

Etymological Review on Some Syntactic Stylistic Terms

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ABSTRACT

The article is devoted to the study of terms related to syntactic stylistics, and discusses aspects of their description and genesis. The history of the origin of methodological tools is analyzed in terms of the close relationship of linguistics and literature with related fields such as art, logic and philosophy, and the importance of the etymological approach in their presentation in various lexicographic sources.

KEYWORDS: *evolution, history, terminology, lexicography, dictionary, literary term, stylistic term, syntactic stylistics.*

INTRODUCTION

Syntactic expressions are syntactic models of sentences that include additional logical or expressive information, helping to improve the pragmatic efficiency of speech and language in general [1, 138]. On a syntactic level, stylistic reception may be created by transposing the sentence model into a speech or situational context [1, 139]. In "Stylistic Encyclopedic Dictionary" by M.N. Kozhina definitions of terms such as stylistic figure and expressive means of language are given. The author emphasizes that there is no universally acknowledged point of view on nature, terminological definition, or categorization of stylistic figures in current stylistics [2,452]. A stylistic figure, according to M.N. Kozhina, is a syntagmatically structured stylistic method based on a pragmatically justified departure from the language or linguistic norm, and may incorporate tracks and/or other rhetorical strategies. [2, 453]. According to M.N. Kozhina, the expressive means of language is a notion that is defined variously in the specialized literature in relation to the ambiguous interpretation of the category of expressiveness. [2, 37]. Some scholars, such as I.V. Arnold, associate expressive means with stylistic figures in their works [3, 53], and, more broadly, with stylistic devices [4, 264-280]. According to M.R. Savova's Dictionary of Reference, "means of expression" might include any kind of speech or language that corresponds to the author's communicative intentions [5, 28-29]. A.V. Fedorov holds the same viewpoint. He believes that in the stylistic system, any element of a language that performs a stylistic function is an expressive means, regardless of whether it creates the impression of the given speech fragment's nature in conjunction with other elements, or forces it to stand out as a whole in contrast to neutral forms of speech, or, at least, creates a contrast within it, coming into contact with words or grammatical constructions [6, 73].

MATERIALS AND MEHODS

The issue of stylistic terminology is a topic that is generating an increasing number of questions that need to be answered. Stylistic studies today are clearly marked by a higher focus in the use of literary language than in earlier decades. We are always looking for ways to improve our theoretical understanding of syntactic stylistics and related phenomena as a system by looking through information on language use preserved in electronic databases. It is vital to remember that as

language evolves, refined or abstract meanings mainly give way to more concrete meanings. The "literal" meaning of the world may be considered of as the concrete meaning, although that "literal" meaning may be utterly forgotten in the subsequent history of the word's usage. As a result, many of linguistic and literary terms have incredible backstories. The notions that make up the theory are not original; rather, they are drawn from nearby fields, in this case languages, logics, ontology, philosophy, and so on. If we believe that terms are a subset of the language's lexicon, and since a speaker's competence cannot be defined without a specialized vocabulary, terminology certainly exists.

RESULTS AND DISCUSSION

It is worth noting that Du Marsis believes that psychological mechanisms are involved in the molding of the human imagination [7, 43]. Later, Charles Bally stated that the genesis and source of expressive devices are attributed to flaws in expressive processes and the human inability to completely abstract, that is, to create a notion, to conceive an idea without any interaction with physical reality. Analogy is the initial step of figurative intelligence, followed by metaphorization. The simile is the most basic figure of speech, a comparison. Allegory is a conventional approach of instructing. When a writer makes it plain that he is writing allegorically, the reader should not try to make history out of it. However, it should be noted that as language evolves, refined or abstract meanings mainly give way to more concrete meanings. The concrete meaning of the world may be considered the "literal" meaning of the world, although that "literal" meaning may be utterly forgotten in the subsequent history of the word's usage [7, 57].

Many of everyday literary terms have an iridescent backstory. Abstract thoughts must be conveyed as society gets more complicated, and individuals unintentionally use the lexicon of concrete experiences to represent the abstract. Every growing civilization, on the other hand, includes a core of bold minds eager to experiment with new language routes. A trope, according to O.S. Akhmanova, is a term or statement that is purposely used in a context that is outside its original meaning. These are the only figures of speech in the strictest meaning [8, 348]. In the history of words, we may see unconsciously changing patterns. Tropes, on the other hand, show an extension of current language to suit new situations, particularly those of an emotional character in which it is thought that the existing word pool is insufficient [8, 348].

There are several English stylistic terminology units that mark certain periods of literature development and impact the preservation of English traditions. The capacity to develop words and terms is a natural indication of a speaker's language proficiency; the contribution of English literary terms to worldwide literature should be felt. Every speaker of a language is capable of suggesting new designations that correspond to fresh perceptions of the actual world or new alternative names for previously labeled concepts. There is no style without language, and there is no language without style [9, 16].

