writer do not expect the justification for his idea but wants to explain it by saying “why not?”. Writer usually expresses rhetorically agreement and encouragement and open-minded towards idea.

Another syntactic stylistic device that frequently used in magazine articles is ellipsis. In ellipsis, writer omits some parts of sentences since they are already implied from the meaning:

Ghesquière turns to his team. “Pretty, no?”

“Beautiful,” says Sauv .

“The flowers will look great,” he says. [7, 294]

The writer’s notion is understood from the context without using three dot (...). In this case, the term of “Pretty, no?” is used for expressing “isn’t it pretty?” and “beautiful” to expressing “it is Beautiful”.

Anaphora is the one used in fashion magazine articles which occurs when some words or phrases are repeated in the beginning of the successive clause. If these repetition happens in the end of the sentences it is named as epistrophe:

“I knew I was in trouble,” Ghesquière recalls of his first date with Kuhse. “I felt so good. I felt excited. I felt”—he reflects for a moment— “happy” Or “Dressing is a way of expressing yourself in ways that have been, sometimes, forbidden,” he says. “And there’s the principle of a new silhouette, a new perspective, new character, a new person, a new way of wearing your hair or makeup, breaking genders, making different body shapes, supporting women’s rights.” [7, 294]

In the second example, anaphora is utilized to evoke emotion, reinforcing the message and helping the audience connect with the speaker's feelings or arguments by repeating the phrase of “I felt...”. Epistrophe is used in the first example by repetition of “new silhouette, new perspective, new character, a new person...” to express leaving a lasting impression on the audience.

“You need to remember three things: You need to be passionate. You must be authentic, and it must be tremendous.” [8, 50]

The phrase "You need to" is repeated at the beginning of both the first and second clauses, illustrating the rhetorical device known as anaphora. This deliberate repetition emphasizes the significance of the points being articulated, thereby enhancing the persuasive nature of the statement. In addition, the rhythmic quality generated by this repetition contributes to a more engaging delivery, which can facilitate audience retention of the message. The parallel structure achieved through anaphora provides clarity and coherence within the communication. By ensuring that each directive is framed similarly, the speaker reinforces the urgency and necessity of the actions proposed. This thoughtful construction of language ensures that the ideas presented resonate more effectively with the audience, thereby increasing their likelihood of being remembered and acted upon.

Repetition, as a syntactic stylistic device, involves the deliberate and strategic use of repeated words or phrases within a sentence or passage. This technique serves multiple purposes, enabling the creator to create emphasis, reinforce central concepts, and evoke a range of emotional responses from the audience. By employing repetition, one can effectively drive home key points, establish a compelling rhythm, and bring particular themes to the forefront of the reader's or listener's mind. For instance, consider the statement: "The face just gets bigger and bigger and bigger," the actor conveys. [8, 50]

In this example, the repeated use of the word "bigger" functions as a powerful syntactic mechanism that magnifies the concept of ongoing growth or transformation. Each occurrence of the word builds upon the previous one, producing a cumulative effect that highlights the dramatic nature of the change being discussed. This method not only emphasizes the significance of the transformation but also enhances its memorability and visibility in the listener's perception. Furthermore, the rhythmic quality generated by this repetition contributes to the overall effectiveness and impact of the message being communicated.

Antithesis is a technique that shows differences by placing contrasting ideas next to each other in a balanced manner. In a sentence: "Though it's true that we lose volume as we age, the texture of our skin evolves too: While certain features recede, others start to seem more prominent." [8, 50] The contrasting ideas are "lose volume" versus "changes" and "features become less noticeable" versus "others appear more prominent." These phrases highlight the differences between the changes that make some features less visible (losing volume) and those that make other features more visible (changing, becoming prominent).

The sentence structure places these contrasting ideas next to each other, clearly displaying the opposing changes that occur as we age. This is what qualifies it as an example of antithesis.

**Discussion.** Ellipses serve as a powerful literary device that can create suspense, evoke anticipation, and signal an unfinished thought. By incorporating these three dots into writing, authors allow readers to linger on a moment, fostering a sense of intrigue and inviting them to speculate about what might follow. [9, p 50] This technique not only enriches the narrative but also makes the experience feel more personal and immersive, as readers actively fill in the gaps with their interpretations and emotions. In the world of fashion, the use of ellipses can have a particularly profound impact. Fashion is inherently tied to concepts of exclusivity and allure, and by using this technique, designers can evoke a sense of mystery surrounding their collections or brands. For instance, when a design is presented with an ellipsis, it suggests that there's more beneath the surface—hidden stories, inspirations, or even the potential for personal expression. This tantalizing ambiguity can make consumers feel privileged and in-the-know, as if they have access to something special or secretive. Furthermore, the deliberate use of ellipses in marketing campaigns or promotional materials can create buzz and excitement, prompting discussions and speculation among fashion enthusiasts. The intrigue encourages customers to delve deeper into the brand's identity, fostering a connection that transcends mere consumerism. Ultimately, the strategic use of ellipses in fashion writing builds narrative depth and invites audiences into a world rich with possibilities, where every garment can hold untold stories and limitless interpretations.

