**UDC 811.112.2:81.38**
**DOI https://doi.org/10.24919/2308-4863/104-25**

***Ivan PAROVIAK,***
*orcid.org/0000-0003-2377-7843*
*Ph.D. in Philology,*
*Assistant at the Department of Foreign Languages for Natural Sciences Faculties*
*Yuriy Fedkovych Chernivtsi National University*
*(Chernivtsi, Ukraine) i.paroviak@chnu.edu.ua*

## EXPRESSIVE POTENTIAL OF ASYNDETON AND POLYSYNDETON IN PATRICK SÜSKIND'S "PERFUME. THE STORY OF A MURDERER"

*The relevance of the study is determined by the important role of syntax in shaping the fictional world of Patrick Süskind's "Das Parfum. Die Geschichte eines Mörders", in which smell functions not only as a physical sensation but also as a means of cognition, a marker of identity, and a source of power. Syntactic organization is particularly significant because olfactory experience is difficult to verbalize directly; consequently, rhythmic, sequential, and contrastive patterns guide the reader's perception of sensory information. The aim of the article is to identify, systematize, and interpret the expressive functions of asyndeton and polysyndeton and to determine their contribution to narrative rhythm, the representation of sensory experience, characterization, and psychological intensity. The material of the study is the German original of the novel, published by Diogenes in 1985. The research employs qualitative contextual, structural-syntactic, functional-stylistic, and interpretive analysis. The study establishes that asyndeton generally contributes to syntactic compression, acceleration of rhythm, accumulation, and an impression of immediate succession of sensory or narrative units. Polysyndeton, by contrast, strengthens rhythmic segmentation, slows the progression of a sequence, and foregrounds its individual components, which is important for representing duration, repetition, obsessive attention, and the differentiation of sensory impressions. The analysis demonstrates that the expressive effect of these figures is not produced in isolation but emerges through their interaction with lexical repetition, enumeration, syntactic parallelism, gradation, olfactory semantics, and focalization through Grenouille's extraordinary sensory perception. The findings show that asyndeton and polysyndeton form a functional opposition and participate in regulating narrative rhythm, sensory imagery, characterization, and psychological tension. Thus, syntactic expressivity in "Das Parfum. Die Geschichte eines Mörders" is inseparable from its central olfactory semantics and from the ways in which the text organizes the reader's perception of temporal and sensory density.*

***Key words:*** *asyndeton; polysyndeton; syntactic expressivity; narrative rhythm; German prose; stylistic analysis; olfactory imagery.*

***Іван ПАРОВ'ЯК,***
*orcid.org/0000-0003-2377-7843*
*кандидат філологічних наук,*
*ассистент кафедра іноземних мов для факультетів природничих наук*
*Чернівецького національного університету імені Юрія Федьковича*
*(Чернівці, Україна) i.paroviak@chnu.edu.ua*

## ЕКСПРЕСИВНИЙ ПОТЕНЦІАЛ АСИНДЕТОНУ ТА ПОЛІСИНДЕТОНУ В РОМАНІ ПАТРІКА ЗЮСКІНДА "ПАРФУМИ. ІСТОРІЯ ОДНОГО ВБИВЦІ"

*Актуальність дослідження зумовлена важливою роллю синтаксису у формуванні художнього світу роману Патріка Зюскінда «Das Parfum. Die Geschichte eines Mörders», у якому запах постає не лише як фізичне відчуття, а й як засіб пізнання, маркер ідентичності та джерело влади. Особливого значення набуває синтаксична організація описів, оскільки нюховий досвід складно безпосередньо вербалізувати, а тому ритмічні, послідовні та контрастивні моделі спрямовують читацьке сприйняття чуттєвої інформації. Метою статті є виявлення, систематизація та інтерпретація експресивних функцій асиндетону й полісиндетону та визначення їхнього внеску у формування наративного ритму, репрезентацію чуттєвого досвіду, характеристику персонажа й психологічну інтенсивність. Матеріалом дослідження є німецькомовний оригінал роману, опублікований видавництвом Diogenes у 1985 році. У роботі застосовано якісний контекстуальний, структурно-синтаксичний, функціонально-стилістичний та інтерпретаційний аналіз. Установлено, що асиндетон переважно сприяє синтаксичній компресії, прискоренню ритму, накопиченню та створенню враження безпосередньої послідовності чуттєвих або наративних одиниць. Полісиндетон, навпаки, посилює ритмічне членування, уповільнює розгортання послідовності та акцентує її окремі компоненти, що є важливим для репрезентації тривалості, повторюваності, нав'язливої уваги й диференціації чуттєвих вражень. Доведено, що експресивний ефект цих фігур формується*

