

## ANALYSIS OF SYNTACTICAL STYLISTIC DEVICES IN “JENNIE GERHARDT” BY T. DREISER

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**Abstract.** This article aims at describing syntactical stylistic devices used in the novel “Jennie Gerhardt” by Theodore Dreiser. This study was conducted using a content analysis method. The novel “Jennie Gerhardt” by Theodore Dreiser was taken as the source of data. Based on the data analysis, the novel uses several types of syntactical stylistic devices, such as repetition, asyndeton, inversion, parallelism, rhetorical question, climax and question in narrative. The syntactical stylistic device mostly used by the writer of the novel “Jennie Gerhardt” is enumeration and the least frequent devices used are climax and chiasmus.

The actuality of an investigated problem in the given research is connected with its insufficient development and importance of a role of stylistics in the modern linguistic world. As many reviews of linguistic literature show, stylistics was considerably often the object of independent researches, whereas to the work of separately taken author (in particularly Theodore Dreiser's “Jennie Gerhardt”) was almost never given an attention at all. That may be caused by the fact that the novel was one of his earliest works and had much less popularity among readers comparing with his another work “An American Tragedy”.

The aim of our research is to study, define and analyse the syntactical expressive means and stylistic devices found in Theodore Dreiser's “Jennie Gerhardt”, their role in the formation of the author's writing style.

Theoretical value of our research is determined by the author's appeal to the stylistic features of Theodore Dreiser's work “Jennie Gerhardt”.

The practical value of the research: it may be successfully used in developing the educational and research programs in Lexicology, Stylistics, in the practical course of English, in improving writing skills, for compiling dictionaries for practical language learning and it will lead to a better understanding of English.

**Keywords:** stylistics, syntactical stylistic devices, analysis, repetition, inversion, a figure of speech, expressiveness, author, character

### Basic provisions

Language stylistics reflects a variety of context-related, author-reader, and individual background-related elements. Psycholinguists have thoroughly examined the impact of these variables. According to computational linguists, linguistic style also deals with the prescriptive grammar connected to the text's aesthetics [1].

The word stylistics, which derives from the French "*Stylistique*", is "a special tool used for writing", according to Jakobson R. [2, p. 7]. *The Latin word for "writing stick" is stylus.*

Many people share the belief that style is the agreement between thinking and expression. The idea is predicated on the idea that language has two purposes: it facilitates communication and it also helps people shape their thoughts. The second function, known as expressive, finds its suitable materialization in phrases that have been properly constructed to convey ideas and to elicit the intended response. The first function is known as communicative.

In fact, every sentence uttered can be categorized from two angles: whether the collection of language structures expressed is well-known, making it accessible and, to some extent, predictable; It is unpredictable whether or not the string of linguistic forms is entirely original; it is, in a sense, an invention generated by the listener to ascertain the meaning of the utterance.

As Foster B. says [3, p. 12]: "Many brilliant thinkers have offered their own perspectives on the question of how thought and language are connected. Here's a quick summary of the overarching trend in these observations: The peculiarities of the mind are always mirrored in the peculiarities of the language used to communicate the idea. And similarly, the choice of words to express the idea will always reveal something about the mind at work".

## **Introduction**

The term "style" can also be used to refer to language ornamentation. This widely accepted idea is supported in a few academic studies on literary criticism. As Sebeok T. A. persists language can easily do without style, which is compared to the clothing trimming, as they are seen as different bodies [4, p. 27]. Furthermore, it is believed that using style to enhance language prevents readers from understanding what is being said. At its most extreme, style may dress a mind in such fancy garb that it is difficult to discern the thinking from the intricate pattern of complicated stylistic elements.

This idea assumes the usage of simple language structures devoid of any intentional stylistic elements or expressive techniques. The fact that the word "style" still carries a slightly negative connotation may be related to this idea.

It conjures up images of anything ostentatious, ostentatious, artificial, and opposed to simplicity, truth, and the natural. Shakespeare was a fierce opponent of any linguistic flourishes.