If language is the most effective means of communication, then style is the most effective means of conveying communicative intention. The language expresses, but the style highlights, implying that there is a language style that stresses the key characteristics of the wording/messaging and emphasizes the structure meant to achieve a certain communication goal. The basic contrast between denotative and connotative meanings of words in context underpins all methods of determining style. Although all figures of speech are unique, some of them tend to generalize, losing their accompanying illuminating notes and becoming just expressive facts of communication. Terminology and logic both have a fundamental interest in ideas. In contrast to semantics, which is focused in the link between name and meaning, terminology is primarily concerned with the relationship between real-world things and ideas that represent them [10, 23].

Logicians employ an abstraction process to arrive at a notion or class of ideas by generalizing from diverse objects/ideas that exist in the actual world. To do so, they remove all dependent and unnecessary characteristics from individual objects, leaving just those that are important for defining the class and representing variety. Terminology and logic are both interested in how concepts interact with one another. Indeed, logics are responsible for the types of relationships and the set of symbols terminologists employ to describe them. When we talk about infiltrating literary words from logics, it's important to remember that terminologists utilize symbols, particularly from logics, to describe relationships between concepts[9, 17]. This is why certain concepts are the same in all languages, and the differences are in the designation. We will review some of the key terms of stylistics from etymological perspective.

Tautology (from Greek ταυτολογία), a term, which is characterized as “the use of two words or phrases that express the same meaning, in a way that is unnecessary and usually unintentional”[11] or “the use of different words to say the same thing twice in the same statement”[12] was initially presented in Logics and was defined as a formula that is true in all conceivable interpretations. In 1921, the scholar Ludwig Wittgenstein used the phrase to refer to propositional logic tautologies; the term had previously been used to refer to rhetorical tautologies, and it is still used in that meaning today. In propositional logic, a tautology is a propositional formula that is true under all conceivable propositional variables. In propositional logic, a major characteristic of tautologies is that there is an effective technique for determining whether a particular formula is always satisfied (or, equivalently, whether its negation is unsatisfiable). In contrast to propositional logic, the notion of tautology may be extended to sentences in predicate logic, which can contain quantifiers. There is no difference between a tautology and a logically valid algorithm in propositional logic [7, 80]. Many writers describe a tautology in the context of predicate logic as a sentence that may be generated by uniformly replacing each propositional variable with a first order formula from a tautology of propositional logic (one formula per propositional variable). The set of such formulae is a legitimate subset of the set of predicate logic's logically valid statements (which are the sentences that are true in every model) [7, 81]. Tautology took on a new sense in rhetoric. It was defined as an unneeded or needless (and sometimes inadvertent) repetition of meaning, involving the use of various and dissimilar words to essentially convey the same thing again (often originally from different languages) [9, 19]. It is sometimes seen or thought of as a stylistic flaw, and Fowler characterized it as "saying the same thing twice". Tautology occurs when an element of the meaning is repeated in such a way that it seems inadvertent, or lacking in skill.

Antithesis, which is described as “the juxtaposition of contrasting ideas, phrases, or words so as to produce an effect of balance”[12], “a difference or opposition between two things”[11], emerged in Logics, as the common logic of negation (Greek - “setting opposite”, from αντί “against” + θέσις “position”), which denotes a direct contrast to the original logic proposition[15, 103]. In establishing the opposite, a person emphasizes a discrepancy in meaning by an evident contrast in expression. "The antithesis, such as life and death, finite and indefinite, reality and unreality, one and many, internal and exterior, or good and devil, is a uniquely fascinating type of negation," according to philosophical research. If antithesis is accurate, both phrases are positive at least in form in many circumstances. In terms of significance, however, each is the polar opposite of the other." "The rhetorical contrast of ideas by use of parallel arrangements of words, phrases, or sentences, or opposition/ contrast of ideas or words," according to a later definition of antithesis in literature [14, 106].

Anacoluthon, according to Merriam Webster's dictionary is “syntactical inconsistency or incoherence within a sentence, a shift in an unfinished sentence from one syntactic construction to another” [13], which derived from the Greek term 'anakolouthon,' which means logical discrepancy.

This phrase was initially used in logic to describe a sudden transition inside a sentence to a second construction that is incompatible with the first [15, 138]. Later, as a rhetorical technique, the term "anacoluthon" was adopted in literature, although with a somewhat different meaning: "a figure that conveys agitation, perplexity; an anacoluthon happens when the anticipation produced by the opening of the phrase is not met." Anacoluthon can be a simple mistake, but it can also be used for effect, generating moderate confusion and so attracting attention [15, 139].