*не ізольовано, а у взаємодії з лексичним повтором, переліком, синтаксичним паралелізмом, градацією, семантикою запаху та фокалізацією крізь призму незвичайного чуттєвого сприйняття Гренуя. Отримані результати засвідчують, що асиндетон і полісиндетон утворюють функціональну опозицію та беруть участь у регулюванні наративного ритму, чуттєвої образності, характеристики персонажа й психологічної напруженості. Таким чином, синтаксична експресивність у романі «Das Parfum. Die Geschichte eines Mörders» є невіддільною від його центральної нюхової семантики та від способів організації читацького сприйняття часової й чуттєвої щільності тексту.*

***Ключові слова:*** *асиндетон; полісиндетон; синтаксична експресивність; наративний ритм; німецькомовна проза; стилістичний аналіз; нюхова образність.*

**Problem statement.** Literary stylistics treats linguistic form not as a neutral container for content but as a system of choices through which texts organize attention, perspective, rhythm, and interpretation (Hall, 2014; Toolan, 2018; Stockwell, 2020). From this perspective, syntactic organization is particularly significant because the arrangement, coordination, omission, and repetition of sentence components directly affects the temporal and perceptual profile of discourse. The expressive value of syntax becomes especially visible when a literary text systematically manipulates the expected degree of syntactic connectivity. Two closely related devices are asyndeton, characterized by the omission of conjunctions where coordinated units could otherwise be explicitly linked, and polysyndeton, characterized by the repeated use of conjunctions between coordinated elements. Their stylistic effects are context-dependent, but they can substantially modify rhythm, emphasis, semantic segmentation, and the reader's processing of a sequence (Teshaboev, 2021).

Patrick Süskind's "Das Parfum. Die Geschichte eines Mörders" provides a particularly productive context for examining these devices. Published in 1985, the novel constructs a fictional world in which smell functions simultaneously as a physical sensation, a means of cognition, a marker of identity, and a source of power. The protagonist Jean-Baptiste Grenouille perceives the world through an extraordinary olfactory sensitivity, while ordinary language repeatedly proves insufficient for representing the totality of the sensory experience. As a result, the novel combines highly precise lexical description with syntactic patterns that reproduce accumulation, succession, persistence, interruption, and sensory differentiation. Existing scholarship has discussed the novel's linguistic and stylistic complexity, its olfactory imagery, its narrative strategies, and its intertextual dimensions (Kreuzer, 2005; Navasardyan, 2022), but the expressive functions of asyndeton and polysyndeton as a specifically organized syntactic opposition require more focused attention.

**Analysis of research.** The study demonstrates that Süskind's stylistic system relies heavily on the semantic field of smell and on synaesthetic combinations that help construct Grenouille's extraordinary perceptual identity. Frizen and Spancken emphasize the novel's narrative, figurative, and characterological organization (Frizen, Spancken, 1996). These approaches provide important foundations for the present analysis, but they do not make the conjunctional organization of coordinated sequences the central object of investigation. A syntactic perspective therefore allows a more precise description of how the novel controls the pace and density of perception.

The research questions are formulated as follows: (1) What formal patterns of asyndeton and polysyndeton occur in the German original of "Das Parfum. Die Geschichte eines Mörders"? (2) Which expressive functions do these patterns perform in narrative description and characterization? (3) How do asyndeton and polysyndeton affect narrative rhythm and the representation of olfactory perception? (4) How do the two devices interact with repetition, enumeration, parallelism, and lexical imagery? The answers to these questions make it possible to interpret conjunctional patterning not as an isolated grammatical phenomenon but as a component of Süskind's broader narrative style.

