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# The Theoretical Foundations of Syntactic Parallelism in Uzbek and Foreign Linguistics

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**Abstract:** This article analyzes the study of syntactic parallelism in Uzbek and foreign linguistics. It examines the theoretical foundations of syntactic parallelism, its role in language and speech processes, and its significance in enhancing the stylistic effectiveness of literary texts. Additionally, the scholarly views of Uzbek and foreign linguists on this phenomenon are comparatively reviewed. The article analyzes the structural-semantic features of syntactic parallelism through examples and reveals its linguopoetic potential.

**Keywords:** Syntactic Parallelism, Language, Speech, Linguopoetics, Linguistics, Scholarly Views

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## 1. Introduction

A consideration of syntactic parallelism as a specific type of symmetrical derivation should provide a profound understanding of its structural-semantic and stylistic characteristics. In this regard, particular attention is paid to the interaction between grammar and lexis, as well as to the role of syntactic parallelism units in generating the expressiveness of parallel constructions [1]. Until recently, it was characteristic to regard parallelism as a purely formal device; however, it is impossible to study the form of any linguistic phenomenon in isolation from its function and the meaning conveyed through it. All these aspects are manifested within the text itself; therefore, the present study should rely upon the theoretical foundations of modern text linguistics [2].

A deeper and more comprehensive understanding of syntactic parallelism became possible when researchers shifted their focus from the external features of the phenomenon to the functions it performs within the text. At the same time, texts themselves began to be examined within a broader historical and cultural context, which, in one way or another, determines their semantic content and stylistic formation [3]. Investigating the text as an integrated whole compelled linguists to draw upon the methodologies of various humanities disciplines, including not only linguistics but also philology, history, cultural studies, and related fields. In this process, the development of the humanities and their interdisciplinary interaction within the broader scientific sphere played a significant role [4, 5].

## 2. Materials and Methods

Furthermore, linguists gradually redirected their attention from the study of language structure toward the analysis of living communication. In other words, whereas

traditional scholarship primarily addressed the question of how language is structured, contemporary researchers increasingly focus on how language functions. This shift is equally relevant to the study of syntactic parallelism. The investigation of this phenomenon originated within the framework of the traditional rhetorical approach, according to which parallelism was understood as a figure of speech uniting two or more expressions constructed according to a single structural pattern. One of the earliest linguists to examine this phenomenon was R. Laut, who defined it as “a specific combination of sentences... in which the same idea is expressed in different ways but with identical meaning; where the same concept is conveyed through different words, or different concepts are expressed through formally similar words; where equivalent elements are connected with equivalent ones, and oppositional elements with oppositional ones”. In a broader sense, the stylistic method based on such figures was also referred to as parallelism.

### 3. Results and Discussion

Over time, however, the principles underlying this approach were reconsidered, and researchers became increasingly interested in the functional-semantic essence of parallelism as embodied in various textual materials, including Biblical texts and folklore. A.N. Veselovsky, for instance, emphasized that parallelism is characteristic of numerous folklore traditions [6]. By the 1960s, a distinct linguistic approach to the study of parallelism had begun to emerge. One of its most prominent representatives was P.O. Jakobson. According to Jakobson, “parallelism manifests itself as a universal phenomenon encompassing all levels of language: phonetics, morphology, lexis, and syntax” [7].

The work of J. Kugel marked the emergence of what may be termed the cultural-studies stage in the investigation of this phenomenon [8]. He emphasized that the study of parallelism should take into account the historical period as well as the worldview of both the authors and the readers of the texts under consideration. Naturally, this raised the necessity of providing a clearer answer to the question of what parallelism is, what it is not, and whether it can be confined solely to poetic art. As a result, scholars arrived at the conclusion that this figure establishes semantic relations between words and sentences that are not limited exclusively to their syntactic structure [9].

Whether embodied within a single verse or manifested through plot development across several chapters, there exists in every case a distinctly defined principle of textual organization in which units of the same level reveal their meaning only through comparison with one another. As noted, “an epithet or metaphor in itself does not constitute parallelism; however, several epithets or metaphors may enter into relations of parallelism, which to a large extent determine their meaning” [10]. Parallelism should not be regarded merely as a rhythmic device or a formal feature characteristic of a particular type of text. Rather, as a means of conveying information, it is intrinsically connected with the principles governing speech formation, since the tendency to construct speech according to recurring patterns constitutes a universal feature of human verbal behavior and has even received experimental confirmation in psycholinguistics [11].