Antiphrasis (Greek ἀντί "against" + θέσις "position") is a straightforward argument for a case of non-contradiction [16, 79]. It was first presented by Aristotle in *Logics* and then subsequently in *Literature* [16, 79]. The proof illustrating what to do with someone who demands a proof of everything, including the law of non-contradiction, is Aristotle's fundamental argument. "An assertion is paired with its opposite denial," Aristotle explains, "when the denial includes a term rejected without homonymy of the same topic of which, in the statement, it was claimed." It's a counterproposition, meaning it's the polar opposite of the original proposal. Setting the contrary, an individual emphasizes a difference in meaning (e.g., definition, interpretation, or semantics) by a clear difference in expression [15, 56].

As we know literature and art are interconnected. Some stylistic-literary terms derive from artistic culture and music. The fact that the melodic quality of word choice and pacing may often go a long way to enrich a piece of fiction; and the great literary masterpiece is a perfect marriage of a lyric and a melody that inspires us and transforms another reality. There seemed to be no end to the number of references to musical genres and approaches used by great writers. Harmony, dissonance, tonal repetition, and rhythm, among other musical characteristics, appear to be equally as significant in prose production as they are in poetry and song. Additionally, musical and literary instrumentation have semiotic importance as a result of their efforts to express emotions, sentiments, and reactions that amplify the message [14, 120]. The study of musical and literary linkages has recently become a burgeoning field of worldwide scholarship. These two arts interact and affect one another; juxtaposing them may aid in defining and enumerating the literary words that have permeated music science. It should come as no surprise that music has influenced numerous literary and lyrical words [7, 32].

Music was the first place where rhythm appeared. It is the most fundamental temporal aspect of music, concerned with length and stresses or accents, whether erratic or arranged into regular patterns. The development of the Western system of meter (the division of a composition into units of equal time value called measures, and the subdivision of those measures into an underlying pattern of stresses or accents) and its notation began in the late 12th century with the formulation of the rhythmic modes—basic recurrent patterns that were adhered to in composition. The majority of rhythms are metrical, meaning that the values are multiples of the temporal unit, or beat, which is generally connected with a certain note value [16, 23].

CONCLUSION

Leitmotif is one of the key concepts, though not related to syntactic stylistics, has the potential to be expressed with syntactically related elements (especially in titles etc.). The term was adopted into literature from music, where it was initially used in Germany in the nineteenth century to characterize the features of Weber's music, particularly Wagner's musical plays. It refers to the use of repeated orchestral phrases to convey a specific character, mood, etc., and is often interlaced with one another. Wagner may have been influenced by literary composition, but the phrase appears to have been first used in literary criticism in 1896, when Havelock Ellis applied it to Zola's work [7, 65]. The method was certainly adopted in Modernist writing, and it is frequently studied in relation to Joyce's later works, *Ulysses* and *Finnegans Wake*. In a broader sense, it's sometimes used

interchangeably with motif to refer to repeating or preferred topics across an author's work [7, 65].

Antistrophe is defined as follows in lexicographical databases:

1a: the repetition of words in reversed order

b: the repetition of a word or phrase at the end of successive clauses

2a: a returning movement in Greek choral dance exactly answering to a previous strophe

b: the part of a choral song delivered during the antistrophe [13]

Antistrophe originally was a type of ancient dance in which dancers moved to the right and left alternately, doubling their turns or conversions in both directions. Antistrophe later found its way into literature and was defined as "the section of an ode sung by the chorus in its returning movement from west to east, in reaction to the strophe, which was sung from east to west [15, 98].

Beyond the manifestation of particular marks of language, there are figures that have retained their stylistic importance, even if this significance is not a personal reaction. As a result, stylistics is a unique word that may be used to identify the relationships between form and effects within a certain language variety. Stylistics examines what is 'going on' in the language. The development of language is aided by mythology and folklore. Finally, we acknowledge that in the history of words, unconscious alteration has been seen. Tropes, on the other hand, show an extension of current language to suit new situations, particularly those of an emotional character in which it is thought that the existing word pool is insufficient. Definitions aren't the only part of dictionary entries that elicit passionate debate among lexicographers. The use of examples can sometimes be contentious. Should they be written (invented) by the lexicographers or should they be based on actual material? Should they be left intact if they are taken from a corpus, or may the lexicographer make changes? Herbst points out that, in current corpus era, even made-up examples are more likely to be founded on corpus research, bringing them closer to authentic usage than they were twenty years ago, when debate over the relative merits of authentic versus imagined instances raged [16, 35]. A true evolution of a literary dictionary, in our opinion, occurs when lexicographers uncover new points, new facts, or variations in meanings, structures, or names. Many lexicographers believe that allowing professionals to speak in dictionaries results in better definitions as well as more encyclopedias.

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