Style is technique of expression is a widely held belief among practical linguists, or language teachers. In this sense Warner A. [5, p. 32] confirms that style is typically understood to be the capacity to write accurately, clearly, and with consideration for the reader's interests. It is important to teach style in this pragmatic sense, but stylistics is not where style belongs. It establishes a number of guidelines for speaking and writing and rejects any variations as being against the standard. The norm itself turns out to be very much unyielding, stiff, and self-sustaining.

Less than two weeks after his father's passing, on January 6, 1901, Dreiser started writing his second book, "Jennie Gerhardt." It depicts the tale of a German

American girl who is forced by economic circumstances to support her family by stepping into Lester Kane's bigger American community, who is the son of a prosperous Irish immigrant. Lester was based on her husband Austin Brennan, while Jennie's father was based on Dreiser's own father, who, like Old Gerhardt in the book, abandoned one of his daughters after she became pregnant outside of marriage. Jennie was also partially based on Dreiser's sister Mame. The book's forty chapters were written by Dreiser in about five months. After that, he experienced a severe writer's block that essentially put an end to his writing career until 1910. Dreiser later claimed that the censorship of "Sister Carrie" caused the prolonged nervous breakdown that left him unable to write [6, p. 43].

The study of the sentence and its types, particularly the study of the relationships between distinct sections of the sentence, has a long history. Rhetoric was primarily concerned with observing the juxtaposition of sentence elements and devising methods and techniques of constructing wider and more sophisticated spans of utterance, such as the period or periodical phrase.

Modern grammars have substantially expanded the area of structural analysis and have observed the idiosyncrasies of the relationships between sentence elements, which have obscured concerns associated with structural and semantic patterns of larger syntactical units. It would not be an exaggeration to say that many linguists continue to ignore the study of units of speech larger than the sentence. Some even see such units as extralinguistic, so removing them totally from the domain of Linguistics.

Stylistics analyzes the expressive techniques and stylistic devices of language that are based on some significant structural point in an utterance, whether it is a single sentence or a string of sentences. Certain forms of utterances have already been patterned in grammar, therefore we have all kinds of basic, compound, or complicated sentences, even paragraph-long ones, that can be considered neutral or non-stylistic patterns. Simultaneously, the idiosyncrasies of the structural design of utterances that have some unique emotional coloring, that is, which are stylistic and hence non-neutral, may also be patterned and given as a special system, which we will refer to as "stylistic patterns." Stylistic patterns should not be regarded as violations of basic English literary conventions. On the contrary, these patterns assist us in establishing the standard of syntactical usage because their analysis shows the invariant of the form along with the variants, as well as the boundaries beyond which the variants must not be extended.

Stylistic syntactical patterns can be considered as variants of the language's generic syntactical models, and they are more clear and conspicuous when provided as groupings easily observable and lend themselves to generalization, rather than as isolated elements or accidental usages.

Prof. G. Vinokur contends that in syntax, new relations are coined rather than new material, because the syntactical aspect of speech is nothing more than a specific arrangement of grammatical forms, and the actual words employed are largely immaterial in this sense. As a result, syntactical relations, particularly in poetic language, are that component of speech in which everything appears as actualization

of the potential rather than simple repetition of the ready-made. G. Vinokur appears to mean modifications of syntactical patterns when he says "the potential."

As a result, in order to determine the allowable variations of the syntactical standard, it is important to first determine what is intended by the syntactical norm itself. As a generic phrase, we have already defined the term norm. The concept of norm in English grammar is somewhat ambiguous. In reality, any change in the relative placements of the sentence's elements may be regarded as a variant of the received standard, provided that the relationship between them does not impede comprehension of the utterance. But in this case, there is an undeniable interdependence between form and content; that is, between the utterance's syntactical design and its real lexical materialization [6, p. 23].

Attentive readers of this novel can be maintained from the first pages of the book that the author has been used all the stylistic devices and expressive means of English language to depict the reality of American society in this his early work.