The expressive potential of syntax has long been associated with deviations from neutral sentence organization and with deliberate choices concerning connection, omission, repetition, and distribution of syntactic material. In stylistic analysis, such choices are meaningful because readers do not process all syntactic arrangements in the same way. A densely coordinated sequence can encourage segmentation, whereas a sequence without overt conjunctions can be perceived as more compressed and immediate. The stylistic interpretation of these effects, however, must remain sensitive to genre, context, lexical semantics, and narrative perspective rather than assigning a fixed meaning to a formal pattern.

Contemporary stylistics emphasizes the relationship between formal patterning and interpretation. Stylistic analysis investigates how textual choices generate effects within particular contexts (Hall, 2014). Stylistics can be approached through the systematic relation between linguistic form and literary meaning, while the interpretive relevance of patterned linguis-

tic choices is also emphasized (Toolan, 2018; Stockwell, 2020). Such approaches support an analysis in which asyndeton and polysyndeton are understood as resources for organizing textual attention rather than merely as named rhetorical figures.

Research on reader processing is also relevant. Stylistic interpretation involves processes of rereading and the progressive construction of textual significance (Harrison, Nuttall, 2018). Research also discusses the relationship between stylistic patterning, authorial intention, and empirical approaches to literary interpretation (Guy et al., 2018). Experimental research further demonstrates that aesthetic appraisal and emotional intensity in literary engagement can be distinguished experimentally, suggesting that stylistic form and affective response should not simply be treated as identical phenomena (Hartung et al., 2021). These perspectives encourage a cautious formulation: syntactic figures can guide interpretation without determining a single reader response.

Within scholarship on Das Parfum, Frizen and Spancken provide a substantial interpretive account of the novel's structure, motifs, characters, and narrative techniques (Frizen, Spancken, 1996). Research examines intertextual dimensions of Süskind's novel (Kreuzer, 2006), while a range of linguo-stylistic means is explicitly analysed in research on the novel, highlighting the importance of smell, synaesthesia, neologization, and stylistic variation (Navasardyan, 2022). These studies establish the relevance of linguistic form to the novel's artistic organization. The present article narrows the focus to conjunctional patterning and proposes that asyndeton and polysyndeton should be considered as complementary rhythm-forming resources.

The methodological relevance of distinguishing the two figures is also supported by research that examines asyndetic and polysyndetic phenomena in polypredicative structures from a stylistic and communicative-pragmatic perspective (Teshaboev, 2021). The present study transfers this analytical attention to literary prose and, more specifically, to a novel in which the semantic domain of smell places unusual demands on the representation of perception. The research gap therefore concerns not the existence of asyndeton and polysyndeton in literary German, but their systematic interpretation as rhythmically and semantically opposed devices within Süskind's olfactory narrative

**The aim of the article** is to identify, systematize, and interpret the expressive functions of asyndeton and polysyndeton in Patrick Süskind's "Das Parfum. Die Geschichte eines Mörders" and to determine their contribution to narrative rhythm, sensory representation, characterization, and psychological intensity.

The objectives are: (1) to clarify the formal distinction between asyndeton and polysyndeton in the analyzed material; (2) to identify representative constructions in the German original; (3) to determine their contextual and functional-stylistic effects; (4) to examine their interaction with enumeration, repetition, parallelism, and gradation; and (5) to establish how conjunctional patterning contributes to the representation of olfactory perception and Grenouille's psychologically distinctive mode of experiencing the world.

The primary material is Patrick Süskind's "Das Parfum. Die Geschichte eines Mörders", published by Diogenes in Zürich in 1985. The analysis is based on the German original and uses the page references of this edition where quotations are discussed. The study is qualitative and illustrative rather than statistical. The selected examples were examined because they demonstrate clear conjunctional patterning and because their formal organization is relevant to rhythm, semantic emphasis, sensory description, or characterization.