Anaphora is a powerful writing tool that can enhance fashion writing. It involves repeating a key phrase at the start of sentences, which creates a strong rhythm and captures the reader's attention. This technique emphasizes important ideas, making them memorable.

In fashion writing, anaphora is crucial for highlighting trends and styles. For instance, starting multiple sentences with "This season, elegance reigns" clearly emphasizes the comeback of classic styles and reflects the brand's essence. Each repetition builds excitement and reinforces the main idea.

Using anaphora also injects energy into the writing. It encourages readers to engage and feel the excitement of new collections. By repeating phrases, fashion writers create a clear identity linked to the styles and the lifestyle of the brand.

In summary, anaphora is a key element in fashion writing. It enhances emotional impact and clarity. This technique turns simple descriptions into engaging stories that stick with readers, ensuring that the appeal of fashion stays with them.

Repetition is a powerful writing tool that can significantly enhance the effectiveness of a piece. By repeating a key trend, idea, or theme, writers help embed it in the reader's memory, making it more memorable and impactful. This technique can be particularly useful in fashion writing, where certain styles or messages need to resonate with the audience.

Additionally, repetition can create a sense of urgency, prompting readers to pay closer attention to what is being presented. For example, emphasizing a new collection's launch or a limited-time offer through repetition can inspire readers to act quickly. Furthermore, repetition can highlight the importance of specific fashion elements, such as colors, patterns, or accessory choices, reinforcing their significance in the overarching narrative.

The integration of ellipses, anaphora, and repetition creates a compelling writing style that effectively engages readers, particularly in fashion journalism. This combination enhances the narrative by highlighting trends, emotions, and individual expressions.

Ellipses generate anticipation and invite reflection, as seen in a phrase like, "The collection was a celebration of color... a burst of inspiration... a journey through identity." These pauses enrich the portrayal of fashion, making it both dynamic and intimate.

Anaphora, which involves the repetition of phrases at the beginning of sentences, establishes a rhythmic cadence that underscores key themes. For example, "In every stitch, there is a story. In every fabric, there is a memory. In every design, there is a dream." This technique immerses readers in a cohesive message.

Repetition emphasizes key concepts, facilitating audience retention. Phrases such as "This season is all about..." can serve as mantras that highlight important trends. When effectively combined, these techniques create a rich narrative experience that captivates readers, fostering deeper connections with the essence of fashion. One of the advantages of repetition is its flexibility. Unlike anaphora, which requires the repeated phrase to appear at the beginning of each clause or sentence, repetition can occur anywhere within a text. This allows writers to choose the most effective placement for their repeated phrases, enhancing the overall flow and impact of their writing. By strategically using repetition, fashion writers can create a stronger connection with their audience and ensure that key messages resonate long after the piece is read.

**Conclusion.** The article provides an in-depth exploration of significant advancements in the theoretical frameworks surrounding literary devices, highlighting contributions from notable contemporary scholars. It delves into how these devices can be strategically employed within journalistic communication to not only improve clarity and effectiveness but also to enhance expressiveness and engagement with the audience.

By analyzing various stylistic techniques, the research offers a modern lens through which to view their application in media contexts. It argues that understanding these devices is crucial for journalists, as they are not merely decorative tools of literary creativity but serve as essential mechanisms that shape the presentation and interpretation of information. This comprehensive analysis underscores the transformative role that literary devices play in influencing how news is delivered and perceived, ultimately affecting public discourse and understanding. The use of syntactic stylistic devices in journalistic writing is vital for engaging readers, emphasizing key points, and constructing a narrative that resonates effectively and memorably. These devices serve to convey information in a manner that is not only compelling but also persuasive, thereby enhancing the impact of the content.

One prominent syntactic device is varied sentence structure, which keeps readers intrigued and facilitates the digestion of complex information. For example, a series of short, direct sentences can deliver crucial facts with urgency and clarity, effectively capturing the reader's attention. In contrast, longer, more elaborate sentences allow for a more nuanced exploration of topics, providing necessary context and depth that enrich the reader's understanding. Rhetorical questions are another effective tool in journalistic writing. They invite readers to engage actively with the material by provoking thought and reflection on the issues being discussed. This interactive element can create a deeper connection between the reader and the narrative.

Parallelism is yet another technique that can significantly enhance journalistic writing. By employing a consistent structure in a series of phrases or clauses, journalists can create a rhythmic quality that reinforces key themes and concepts. This repetition not only makes arguments more memorable but also underscores their importance.

Additionally, the strategic placement of clauses within a sentence can effectively highlight critical points. For instance, beginning with a powerful clause can draw attention to the most important message, guiding the reader's focus to what the journalist deems most significant. In today's fast-paced media environment, these syntactic stylistic choices are crucial. They not only serve to inform but also invite readers into a more dynamic interaction with the text. By using these techniques, journalists can capture attention, foster engagement, and promote a deeper understanding of the complex issues they report on, ultimately making their writing more impactful and memorable.

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