### **Description of materials and methods**

The content analysis method was used to carry out this investigation. A technique for examining written, vocal, or visual communication messages is called content analysis. The novel "Jennie Gerhardt" by Theodore Dreiser published in 1911 is the written communication examined in this study. Additionally, content analysis is a study method for determining the context of data in order to convey knowledge, present novel viewpoints, reflect the truth, and provide practical guidance.

### **Results**

Many languages have idiosyncrasies in word order. Therefore, everyone is aware of English's direct word order. This word arrangement is said to be neutral and devoid of any stylistic cues. However, depending on the author's intention, the sentence's wording may be altered, which would cause the emphasis to shift. Thus, stylistic inversion refers to the deviation from the sentence's conventional word order that simply adds to the sentence's emotional content and does not change its meaning.

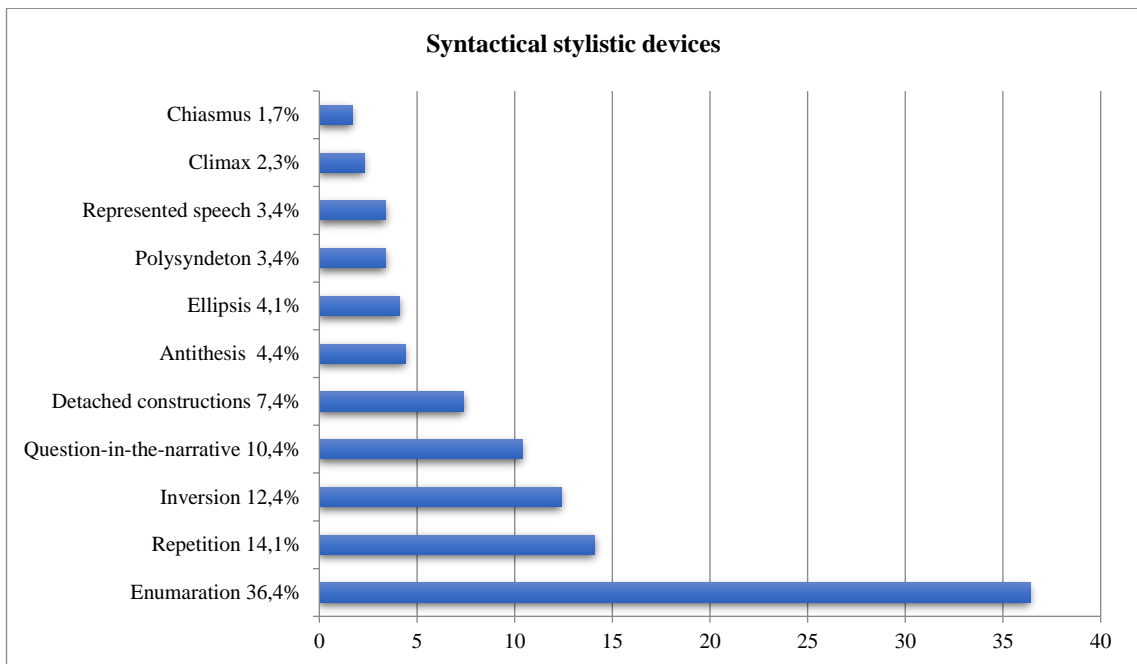


Table 1. The percentage of syntactical stylistic devices in Jennie Gerhardt by T.Dreiser

In the book "Jennie Gerhardt," the following stylistic inversion patterns are most frequently encountered.