Thus, parallelism is grounded in the fundamental principles underlying the construction and perception of live speech, and it is therefore unsurprising that it is characteristic of numerous literary traditions. Even in ancient societies, life itself was perceived as being subordinated to a certain cyclical order [12]. Consequently, the texts produced within such societies were expected to reflect a corresponding structural organization. For this reason, the perception of parallelism may serve as a key to understanding the consciousness and worldview of archaic societies. In the course of social and linguistic evolution, however, parallelism gradually came to be understood as one of the most universal means of organizing texts and, by extension, nearly all literary traditions [13]. Furthermore, it was also regarded as a natural mnemonic device facilitating

the memorization and reproduction of traditional texts that had not yet acquired written form. With the expansion of opportunities for written textual representation, however, various forms of parallel constructions increasingly began to be viewed as methods of structuring texts and emphasizing their most significant elements [14].

Although the universality of parallelism is generally acknowledged, differences in its use across cultures nevertheless exist. These differences are conditioned by the gradual complication of the principles governing the organization of artistic texts: while some traditions replaced folkloric parallelism with more complex structural schemes, others, conversely, elevated it to a higher level of artistic development. For example, modern European literary traditions inheriting the legacy of classical poetics tended to follow the former path, whereas other traditions adopted the latter [15].

In the *Encyclopedic Dictionary of Linguistic Terms and Concepts*, syntactic parallelism (from the Greek *parallelos* “placed side by side” or “moving alongside”) is defined as “the symmetrical arrangement of grammatically significant elements in adjacent sentences of a text”. Hence, the organization of syntactic parallelism is fundamentally based upon the principle of symmetry, that is, the symmetrical arrangement of the parallelly structured components constituting it. “In general, symmetry is associated with the invariance of a structure with respect to various transformations. In the case of syntactic parallelism, this invariance manifests itself in the preservation of the structural organization of its components, even when they undergo simultaneous changes in other relations, such as lexical composition”.

According to researchers, particularly A.A. Kuznetsova, although symmetry in language is not expressed solely through syntactic parallelism, syntactic parallelism cannot exist outside the framework of symmetry. This provides grounds for assuming that syntactic parallelism and symmetry are not identical concepts; rather, syntactic parallelism represents a specific manifestation or subtype of symmetry, placing these phenomena in a generic-specific relationship.

The concept of symmetry necessarily presupposes the concept of asymmetry, and consequently, symmetry reveals its meaning and significance precisely through asymmetry. Asymmetry emerges as the result of change or the disruption of symmetry. The opposition between symmetry and asymmetry is grounded in the categories of identity and difference. Analysis of syntactic parallelism demonstrates that, alongside processes leading to the formation of identity, processes generating differentiation also occur within this syntactic phenomenon. In syntactic parallelism, symmetry does not imply absolute sameness; rather, it expresses the existence of identity only insofar as differences between the components are realized. In other words, asymmetry is inevitably present within symmetry itself.

Asymmetry manifests itself most distinctly in the realization of what is termed incomplete (or partial) parallelism. Complete parallelism is characterized by the absolute structural identity of the parallelly organized components constituting the semantic-structural unity of parallelism, whereas incomplete parallelism presupposes deviations from full structural identity. In examining this phenomenon, R.V. Sklyarenko identifies the following principal conditions of parallelism, the observance of which ensures complete parallelism: an identical number of lexical units within each component, identical syntactic relations among the elements inside the parallelly structured components, and an identical word order: *Was ist ein Dorf auf dieser Erde? Es kann eine Spore auf der Schale einer faulenden Kartoffel oder ein Punktchen Rot an der besonnten Seite eines reifenden Apfels sein.*

Failure to observe any of the aforementioned conditions of parallelism results in incomplete parallelism. Another researcher, N.Sh. Mamedov, distinguishes the following types of incomplete parallelism: incomplete parallelism involving expansion, incomplete parallelism caused by the mismatch of syntactic functions of correlated grammatical

elements, incomplete parallelism involving inadequate word order, and incomplete parallelism involving ellipsis or omission.

These types are characterized as follows:

Incomplete parallelism involving expansion occurs in various manifestations of non-obligatory yet predictable connections. As a result, certain sentence elements become disproportionately expanded by others despite the identical syntactic potential of the parallel structure elements:

Sie hörte seine Worte nicht, sie las seine Gedanken vom Gesicht.

Incomplete parallelism caused by the mismatch of syntactic functions of correlated grammatical elements is observed when there is a deviation from the correspondence between the structural models of the clauses within a complex sentence:

Befohlen wurde uns nach dem Süden zu gehen wir gingen nach dem Norden.

Je mehr Gutes der Mensch will, desto mehr Schlechtes wird ihm gegeben.

("The more good a person desires, the more evil is given to him.")