The methodological framework combines contextual analysis, structural-syntactic analysis, functional-stylistic interpretation, and close reading. Contextual analysis is used to determine the relation between a syntactic figure and the surrounding narrative situation. Structural-syntactic analysis identifies the organization of coordinated elements and establishes whether conjunctions are omitted, repeated, or distributed in a marked manner. Functional-stylistic interpretation connects the formal pattern with rhythm, emphasis, semantic foregrounding, and pragmatic effect.

Four analytical dimensions are distinguished. First, the rhythmic dimension concerns acceleration, deceleration, segmentation, and perceived temporal density. Second, the semantic dimension concerns the foregrounding of individual elements within a sequence. Third, the sensory-psychological dimension concerns the representation of smell, persistence, intensity, and obsessive attention. Fourth, the narrative dimension concerns characterization, focalization, and the progression of descriptive or actional sequences. The distinction between asyndeton and polysyndeton is maintained throughout, although the devices can interact with other figures in the same passage.

**Presentation of the main material.** Asyndeton is structurally characterized by the omission of conjunctions between coordinated units that are grammatically and semantically related. In literary prose, this omission can increase the perceived compactness of a sequence because the reader receives successive ele-

ments without an overt connective marker. The effect is not necessarily rapidity in every context; rather, the absence of conjunctions reduces explicit syntactic mediation and can create the impression of direct accumulation.

In "Das Parfum. Die Geschichte eines Mörders" such organization is particularly compatible with passages in which Grenouille registers multiple sensory impressions or in which the narrative compresses a succession of perceptual details. When several descriptors or nominal units are juxtaposed without repeated conjunctions, each element can remain perceptually distinct while the entire sequence is processed as a compact whole. The effect is therefore double: the sequence is dense, but the density can intensify rather than weaken the salience of individual sensory impressions.

This function becomes especially relevant to the representation of the olfactory world. Smell in the novel is not presented as a simple linear object. Grenouille distinguishes innumerable qualities and combinations, and the narrative often has to approximate a sensory field that exceeds ordinary verbal categorization. Asyndetic organization can reproduce this accumulation by placing lexical units next to one another without requiring the reader to pause for repeated conjunctional links. In this sense, syntactic compression becomes a formal analogue of sensory concentration.

The expressive value of asyndeton is strengthened when it occurs together with lexical repetition, enumeration, or parallel semantic structures. Such combinations produce a cumulative effect in which the reader experiences an increase in informational density. The device is therefore not merely a matter of shorter syntax; it participates in the organization of narrative attention. The absence of conjunctions can make a sequence feel less discursively mediated and more immediately perceived.

At the narrative level, asyndetic sequences are also suitable for moments of movement and transition. When actions, perceptions, or descriptive details follow one another rapidly, conjunctional omission can minimize the connective space between them. The resulting rhythm supports the impression of succession. In passages devoted to Grenouille's intense sensory activity, this effect contributes to the construction of a protagonist who experiences the world as an exceptionally dense field of signs.

Polysyndeton produces an opposite but complementary effect through the repeated use of a conjunction between coordinated elements. Repetition of the connective marker makes the syntactic relation overt and can slow the reader's progression through a sequence. Each element is more strongly segmented, while the repeated conjunction creates a rhythmic pulse. The resulting effect can suggest duration, persistence, insistence, accumulation, or deliberate enumeration.

A particularly clear example is the phrase *"Sinn und Zweck und Ziel und höhere Bestimmung"* (Süskind, 1985: 57). The repeated und is not grammatically necessary between all of the coordinated nouns. Its recurrence gives the sequence a measured, almost ceremonial rhythm. Instead of allowing the reader to move quickly through a compressed list, the syntax marks each conceptual element separately: *Sinn, Zweck, Ziel, höhere Bestimmung.* The repetition therefore foregrounds the progressive construction of an abstract conceptual series.

The expressive force of this construction derives from the interaction between repetition and semantic escalation. The sequence moves from *"Sinn"* and *"Zweck"* toward *"Ziel"* and finally *"höhere Bestimmung",* so that the repeated conjunction does not simply add items; it creates a rhythmically articulated progression. The syntax thus reinforces the conceptual ambition of the statement. The polysyndeton gives each component a distinct beat and delays the completion of the series.