1) The object is placed at the beginning of the sentence:

*"Money she had, it was true; but no friends, no experience, no place to go".*

2) The attribute is placed after the word it modifies (postposition of the attribute), as in:

*"Vesta, excited and eager, was made ready for the journey";*

*"With the greatest diffidence Mrs. Gerhardt knocked at number twenty-two";*

*"Long were the days, dreary the prospect".*

3) a) The predicate is placed before the subject, as in:

*"A fine tragedy of low life all this was";*

*"Out of clear sky, as it were, this astonishing thing had taken place".*

b) The predicate stands before the link-verb and both are placed before the subject, as in:

*"Never was there such a great, such a good man!";*

*"Still was the eye present";*

*"Great was his delight when he beheld her sitting in a chair...".*

4) The adverbial modifier is placed at the beginning of the sentence, as in:

*"Outside were usually two or three buses, arriving or departing, in accordance with the movement of the trains"*

5) Both modifier and predicate stand before the subject, as in:

*"Never had he given them less than two dollars a week for his washing";*

*"Frequently had Gerhardt said in their presence".*

All of the aforementioned inversion instances from "Jennie Gerhardt" reflect the speed and quickness of the reported action while also giving Dreiser's language additional emotional depth and expressiveness.

Sometimes one of the sentence's secondary components is positioned in such a way that it appears to be formally distinct from the word it logically relates to. Detached refers to certain types of structure components. There were found several samples of these sentences in the investigating book.

E.g.: *She hurried up the steps, nervous and pale, but giving no other outward sign of the storm that was surging within her.*

Every part of these sentences seems independent of each other. First part that she hurried up the steps, then that she was nervous and pale, and the last one that she was not showing any other outward signs of being affected by the storm that was encircling her. This style of depicting helps Dreiser to bring emphasis to the idea expressed in the detached part and thus, to make the image and description brighter and more emotional.

The next syntactical stylistic device is focused on how structural meaning interacts with one another. The prerequisite for using the parallel construction device is that two or more consecutive sentences or sections of sentences must have the same or a comparable syntactical structure.

E.g.: *If he didn't care, he would hesitate, he would delay, he would seek to put off the evil day of reckoning.*

When two or more subsequent clauses or sentences have the same structure, this is known as parallel construction (or parallelism).

E.g.: *"She might tell her family, she might tell Mrs. Bracebridge, she might leave the city".*

A balance of two or more identical words, phrases, or sentences is known as parallelism. The use of parallelism in sentence construction enhances readability and writing style. The primary purpose of parallelism in literature is to emphasize a statement's communicative and expressive value. Several instances of the parallel constructions include:

*"He had argued philosophy with her, discussed books, described political and social conditions in other cities — in a word, he had treated her like a sensible human being ..."* (parallel grammatical bases of the sentence);

*"He took up his abode at the Auditorium, visited Cincinnati in a distant and aggressive spirit, sat in council with the board of directors"* (parallel grammatical bases of the sentence);

*"Now, however, by living with him, by knowing him better, by watching his moods, she had come to love him"* (parallel gerunds construction);

*"He would go downtown evenings ..., and stand around the hotel entrance with his friends, kicking his heels, smoking a two-for-five-cent cigar, preening himself on his stylish appearance, and looking after the girls"* (parallel participles);

*"She spread the table, lighted the pretty silver candles, made his favourite biscuit, put a small leg of lamb in the oven to roast, and washed some lettuce-leaves for a salad"* (parallel objects);

*"Now, when the first night fell, they had two new mattresses and comfortables spread upon a clean floor; a new lamp, purchased from one of the near-by stores, a single box, borrowed by Jennie from a grocery store, for cleaning*

purposes, upon which Mrs. Gerhardt could sit, and *some sausages and bread* to stay them until morning” (*parallel objects*).

The word order of one of the sentences is inverted when compared to that of the other, meaning that if the first sentence has a direct word order, the second sentence has an indirect word order. This syntactical stylistic device, known as chiasmus, is part of a class of devices based on the repetition of a syntactical pattern.

E.g.: *“She liked him still — that was evident, and he truly liked her”*.

The general structure of the depictive parts of the novel “Jennie Gerhardt” is based on the following, effective and important syntactical stylistic device - repetition.

Repetition is a stylistic device used to highlight a persona or character who is experiencing intense emotions. The author highlights something for our consideration. In "Jennie Gerhardt," repetitions are encountered rather frequently.