Incomplete parallelism involving inadequate word order is found in those parallel constructions in which the second predicative component exhibits an inversion of certain elements in comparison with the first predicative component:

Die Heimat verrieten wir nicht, wir verteidigten sie.

Incomplete intersecting parallelism refers to a type of incomplete parallelism that arises as a result of contextual incompleteness or ellipsis, which is associated with the tendency toward linguistic economy and other related factors:

Die ersten zwei Eigenschaften flößten den Jungen Angst ein, die dritte Respekt.

("The first two qualities inspired fear in the boy, the third respect.")

In a number of cases, simultaneous deviations from various features of the formal structure of parallel constructions may also be observed. Such deviations are permissible only insofar as they do not affect the formation of the sentence as a communicative unit.

In general, "syntactic parallelism is based on the fact that adjacent or correlated parts of a text possess identical syntactic structures. Through their rhythmic and melodic qualities, they create an expressive effect and reveal either semantic similarity or semantic contrast". The capacity of syntactic parallelism to intensify the emotional background of expression is recognized as one of its principal stylistic characteristics. This feature of parallelism helps to emphasize the logical dimension of an utterance within a particular context. Parallel constructions are frequently employed to express or intensify contrast. Syntactic and emotional contrast becomes especially significant where a sudden shift in narrative tone associated with a change of theme is required:

A: He schreien, aber niemand will geschrien werden.

Syntactic parallelism enhances the lexical intensification of meaning within the components of expression and thereby serves as an effective means of generating emotional elevation. Any repetition occurring within constructions characterized by syntactic parallelism whether involving individual words or groups of words creates the impression of a gradual increase in the significance of the facts being presented. In this sense, syntactic parallelism may be regarded as an emotionally differentiated variant of sentence structure:

Wenn ich dumm bin, lassen sie mich gelten; wenn ich recht habe, wollen sie mich schelten (Goethe, *Zahme Xenien*).

Recurrent syntactic structures form a particular thematic organization of the sentence and, owing to their uniformity, place the novelty of the rhematic content into the background. The expressive effect is based upon the contrast between repeated and new information:

Paul ist sehr froh gewesen, dass er nichts mehr sagen musste. Der Junge ist froh gewesen, dass er fernsehen durfte. Die Frau ist froh gewesen, dass nichts passiert ist (U. Plenzdorf).

Rhythmic organization, as a constant stylistic feature of parallel constructions, emerges from the structural specificity of the correlated units and does not depend directly upon their lexical composition; however, lexical composition and context significantly influence the manifestation of the stylistic properties of parallelism.

The degree to which stylistic significance is manifested is determined by the following factors: the effect of syntactic parallelism is grounded in the capacity of its form to enhance pragmatic potential through:

- a. The Lexical Elements Constituting The Syntactic Form;
- b. The Inclusion Of Lexical Repetitions Within The Syntactic Structure Of Parallelism (Such As Auxiliary Words, Conjunctions, Particles, And Similar Elements);
- c. The Rhythmic Organization Of Parallel Constructions.

An interesting feature of language is that syntactic parallelism also contributes to the formation of fixed phraseological constructions. This phenomenon may be explained by the fact that the structural-semantic unity of parallel constructions facilitates the transformation of freely combinable words into reproducible lexical-syntactic units possessing generalized meaning. Proverbs in living folk speech provide vivid examples of this process:

Jung gewohnt, alt getan; Beim Mann Vorsicht, bei der Frau Nachsicht; Kalte Hände, warme Liebe; Wer will, geht, wer nicht will, schickt.

The presence of contrast in syntactic parallelism that is, the semantic opposition of words ensures the vividness and clarity of textual structures. The intense emotional and expressive saturation of the text is created both by the individual components of parallelism and by the meanings arising from the oppositional combination of these components. Researchers identify the principal characteristic of the phenomenon under consideration, as a textual category, in its integral structure, whose constituent components are linked by specific semantic, syntactic, stylistic, and rhythmic relations.

It is precisely this semantic-structural unity that gives rise to new qualities and characteristics which are not inherent in the individual components themselves but emerge through their interaction within a particular system of textual relations. In the present study, the description of parallel constructions is carried out on the basis of understanding their integrity, that is, the inseparable unity of their structural and semantic information. As is well known, any phenomenon at the stage of its realization is characterized by the coexistence of both content and expression, which presupposes the constant interrelation between structural schemes and the semantic structures being generated and actualized.

The use of such devices renders artistic speech multifaceted and expressive, stimulates readers' interest in the depicted phenomena, and gives rise to rich figurative associations. One of these stylistic devices is parallelism. The term derives from the Greek *parallelos*, meaning "running alongside" or "following one another." Parallelism is widely employed in disciplines such as biology, mathematics, and physics. In literary studies, however, the term "parallelism" refers to the use of similar elements in sentence construction. These may include sounds and syllables (phonetic parallelism), repeated words (lexical parallelism), and syntactic constructions such as phrases and sentences.