Polysyndeton is especially suitable for representing persistence and obsessive attention. In a narrative centered on a protagonist whose sensory perception is exceptionally differentiated, repeated conjunctions can imitate the act of continuing to notice, classify, and distinguish. The sequence becomes a linguistic analogue of sustained attention. Rather than presenting a sensory field as a single compressed impression, the narrative can distribute it into discrete units.

The same principle applies to the representation of duration. Repeated conjunctions create additional syntactic boundaries and therefore increase the perceived time required to process a sequence. The effect is not actual narrative duration in a measurable sense, but a stylistically produced impression of temporal extension. This is why polysyndeton can be particularly expressive in passages where persistence, accumulation, or obsessive classification is central.

Süskind's olfactory descriptions often require sequences of lexical items because smell is represented through multiple ingredients, qualities, associations, and perceptual distinctions. One illustrative passage reads: *"Rosenöl da! Orangenblüte da! Nelke da! Rosmarin da..."* (Süskind, 1985: 93). The sequence is not, strictly speaking, a canonical example of polysyndeton because the conjunction und is absent. Its expressive effect instead depends on repetition, short syntactic units, and asyndetic enumeration.

The repeated adverbial element da creates a series of parallel fragments. Each ingredient is presented as a separate perceptual unit, while the absence of conjunctions produces compression. The reader is encouraged to process the items as a rapid succession of recognizable olfactory signals. The construction therefore illustrates how asyndetic organization can cooperate with repetition to produce a high-density sensory rhythm.

The passage also demonstrates that syntactic figures in "Das Parfum. Die Geschichte eines Mörders" rarely operate in isolation. Repetition provides the formal recurrence; fragmentary syntax creates segmentation; asyndetic juxtaposition increases compression; and the semantic field of perfume gives the sequence its sensory coherence. The expressive effect results from their interaction. This observation is essential because reducing the passage to a single rhetorical label would obscure the layered nature of its stylistic organization.

The novel's sensory language repeatedly confronts the limits of ordinary verbal description. The statement *"unsere Sprache taugt nicht zur Beschreibung der riechbaren Welt"* (Süskind, 1985: 160) explicitly formulates the problem: language is represented as inadequate to the complexity of the olfactory world. Against this thematic background, syntactic accumulation acquires additional significance. When the narrative juxtaposes or rhythmically distributes sensory terms, syntax partly compensates for the lexical insufficiency identified by the narrator. The text cannot name every dimension of smell directly, but it can organize verbal units so that their sequence suggests sensory multiplicity.

The interaction of syntax and sensory semantics also contributes to characterization. Grenouille's perception differs radically from that of other characters. The accumulation of smell-related units therefore does not merely decorate the setting; it helps construct a narrative perspective in which objects are primarily accessible through their olfactory properties. The syntactic density of sensory passages becomes part of the representation of his consciousness.

Polysyndeton becomes particularly expressive when repeated conjunctions coincide with semantic gradation. The sequence *"Sinn und Zweck und Ziel und höhere Bestimmung"* demonstrates how conjunctional repetition can support a conceptual progression. Each additional element is introduced with the same connective, which creates an additive rhythm and delays closure. The reader is made to wait for the final component, and the final component consequently receives increased interpretive weight.

This pattern can be understood as a form of syntactic foregrounding. The repeated conjunction prevents the sequence from becoming a single undifferentiated nominal group. Instead, the reader is invited to register the units one after another. In the context of Süskind's narrative, such organization can be linked to the novel's broader concern with classification and hierarchy. Grenouille's world is one in which distinctions matter, and syntax can reproduce that mode of attention.

The relationship between polysyndeton and psychological representation is therefore indirect but significant. It would be too strong to claim that every polysyndetic construction directly represents obsession. Rather, repeated conjunctions create a rhythm of insistence that can support an interpretation of persistence when the surrounding context already foregrounds sustained attention or repeated conceptualization. The stylistic effect emerges from the interaction of form and context, not from a fixed one-to-one correspondence between device and meaning.