It is needed to be mentioned several types of repetition, most frequently occurring in “Jennie Gerhardt”:

**1) Anaphora** – *“They were interested to know where he was living, and they were rather disposed to joke him about being so very secretive on the subject, but they were not willing to discuss the supposed”*;

*“He refused to be frightened. He refused to budge from his beliefs and feelings, and usually had to be pushed away from them, still believing, if he were gotten away at all. He refused to do anything save as he always said, “Look the facts in the face” and fight”*.

**2) Epiphora** – *“He wanted to be like them and to act like them ; “She was really low and vile in her — Louise’s — eyes, in the world’s eyes, basically so in Lester’s eyes”*.

**3) Framing or Ring repetition** – *“I mean, I mean that the whole neighbourhood talks about how you come around here, and have buggy-rides and walks with my daughter when I am not here — that’s what I mean”*.

**4) Synonym repetition** – *“It is so hard for us to know what we have not seen. It is so difficult for us to feel what we have not experienced”*.

**5) Pleonasm and Tautology** - *“There were weeks in which she appeared to receive only perfunctory notes. There were times when she would only go away for a few days to meet him. Then there were the long periods in which she absented herself — the only worthwhile testimony toward a real relationship, and that, in a way, unnatural”*.

In "Jennie Gerhardt," Dreiser used repetition for a variety of purposes. In addition to highlighting the most crucial phrase, expressing the speaker's feelings, or demonstrating his emotional response to the thing being described, it may also have a minor stylistic purpose by demonstrating the persistence of an action.

## Discussion

Enumeration is a syntactical stylistic device that divides things into objects, phenomena, qualities, and acts and names them one at a time such that they build a chain, the links of which are syntactically in the same location. Dreiser's work reflects this technique.

Dreiser's novel "Jennie Gerhardt" was completely constructed with the help of this syntactical stylistic device. In the extract: "***Solid furniture, upholstered and trimmed, a thick soft carpet of some warm, pleasing colour, plenty of chairs, settees, pictures, a lounge, and a piano***—she had wanted these nice things all her life..." we can see object enumeration.

There may be distinguished several types of enumeration in "Jennie Gerhardt":

**1) by means of verbs:**

Mrs. Gerhardt ***sat down, clasped*** her hands in her lap, and ***stared*** at the floor;

"The best thing he could do was ***to be*** fair, ***to counsel*** with her, ***to give*** her the best of his sympathy and advice".

**2) by means of nouns:**

It is an exceptional thing to find ***beauty, youth, compatibility, intelligence, your own point of view*** — softened and charmingly emotionalized — in another.

**3) by means of adjectives:**

Letty Gerald was a ***talented*** woman, ***beautiful, graceful, artistic***, a writer of verse, an ***omnivorous*** reader, a student of art, and a ***sincere*** and ***ardent*** admirer of Lester Kane.

**4) by means of preposition:**

"The new life was actually begun for her — a life ***without*** Lester, ***without*** Gerhardt, ***without*** any one save Vesta".

**5) by means of comparison:**

"He was ***softer, more human, more good-natured*** about everything".

The following instance demonstrates Theodore Dreiser's empathy for Jennie Gerhardt and his attempt to present her as a kind, open individual: "***She was of a helpless, fleshy-built, with a frank, open countenance and in an innocent, diffident manner. Her eyes were large and patient, and in them dwelt such a shadow of distress as only those who have looked sympathetically into the countenances of the distraught helpless poor know anything about. She was a product of fancy, the feeling, the innate affection of the untutored but poetic mind of her mother combined with the gravity and poise which were characteristic of her father. Poverty was driving them***" [8, p. 19].

The author uses enumeration giving characteristics to Jennie. It thoroughly describes Jennie's portrait, enhances the author's enjoyment of seeing her, and even arouses compassion in the reader, giving them a peek of Jennie's soul [9].

Dreiser's main purposes of using enumeration in "Jennie Gerhardt" are different:

1) it can allude to how the scenery is constantly changing;

2) enumeration can sometimes be helpful in revealing the inner state of mind that the character is experiencing;

3) there isn't anything in this enumeration that might be considered to have an extra impact on the reader. The impact is what the reader connects with natural scenery since each word in the enumeration has intimate semantic relationships with the words that come before and after it.

