

THE ROLE OF SYNTACTICAL STYLISTIC DEVICES IN FAIRY TALES

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Abstract:

This article explores the use of syntactical stylistic devices in fairy tales, emphasizing their significance in enhancing narrative structure and engaging readers. Key devices such as repetition, parallelism, enumeration, inversion, polysyndeton, asyndeton, and ellipsis are analyzed to demonstrate how they contribute to the rhythmic flow, emotional tone, and thematic depth of the tales. The analysis illustrates how these syntactical structures aid in memory retention, enhance the magical quality of the stories, and reflect deeper cultural meanings. Through this examination, the article underscores the timeless appeal of fairy tales and the integral role of syntax in shaping their enduring charm.

Keywords: syntactical stylistic devices, repetition, parallelism, fairy tales.

Introduction

Fairy tales are rich in narrative structure, employing a wide range of stylistic devices to captivate audiences and convey deeper meanings. Among these devices, syntactical features play a significant role in shaping the rhythm, flow, and emotional tone of the stories. Syntactical stylistic devices are crucial to how fairy tales are understood and experienced, guiding readers or listeners through the tale's magical landscapes, while subtly influencing how they interpret characters and events.

Syntactical stylistic devices are also considered as an integral part of stylistic comprehension strategies. Stylistic strategies mean a variety of stylistic techniques and means of creating imagery, which primarily contribute to increasing the effectiveness of discourse and process communications. Stylistic strategies enable the communicant to choose between alternative ways of expressing approximately the same content, taking into account the type of text and contextual information. For an adequate understanding of textual information, the strategic use of stylistic markers is important. The active role of stylistic strategies in the process of understanding follows from the fact that the nature of coding largely depends on how well a particular event is remembered.

Literature Review

Syntactical stylistic devices in fairy tales have drawn considerable attention from linguists, literary critics, and scholars in the field of stylistics. These devices contribute to the simplicity, rhythm, and memorability that define fairy tales as a genre, and researchers have analyzed their functions to understand how they shape storytelling and impact readers. To understand the nature of syntactic stylistic devices, it is necessary to understand the norm of syntactic language. The syntactic stylistic method is considered not a mistake of deviating from existing morphological, syntactic and stylistic rules, but a manifestation of one's own personal judgment. Stylistic syntactic constructions can be studied as a general syntactic type of a language.



The norm is the application of phonetic, morphological, syntactic, stylistic rules of speech in different historical periods of development of a particular language.

If any changes in the syntactic structure do not affect the content, the changes can be regarded as a kind of norm, therefore, based on the above considerations, we can draw the following conclusions:

1. The constituent elements define the existing content.
2. The constituent elements have independent meanings, which are called grammatical and structural meanings.
3. Structural meanings can affect lexical and textual meanings [1,43].

Vladimir Propp, in his seminal work *Morphology of the Folktale*, explored the recurring structures in Russian folktales, many of which involve repetitive syntactical patterns. Propp argued that repetition serves not only to emphasize key narrative elements but also to provide a sense of predictability and order in fairy tales. According to Propp, syntactical repetition reinforces the formulaic structure of fairy tales, making it easier for listeners to follow and for storytellers to recount [2,160].

Claude Lévi-Strauss, a prominent structural anthropologist, highlighted the use of parallelism in myth and fairy tales as a means of expressing binary oppositions and deeper cultural meanings. In his studies on the structure of myths, Lévi-Strauss argued that parallel syntactical structures mirror underlying dualities in human thought, such as good vs. evil or nature vs. culture. In fairy tales, these dualities are often presented through parallel actions or events, contributing to the moral or philosophical dimensions of the story. [3,71]

Materials and Discussion

One of the most commonly used syntactical devices in fairy tales is **repetition**. This technique involves the deliberate reuse of certain words, phrases, or sentence structures to emphasize important ideas or themes. For instance, in "The Three Little Pigs:

"Well, he huffed, and he puffed, and he huffed and he puffed, and he puffed and huffed; but he could not get the house down. [4,47]

The phrase "I'll huff and I'll puff and I'll blow your house down" is repeated by the wolf in each encounter with the pigs, highlighting both the inevitability of the wolf's threats and the escalating tension as the story unfolds.

Repetition also creates a sense of familiarity, which is a key element in fairy tales, making them easier to remember and retell across generations.

He gave a pull, but it stuck, and she gave a pull, but it stuck, and they both pulled till they had nigh pulled the nose off, but it stuck and stuck. [5,84]

The repetition in the passage, "He gave a pull, but it stuck, and she gave a pull, but it stuck, and they both pulled till they had nigh pulled the nose off, but it stuck and stuck," serves multiple narrative and stylistic functions in the context of a fairy tale.

The repeated use of "but it stuck" highlights the continuous struggle faced by the characters. This type of repetition emphasizes the persistence and determination of the characters, creating an image of their repeated efforts. In fairy tales, such persistence often symbolizes the moral lesson that perseverance eventually leads to success or resolution.

Repetition creates a rhythmic cadence that mirrors the physical effort of the characters pulling on



the stuck object. Each iteration of "but it stuck" draws the reader deeper into the struggle, building tension. By repeating the action of pulling, the reader is held in a state of suspense, anticipating whether the object will finally come free or remain stuck.