This contextual principle also prevents a simplistic opposition in which asyndeton always means speed and polysyndeton always means slowness. Both tendencies are possible, but neither is automatic. Asyndeton can create dense, overwhelming accumulation; polysyndeton can create insistence rather than merely delay. The expressive value depends on what is being enumerated, how long the sequence is, what lexical semantics are involved, and what narrative perspective frames the construction.

Narrative rhythm is produced by the interaction of sentence length, clause structure, repetition, lexical density, punctuation, and the sequencing of events. Asyndeton and polysyndeton contribute to this rhythm at a microstructural level. Asyndeton minimizes connective material and can therefore create a compact sequence. Polysyndeton increases connective material and can therefore create a more segmented sequence. Their contrast can be represented as compression versus expansion, but this opposition should be understood as a stylistic tendency rather than an absolute rule.

In action oriented or highly perceptual passages, asyndetic sequences can accelerate the reader's movement through a series of units. The effect is particularly compatible with accumulation: one item follows another without an explicit conjunction, and the sequence appears to unfold continuously. In descriptive passages where the narrative lingers over distinctions, polysyndeton can produce the opposite rhythm. The repeated conjunction acts as a small temporal boundary, encouraging the reader to register each item before moving to the next.

The two figures can therefore participate in the modulation of narrative tempo. They do not control

tempo alone, but they contribute to a larger rhythmic system. Sentence length, punctuation, paragraphing, lexical repetition, and semantic complexity interact with conjunctional patterning. This supports the stylistic view that expressive syntax is best interpreted as a network of coordinated choices rather than a catalogue of isolated devices (Toolan, 2018; Stockwell, 2020).

The results confirm that the expressive function of asyndeton and polysyndeton in Das Parfum is inseparable from the novel's central olfactory semantics. Research emphasizes that smell serves as a conceptual and stylistic basis for the novel and contributes to the construction of Grenouille's image (Navasardyan, 2022). The present analysis complements that observation by showing how syntactic rhythm helps organize the same sensory material. The lexical representation of smell is supported by formal patterns that regulate accumulation and segmentation.

The opposition between asyndeton and polysyndeton is especially productive because the two devices offer different solutions to the problem of representing multiplicity. Asyndeton compresses a multiplicity of units into a dense succession. Polysyndeton distributes multiplicity into explicitly connected components. In both cases, the syntax makes plurality perceptible. The difference lies in the rhythm and degree of segmentation through which that plurality is experienced.

This finding also refines the interpretation of the novel's sensory descriptions. It would be insufficient to describe Süskind's style simply as rich in olfactory vocabulary. The expressive force arises from the organization of that vocabulary into rhythmic patterns. In the passage *"Rosenöl da! Orangenblüte da! Nelke da! Rosmarin da..."* the repeated fragment structure and asyndetic enumeration create a rapid catalogue of sensory units. In *"Sinn und Zweck und Ziel und höhere Bestimmung,"* repeated conjunctions slow and segment the conceptual series. The two examples therefore demonstrate complementary principles of syntactic organization.

The statement *"unsere Sprache taugt nicht zur Beschreibung der riechbaren Welt"* is particularly important for interpreting these patterns because it establishes an explicit tension between sensory reality and linguistic representation. If ordinary language is insufficient for the olfactory world, stylistic organization becomes one way of extending its representational capacity. Syntax cannot reproduce smell itself, but it can simulate certain properties of sensory experience: accumulation, differentiation, intensity, persistence, and temporal succession.

The analysis also supports a broader functional-stylistic interpretation of syntactic figures. Research underlines the importance of rereading and the progressive construction of stylistic meaning (Harrison, Nuttall, 2018). In the present case, repeated conjunctions or conjunctional omissions may initially be perceived as ordinary sentence structure, but their significance becomes clearer when patterns recur across sensory and narrative contexts. The stylistic effect is cumulative: the reader gradually recognizes a rhythm-forming tendency.

At the same time, the analysis suggests caution in making psychological claims. A polysyndetic construction should not automatically be interpreted as an expression of obsession, and an asyndetic construction should not automatically be interpreted as acceleration. Such interpretations become plausible only when supported by the semantic and narrative context. This contextual approach is consistent with contemporary stylistics, which treats linguistic patterning as evidence for interpretation rather than as a deterministic code (Hall, 2014; Toolan, 2018).