The syntactical stylistic device which takes particular place in Dreiser's writing is antithesis. Antithesis is based on the opposition of concepts. "***Columbus***



*was no place to stay. Youngstown was no place to go*” writes Dreiser about two cities of importance in Jennie’s life. Each one comes in opposition to another.

The following antithesis statement **“It was a pleasant thing to know that there was a heaven, a fearsome one to realise that there was a hell”** has 2 groups of oppositional concepts; first – expressed in adjectives (*pleasant and fearsome*) and second – expressed in nouns (*heaven and hell*). Mostly, antithesis was used by Dreiser to increase the significance of the statement by comparing different notions and objects.

Some authors enjoy describing their characters' personalities to gradually build emotional tension or significance in their sentences. A climax is an arrangement like that. Such arrangement is called climax.

Here is an extract from “Jennie Gerhardt” written by means of this device. **“He was so big, so handsome, so forceful”**. Each word characterizing the personage gradually increases in emotional evaluation from previous one.

The climax can be seen in the following sentence also. **“She was the most eager of all for social distinction, the most vigorous of all in her love of family prestige, the most desirous that the Kane family should outshine every other”**. Each proceeding word describing main heroine (*the most eager, the most vigorous, the most desirous*) Dreiser wrote by means of superlative form of the adjectives to increase the significance of her characteristic features.

For connecting sentences or separate parts of it (by mostly connectives or prepositions) Dreiser used another syntactical stylistic device of polysyndeton. E.g.: **“There were Robert, and Amy, and Louise, and Midgely — all making for the Pullman cars in the rear”**. In this utterance conjunction "and" is used as polysyndeton. It stresses close connection between each proceeding person - Robert - Amy - Louise - Midgely.

A figure of speech known as an ellipsis is when a word or words are omitted that are grammatically necessary but do not make sense. The context hints at the missing words. This reception is utilized quite a bit in the novel because character dialogues are an essential component of any tale. This tool is used to simulate colloquial speech, to portray an internal monologue or stream of consciousness, and to demonstrate a speech domain in which a person does not need to follow grammar rules in order to formulate a remark. Ellipsis can express the narrator's emotional condition.

E.g.: **“Don’t dance. Won’t dance, you mean. You’re getting too lazy to move”**. The first and the second sentences in the above example are elliptical, as the subject of the sentence and auxiliary verbs are omitted.

Dreiser built his writing basically on wide-spread syntactical stylistic device called represented speech. Represented speech is a stylistic device combining characteristic features of direct and indirect speech.

E.g.: **“The papers had stated that they would spend their honeymoon in Japan. Their honeymoon! Her Lester! And Mrs. Gerald was so attractive. She could see her now — the new Mrs. Kane — the only MRS. Kane that ever was, lying in his arms. He had held her so once. He had loved her. Yes, he had! There was a solid lump in her throat as she thought of this. Oh, dear!”** [8, p. 58].

Introducing represented speech into his narration Dreiser creates the effect of hero's immediate presence and participation.

Represented speech takes considerable part of Dreiser's narration as the syntactical stylistic device – question-in-the-narrative.

Questions are asked by one person and are expected to be replied by another. Questions are both structurally and semantically one of the sorts of sentences. In essence, questions are a part of spoken language and presume the presence of an interlocutor, hence they are frequently used in conversation. The asker is regarded as lacking knowledge of the response.

Question-in-the-narrative is a stylistic trick that alters the genuine essence of a question. There is no a chapter in "Jennie Gerhardt" where we can not find an example of these syntactical stylistic device.

E.g.: *"Was she as good as Jennie? That was the question which always rose before him. Was she as kindly? Wasn't she deliberately scheming under his very eyes to win him away from the woman who was as good as his wife? Was that admirable? Was it the thing a truly big woman would do? Was she good enough for him after all? Ought he to marry her? Ought he to marry any one seeing that he really owed a spiritual if not a legal allegiance to Jennie? Was it worth while for any woman to marry him?"* [8, p. 55].