What, then, constitutes syntactic parallelism? If a literary work contains identical or similar lines, phrases, or sentences within its syntactic structure, such constructions are designated by the linguistic term "syntactic parallelism." In the use of syntactic parallelism, identical types of syntactic constructions are repeated across parts of sentences, phrases, and clauses. Syntactic parallelism is expressed through the use of

similar word order and identical predicates, for example: A diamond polished and refined through careful processing. Such a stylistic device enables the author to compare two phenomena of reality and to express the relationship between them. Syntactic parallelism is frequently combined with other figurative stylistic devices, such as anaphora.

The earliest reflections on the phenomenon of parallelism in Russian linguistics can be found in the works of Mikhail Lomonosov. In subsequent scholarship, however, the phenomenon of parallelism has been interpreted in various ways. Some linguists regard parallelism as a device characterizing the specific features of oral speech, whereas others emphasize its functional similarity to conjunctions. Certain scholars define parallelism primarily as a stylistic device, while others interpret it as a lexical, syntactic, or stylistic phenomenon simultaneously. Some researchers argue that parallelism is characteristic only of particular languages, whereas another group of linguists maintains that it constitutes a universal feature common to all languages.

In certain studies, the term “parallelism” is also applied to a particular type of coordination in complex sentences containing several subordinate clauses.

Microparallelism refers to parallelism between coordinated elements within a simple sentence (coordinate relation), whereas macroparallelism denotes parallelism between predicative units within a complex sentence.

In our view, it would not be entirely appropriate to restrict the phenomenon of parallelism solely to the domain of grammar or stylistics. It appears more reasonable to analyze parallelism through the concept of repetition of meaning or content from semantic, grammatical, and stylistic perspectives simultaneously, that is, to regard it as a semantic-grammatical-stylistic category. This demonstrates the extensive scope of the phenomenon of parallelism and indicates that the concept itself should be interpreted in a broad sense. Parallelism constitutes a system of analogous phenomena, each manifestation of which may itself form a distinct internal system.

According to the observations of Vladimir Propp, the fairy tale, having evolved from ritual through myth into an artistic text, embodies characteristic features of both poetry and prose. A statistical study of its metric and rhythmic structure makes it possible to regard it as a distinct type of poetic text.

Summarizing the accumulated knowledge on parallelism, I. A. Logvinenko proposes the following classification:

According to level differentiation: graphic, phonetic, lexical, grammatical (including syntactic and morphological) parallelism;

According to structural composition: complete and incomplete parallelism;

According to the number of equivalent structures: one-member, two-member, and multi-member (or complex) parallelism;

According to logical model: affirmative and negative parallelism;

According to the pattern of parallel structures: linear, chiasmic, and stepwise parallelism;

According to textual placement: within a line, between adjacent lines, and within a stanza;

According to semantic basis: metaphor-based, simile-based, and metonymy-based parallelism;

According to the paradigmatic relations of components: synonymy-based and antonymy-based parallelism.

Relatively comprehensive views on parallelism belong to Roman Jakobson and are presented in his article entitled “Grammatical Parallelism and Its Russian Aspects”, included in the work *Problems of Poetics*. R. Jakobson proposed a fundamentally new interpretation of parallelism, a phenomenon that had long been examined within the

framework of historical poetics. His analyses significantly transformed traditional understandings of parallelism in historical poetics. The concept of parallelism was enriched with new meaning at all linguistic levels — from the proportionality of phonemes, where parallelism manifests itself with particular intensity, to the semantic level, where the principal axes organizing the text, namely syntagmatic and paradigmatic relations, are most vividly realized.

#### 4. Conclusion

According to Roman Jakobson, “every form of parallelism represents a relationship between invariants. The more rigorously the invariants are distributed, the more perceptible the effectiveness of the variants becomes. The consistency of parallelism inevitably activates all levels, categories, and forms of language in which correspondence and non-correspondence acquire independent poetic value. These intricate interrelations of phonological, grammatical, and semantic structures are not confined solely to the boundaries of parallel series; rather, through their distribution they extend throughout the entire text. Consequently, the grammar of a work in which parallelism is present acquires particular significance.” The variations arising from the distribution of variants and invariants across different linguistic levels endow the poetics of parallelism with an exceptional degree of diversity and provide broad opportunities for distinguishing the individual peculiarities of its separate components, as well as for grouping them within the framework of an integrated textual whole.

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