A further implication concerns characterization. Grenouille's exceptional perception requires the narrative to present objects as differentiated sensory entities. Sequences organized through repetition and conjunctional patterning can thus support the construction of his perceptual profile. The syntax does not simply tell the reader that Grenouille perceives more than others; it contributes formally to the experience of a world divided into numerous perceptual units. This is one of the points at which syntax, semantics, and narrative perspective converge.

**Conclusions.** The study has demonstrated that asyndeton and polysyndeton constitute significant expressive resources in Patrick Süskind's "Das Parfum. Die Geschichte eines Mörders". Their contribution extends beyond ornamental variation. Through the omission or repetition of conjunctions, the novel regulates the rhythm of sequences, modifies the degree of semantic segmentation, and supports the representation of sensory and psychological processes.

Asyndeton tends to support compression, accumulation, immediacy, and rhythmic acceleration. In sensory passages, it can present multiple olfactory units as a dense succession, particularly when combined with repetition and short fragmentary structures. The sequence *"Rosenöl da! Orangenblüte da! Nelke da! Rosmarin da..."* illustrates this principle: the expressive effect is produced by repeated fragments and asyndetic enumeration rather than by polysyndeton. Accurate classification is therefore essential to the interpretation of the passage.

Polysyndeton, by contrast, tends to produce rhythmic expansion, segmentation, insistence, and the foregrounding of individual components. The example *"Sinn und Zweck und Ziel und höhere Bestimmung"* demonstrates how repeated und gives each conceptual unit a separate rhythmic position and contributes to a progressive semantic sequence. In appropriate contexts, such organization can support the representation of persistence, sustained attention, or obsessive classification.

The analysis further shows that neither device has a fixed expressive meaning independent of context. Their effects depend on the lexical material being coordinated, the surrounding narrative situation, the degree of repetition, sentence length, punctuation, and focalization. Consequently, the opposition asyndeton = speed and polysyndeton = slowness should be understood as a useful analytical tendency rather than as an absolute stylistic rule.

The central conclusion is that Süskind integrates conjunctional patterning into the broader sensory architecture of the novel. The expressive potential of syntax emerges through interaction with olfactory vocabulary, repetition, enumeration, parallelism, gradation, and narrative perspective. Asyndeton and polysyndeton therefore contribute jointly to the construction of a literary world in which perception is unusually dense, differentiated, and difficult to verbalize.

The study is limited by its qualitative character and by its focus on one German-language novel and one edition of the primary text. Future research could combine quantitative corpus methods with close reading, compare the German original with translations, and examine whether similar conjunctional patterns recur systematically in other works of contemporary German prose. Such research would make it possible to test the stylistic tendencies identified here on a broader empirical basis.

## СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ


1. Frizen W., Spancken M. Patrick Süskind. Das Parfum. München : Oldenbourg, 1996. 192 S.
2. Guy J. M., Conklin K., Sanchez-Davies J. Literary stylistics, authorial intention and the scientific study of literature: A critical overview. Language and Literature. 2018. Vol. 27, No. 3. P. 196–217. https://doi.org/10.1177/0963947018788518
3. Hall G. Stylistics as literary criticism. The Cambridge Handbook of Stylistics / ed. by P. Stockwell, S. Whiteley. Cambridge : Cambridge University Press, 2014. P. 87–100. https://doi.org/10.1017/CBO9781139237031.008
4. Harrison C., Nuttall L. Re-reading in stylistics. Language and Literature. 2018. Vol. 27, No. 3. P. 176–195. https://doi.org/10.1177/0963947018792719
5. Hartung F., Wang Y., Mak M., Willems R. M., Chatterjee A. Aesthetic appraisals of literary style and emotional intensity in narrative engagement are neurally dissociable. Communications Biology. 2021. Vol. 4. 1401. https://doi.org/10.1038/s42003-021-02926-0
6. Kreuzer S. Intertextuelle Auto(r)-Tötung und Wiederbelebung. Hoffers Bei den Bieresch, Ransmayrs Die letzte Welt und Süskinds Das Parfum. TRANS: Internet-Zeitschrift für Kulturwissenschaften. 2006. No. 16.
7. Navasardyan N. Linguo-Stylistic Means in Patrick Suskind's Novel "Perfume". Bulletin of Yerevan University B: Philology. 2022. Vol. 13, No. 1. P. 58–66. https://doi.org/10.46991/BYSU:B/2022.13.1.058
8. Stockwell P. Stylistics. The Handbook of English Linguistics / ed. by B. Aarts, A. McMahon, L. Hinrichs. 2nd ed. Wiley, 2020. https://doi.org/10.1002/9781119540618.ch30
9. Süskind P. Das Parfum: Die Geschichte eines Mörders. Zürich : Diogenes, 1985. 319 S.
10. Teshaboev D. R. Polysyndetone and asyndetone events in following polypredicative units. The American Journal of Social Science and Education Innovations. 2021. Vol. 3, No. 5. P. 225–229. https://doi.org/10.37547/tajssei/Volume03Issue05-42
11. Toolan M. Stylistics. A Companion to Literary Theory / ed. by D. H. Richter. Wiley, 2018. https://doi.org/10.1002/9781118958933.ch5.