A question-in-the-narrative is asked and answered by the same person in "Jennie Gerhardt," who is typically the author. Dreiser often digresses from the thread of narration to reveal his personages attitude and state. It helps readers to understand main personages' inner world and sympathize them.

A rhetorical question is a figure of speech that has the form of a query but is asked more for effect than for eliciting a response. Such formulations can be seen in the thoughts of the main heroine Jennie Gerhardt: *"Who would have her to wife knowing her history?"* [8, p. 14], and in the direct speech of Lester Kane: *"Want to kiss me for old times' sake?"*. These inquiries don't need an answer. The heroes ask themselves such questions or state the obvious in the form of a query.

## Conclusion

The intonation used has a unique relationship with structural syntactical stylistic devices. The interdependence between intonation and syntactical properties of the sentence, according to Prof. Simbolin, can be expressed as follows: the stronger the intonation, the weaker grow the obvious syntactical relations (also to complete disappearance) [10,p. 65].

The syntax plays a significant role in defining the style of any work as well as the style of any author. One of the foundational tools of literary creativity is the syntactic structuring of speech. In the course of stylistic analysis of the novel "Jennie Gerhardt", numerous syntactic devices and expressive means were found. Most frequently the writer makes an abundant use of such expressive means and stylistic devices as enumeration – 108, repetition – 42, inversion – 37 and question-in-the-narrative – 31. It was also revealed detached constructions – 22, antithesis – 13, ellipsis – 12, represented speech – 10, polysyndeton – 10, climax – 7 and chiasmus – 5. As it can be observed from the Table 1, enumeration sums up 36.4% of all

syntactical stylistic devices found in “Jennie Gerhard”, whereas the least number demonstrates chiasmus with 1.7%. If the writer used repetition to highlight his character who is experiencing intense emotions, the inversion gave author's language additional emotional depth and expressiveness. While parallelism helps the author to emphasize a statement's communicative and expressive value, enumeration allude to how the scenery is constantly changing. If antithesis was used by Dreiser to increase the significance of the statement by comparing different notions and objects, climax was used to describe the characters' personalities to gradually build emotional tension or significance in their sentences. Polysyndeton was used to stress close connection between each proceeding person, while ellipsis is used to express the narrator's emotional condition. The figure of speech known as represented speech helps Dreiser to create the effect of hero's immediate presence and participation. If a question-in-the-narrative helps the writer to depict main personages' inner world and sympathize them, a rhetorical question is used to convince the audience to align with an obvious answer.

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#### Т. ДРАЙЗЕРДІҢ «ДЖЕННИ ГЕРХАРДТ» РОМАНЫНЫҢ СИНТАКСИСТІК СТИЛИСТИКАЛЫҚ ТАЛДАУЫ

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**Андатпа.** Бұл мақаланың мақсаты – Теодор Драйзердің "Дженни Герхардт" романында қолданылатын синтаксистік стилистикалық әдістерді сипаттау. Бұл зерттеу мазмұнды талдау әдісін қолдану арқылы жүргізілді. Деректер көзі ретінде Теодор Драйзердің "Дженни Герхардт" романы алынды. Деректерді талдауға сүйене отырып, Теодор Драйзердің романында инверсия, параллелизм, шарықтау шегі, қайталау, асиндетон, риторикалық сұрақ және баяндаудағы сұрақ сияқты синтаксистік стилистикалық құралдардың бірнеше түрі қолданылады. "Дженни Герхардт" романының авторы жиі қолданатын синтаксистік стилистикалық құрал – тізбектеп шығу, ал ең аз қолданылатын әдістер – шарықтау шегі. Шығармада тізбектеуді қолдану арқылы, жазушы әңгіменің мазмұнына оқырманның назарын аудара алады.