The exaggerated repetition of the phrase "but it stuck" also adds a humorous tone to the passage. The seemingly endless failure to dislodge the object evokes a sense of comic absurdity, typical in fairy tales, where exaggerated actions and outcomes create a whimsical, light-hearted atmosphere. Repetition in this passage also works as a narrative buildup. By repeating the unsuccessful efforts, the tension escalates to the point where it becomes almost ridiculous ("till they had nigh pulled the nose off"). This sets up a climactic resolution when the object finally becomes unstuck, making the eventual outcome (whether success or failure) more satisfying for the audience.

Repetition is a hallmark of the oral storytelling tradition, where fairy tales originated. The use of repetitive phrases like "but it stuck" would have made the tale easier to memorize and retell, a critical feature in cultures where storytelling was a shared, communal activity. The recurring lines allow listeners to anticipate the next part of the story, encouraging engagement.

In Karakalpak fairy tales, repetition often appears as a way to emphasize moral lessons or highlight magical transformations. The fairy tale "Sharhpa'lekli Bala" includes repetitive patterns when describing the protagonist's journey through trials. These repetitions help reinforce the hero's persistence and courage, contributing to the thematic development of the narrative.

In the next extract the type of repetition epiphora is used.

Iyne qayaqta eken dep qarap tursa, qaysi uriniñ jağasina qistiriwli tur eken dep qarap tursa, bir uriniñ jağasina qistiriwli tur eken [6,43]

The repetition in this extract is a stylistic device that contributes to both the rhythm and the emphasis of the fairy tale's narrative. The phrase "qarap tursa" ("if one looks") is repeated, focusing attention on the act of searching or examining. This repetition emphasizes the protagonist's uncertainty or thoroughness, as the character actively searches for something (the needle in this case). Similarly, the phrase "bir uriniñ jağasina qistiriwli tur eken" ("it was stuck in the edge of one place") is repeated, highlighting the discovery of the needle and reinforcing the image of the needle's location. This repetition serves to cement this key moment in the reader's mind.

The rhythmic structure created by repeating similar phrases helps the narrative flow smoothly, giving it a traditional, oral storytelling feel. This technique draws listeners or readers into the story by using a familiar cadence, common in folk tales or oral narratives, making the story memorable and engaging. By repeating the phrases with slight variations ("Iyne qayaqta eken dep qarap tursa" vs. "qaysi uriniñ jağasina qistiriwli tur eken dep qarap tursa"), the narrative builds suspense, as it suggests the protagonist is about to make an important discovery. The audience anticipates the resolution but has to wait through these repeated phrases, heightening their curiosity.

Repetition in fairy tales often serves the purpose of reinforcing key information, especially when storytelling is aimed at a younger audience. By repeating the details of the action and the object's location, the narrative ensures that the reader or listener fully understands the significance of the discovery. In this passage, the repetition enhances the fairy tale's rhythmic quality, emphasizes the key action of searching and finding, builds suspense, and reinforces the importance of the moment. This is typical of traditional storytelling techniques, where such devices make the story engaging and easier to follow.



This use of repetition in the fairy tale is a multifaceted stylistic device. It underscores the theme of persistence, enhances the rhythmic flow of the narrative, creates comic relief, and builds tension, all while adhering to the traditional oral storytelling style of fairy tales. These elements combine to make the passage both memorable and engaging for the audience.

Another important syntactical device in fairy tales is **parallelism**, the use of similar grammatical structures in sentences or phrases. Parallelism enhances the rhythmic quality of the text, making the storytelling more engaging. In fairy tales, parallel structures often depict actions, choices, or outcomes that mirror each other, highlighting contrasts or similarities between characters.

In English fairy tales, for example, parallelism can be seen in the story of "Goldilocks and the Three Bears." The description of Goldilocks trying the three bears' porridge, chairs, and beds follows the same structure each time, creating a rhythmic flow and making the distinctions between the three bears more pronounced. The parallel structure here reinforces the idea of comparison—between big, medium, and small—making it easy for children to follow and understand the narrative.

Similarly, Karakalpak fairy tales use parallelism to enhance storytelling. For instance: Kóp jollardi, kóp shóllerdi ótti, Kóp júrip, bir úlken qalağa keldi" [Gúlzámze"6 p.60]:

The phrases "Ko'p jollardi" (many roads) and "kóp shóllerdi" (many deserts) follow a similar syntactic structure: a quantifier ("Ko'p" and "kóp") followed by a noun ("jollardi" and "shóllerdi"). The verbs "ótti" (passed) and "keldi" (arrived) in the second part also have parallel positioning, each concluding their respective clauses. The use of "ótti" and "keldi" creates a sense of completion and journey through the parallel actions. Both verbs signify movement, first through the challenges of roads and deserts and then toward a final destination.

Kóp" and "Kóp" (meaning "many") appear twice in the sentence, setting up a rhythm that emphasizes the scale of the journey. This repetition strengthens the parallel structure as the repetition of "many" in both elements stresses the arduousness of the journey.

The parallelism in this sentence enhances the narrative's description of the protagonist's long and challenging journey, giving a rhythmic flow that mirrors the progress from one challenge to the next. It adds symmetry and reinforces the completion of the journey by linking different stages (the passage through many roads and deserts) to the arrival at a significant destination.

Conclusion

Syntactical stylistic devices such as repetition, parallelism, enumeration, inversion, polysyndeton, asyndeton, and ellipsis play a crucial role in fairy tales. These devices shape the narrative's rhythm and tone, reinforce themes, and enhance the magical qualities of the stories. By manipulating sentence structure, fairy tale authors create worlds that feel both familiar and otherworldly, engaging audiences of all ages with tales that endure across time and cultures. Whether in English, Karakalpak, or any other tradition, syntactical devices are essential to the timeless appeal of fairy tales.



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