## REFERENCES


1. Frizen W., Spancken M. (1996) Patrick Süskind. Das Parfum. [Patrick Süskind. Perfume] Oldenbourg, München, 192 p. [in German].
2. Guy J. M., Conklin K., Sanchez-Davies J. (2018) Literary stylistics, authorial intention and the scientific study of literature: A critical overview. Language and Literature, 27(3), 196–217. https://doi.org/10.1177/0963947018788518
3. Hall G. (2014) Stylistics as literary criticism. The Cambridge Handbook of Stylistics, ed. by P. Stockwell, S. Whiteley, Cambridge University Press, Cambridge, 87–100. https://doi.org/10.1017/CBO9781139237031.008
4. Harrison C., Nuttall L. (2018) Re-reading in stylistics. Language and Literature, 27(3), 176–195. https://doi.org/10.1177/0963947018792719
5. Hartung F., Wang Y., Mak M., Willems R. M., Chatterjee A. (2021) Aesthetic appraisals of literary style and emotional intensity in narrative engagement are neurally dissociable. Communications Biology, 4, 1401. https://doi.org/10.1038/s42003-021-02926-0

6. Kreuzer S. (2006) Intertextuelle Auto(r)-Tötung und Wiederbelebung. Hoffers Bei den Bieresch, Ransmayrs Die letzte Welt und Süskinds Das Parfum. [Intertextual self-author killing and revival: Hoffer's Bei den Bieresch, Ransmayr's Die letzte Welt, and Süskind's Das Parfum] TRANS: Internet-Zeitschrift für Kulturwissenschaften, 16. [in German].
7. Navasardyan N. (2022) Linguo-Stylistic Means in Patrick Suskind's Novel "Perfume". Bulletin of Yerevan University B: Philology, 13(1), 58–66. https://doi.org/10.46991/BYSU:B/2022.13.1.058
8. Stockwell P. (2020) Stylistics. The Handbook of English Linguistics, ed. by B. Aarts, A. McMahon, L. Hinrichs, 2nd ed., Wiley. https://doi.org/10.1002/9781119540618.ch30
9. Süskind P. (1985) Das Parfum: Die Geschichte eines Mörders. [Perfume: The Story of a Murderer] Diogenes, Zürich, 319 p. [in German].
10. Teshaboev D. R. (2021) Polysyndetone and asyndetone events in following polypredicative units. The American Journal of Social Science and Education Innovations, 3(5), 225–229. https://doi.org/10.37547/tajssei/Volume03Issue05-42
11. Toolan M. (2018) Stylistics. A Companion to Literary Theory, ed. by D. H. Richter, Wiley. https://doi.org/10.1002/9781118958933.ch5

Дата першого надходження статті до видання: 18.09.2026
Дата прийняття статті до друку після рецензування: 09.10.2026
Дата публікації (оприлюднення) статті: 30.10.2026

Стаття поширюється на умовах ліцензії відкритого доступу (CC BY 4.0)