Мақалада зерттелетін мәселенің өзектілігі оның жеткіліксіз дамуымен және қазіргі тіл әлеміндегі стилистиканың рөлінің маңыздылығымен байланысты. Лингвистикалық әдебиеттің көптеген шолулары көрсеткендей, стилистика тәуелсіз зерттеулердің объектісіне өте сирек айналған, ал жеке автордың (атап айтқанда, Теодор Драйзердің "Дженни Герхардт") шығармашылығына ешқашан назар аударылмаған. Бұл романның оның алғашқы шығармаларының бірі болғандығынан және оның басқа шығармасымен салыстырғанда ("Американдық трагедия") оқырмандар арасында әлдеқайда аз танымал болғандығынан туындауы мүмкін.

Біздің зерттеуіміздің мақсаты – Теодор Драйзердің "Дженни Герхардт" романында кездесетін синтаксистік экспрессивті құралдар мен стилистикалық әдістерді, олардың автордың жазу стилін қалыптастырудағы рөлін зерттеу, анықтау және талдау.

Біздің зерттеуіміздің теориялық құндылығы автордың Теодор Драйзердің "Дженни Герхардт" шығармасының стилистикалық ерекшеліктеріне үндеуімен анықталады.

Зерттеудің практикалық мәні бар: оны лексикология, стилистика, ағылшын тілінің практикалық курсына білім беру және зерттеу бағдарламаларын әзірлеуде, жазу дағдыларын жетілдіруде, тілді практикалық үйренудің сөздіктерін құрастыруда сәтті қолдануға болады және бұл ағылшын тілін жақсы түсінуге әкеледі.

**Тірек сөздер:** стилистика, синтаксистік стилистикалық әдістер, талдау, қайталау, инверсия, сөз орамы, мәнерлілік, автор, кейіпкер

## СТИЛИСТИКО-СИНТАКСИЧЕСКИЙ АНАЛИЗ РОМАНА Т. ДРАЙЗЕРА «ДЖЕННИ ГЕРХАРДТ»

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**Аннотация.** Целью данной статьи является описание синтаксических стилистических приемов, используемых в романе Теодора Драйзера "Дженни Герхардт".

Это исследование было проведено с использованием метода контент-анализа. В качестве источника данных был взят роман Теодора Драйзера “Дженни Герхардт”. Основываясь на анализе данных, можно сделать вывод, что в романе Теодора Драйзера используется несколько типов синтаксических стилистических приемов, таких как: инверсия, параллелизм, кульминация, повторение, асиндетон, риторический вопрос и вопрос в повествовании. Чаще всего используемый автором романа “Дженни Герхардт” синтаксический стилистический прием – это перечисление, а наименее часто используемые приемы – кульминация и хиазм. Используя перечисление в произведении, писатель может привлечь внимание читателя, чтобы сосредоточиться на содержании повествования.

Актуальность исследуемой проблемы в данном исследовании связана с ее недостаточной разработанностью и важностью роли стилистики в современном языковом мире. Как показывают многочисленные обзоры лингвистической литературы, стилистика значительно чаще становилась объектом независимых исследований, тогда как творчеству отдельно взятого автора (в частности, “Дженни Герхардт” Теодора Драйзера) почти никогда не уделялось внимания вообще. Это может быть вызвано тем фактом, что роман был одним из его ранних произведений и пользовался гораздо меньшей популярностью у читателей по сравнению с другим его произведением – “Американская трагедия”.

Цель нашего исследования – изучить, определить и проанализировать синтаксические выразительные средства и стилистические приемы, встречающиеся в романе Теодора Драйзера “Дженни Герхардт”, их роль в формировании стиля письма автора.

Практическая ценность исследования заключается в том, что результаты анализа могут быть успешно использованы при разработке образовательных и исследовательских программ по лексикологии, стилистике, в практическом курсе английского языка, для улучшения навыков письма, для составления словарей для практического изучения языка, и это приведет к лучшему пониманию английского языка.

**Ключевые слова:** стилистика, синтаксические стилистические приемы, анализ, повтор, инверсия, фигура речи, выразительность, автор, персонаж

*Статья поступила 16.12.2022*