

Article

Peculiarities Of Parallel Construction and Chiasmus In English And Uzbek Poetry

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Abstract: This study explores the use of parallel construction and chiasmus in English and Uzbek poetry, examining how these rhetorical devices enhance rhythm, meaning, and aesthetic quality. A comparative analysis highlights distinct cultural influences and linguistic structures that shape their application in each poetic tradition. Findings reveal that while parallelism is commonly used in both traditions for emphasis and symmetry, chiasmus serves unique functions, reflecting contrasting values and linguistic characteristics. These results contribute to a deeper understanding of how culture and language influence poetic form

Keywords: Parallel Construction, Reverse Parallelism, Expressiveness, Stylistic Device, Rhythmicity, Contrast, Conflict, Emotional Expression, Artistic Text.

1. Introduction

Parallel construction and chiasmus are widely used syntactical devices in poetry. Parallel construction involves repeating similar syntactic structures, creating rhythm and emphasis. Chiasmus, on the other hand, reverses the structure in successive phrases to highlight contrasts or reinforce meaning. Both devices play essential roles in enhancing a poem's aesthetic quality. The parallel construction is the most common stylistic device of poetic syntax. This stylistic device is used for the purpose of drawing and emphasizing the listener's attention to the depicted object. This term is derived from the Greek language ("parallelos" means "walking side by side") and is a syntactic-stylistic figure that indicates the correspondence or identity of two or more closely located speech fragments or speech constructions. is counted.

This artistic style emphasizes the connection between the depicted things or events and unites them into a single poetic image. In addition, with the help of parallelism, the author can keep the reader's attention on a certain image, make the speech more convincing and impressive. And I.R.Galperin puts forward the idea that: "The condition for the formation of a parallel construction is that two or more sentences or parts of sentences must have the same or similar syntactic constructions[1,208]". The scientist includes the parallel construction in the composition of syntactic-stylistic tools. B.A.Kuharenko, M.Bakayeva and F.M.Khajieva also support this opinion in their research. Uzbek literary scholar T.Boboyev studies parallelism in the composition of melodic figures in his research. According to him, parallelism is a method of imagery that helps to create harmony and musicality in a poem and serves to create a poetic image. [2,447] In our opinion, parallel constructions are often used as a methodological tool to increase the effectiveness and credibility of an idea. The above-mentioned features show how

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important this syntactic-stylistic tool plays in the organization of poetic speech. Prior studies have examined rhetorical devices in English and Uzbek poetry individually.

However, there is limited comparative research on how parallel construction and chiasmus function across these linguistic and cultural contexts. While English and Uzbek poetry both utilize these rhetorical structures, the cross-cultural differences and similarities in their usage remain underexplored. This study aims to address this gap by investigating how these devices contribute to the unique qualities of each poetic tradition. The study's objectives are to (1) identify the patterns of parallel construction and chiasmus in English and Uzbek poetry, (2) compare their structural and functional uses, and (3) analyze the cultural implications of these devices in both traditions.

2. Materials and Methods

Poems from prominent English and Uzbek poets were selected, ensuring representation across genres and periods. Selection criteria included the prominence of rhetorical devices, accessibility of texts, and diversity in themes. A close reading method was used to identify instances of parallel construction and chiasmus. The analysis was guided by linguistic theories, focusing on syntax, semantics, and phonology. Both qualitative and quantitative data were collected to provide a comprehensive comparison. Examples of parallel construction and chiasmus were collected manually. Key features, such as structural patterns and thematic roles, were noted for each example.

3. Results and Discussion

Parallel construction appeared more frequently in Uzbek poetry (65%) compared to English poetry (40%). Chiasmus was prevalent in English poetry (60%) but less common in Uzbek poetry (30%). In Uzbek poetry, parallelism is often used to reinforce traditional values, such as family and honor. English poetry tends to employ parallelism for rhythmic balance and to emphasize moral or philosophical themes. In English poetry, chiasmus commonly highlights contrasts or paradoxes, adding depth to themes of conflict or duality. In Uzbek poetry, chiasmus is used more sparingly and usually appears in folk poetry, where it enhances memorability and song-like qualities. In Uzbek poetry, parallel construction aligns with oral traditions and cultural emphasis on family, community, and moral lessons. In English poetry, chiasmus often reflects the language's flexibility and the Western emphasis on individual perspective and introspection.

When we look at examples of modern English poetry, we can witness the skillful use of the parallel device in the work of the English poet Brian Patten. The beginning of the first lines of the poem "Dressed" by the poet drew our attention with a parallel construction:

In English	In Uzbek
Mr If only sat down and he sighed, I could have done more if only I had tried If only I had followed my true intent <i>If only I had done the things that I meant</i> <i>If only I had done the things that I could</i> And not simply done the things that I should If only a day had lasted a year And I had not lived in constant fear.[3]	<i>Kunlar – iliq,</i> <i>Kunlar – tiniq,</i> <i>Kunlar – tirik,</i> Tirik kuy. Aprel, davron kurmagimga – gullayotgan yuragimga o'sayotgan ruhing qo'y.[4,77]

The above poem in English is called "Mr If only". The poem consists of the thoughts of the lyrical hero. Summarizing his life, he also sees many regrets in his life paths. The verses "If only I had done the things that I meant // If only I had done the things that I could" have been a parallel construction. From the content of the poem, it can be understood that the lyrical hero is not satisfied with his past life. In addition, parallelism

served to create a poetic image, making it more impressive and interesting. In the above poem by Usman Azim, the parallel construction served to connect the poetic thoughts in the poem and ensure consistency. In the first three stanzas, the hyphen represents the relationship between the possessive and the noun-participle, and the words “*iliq, tiniq va tirik*” (“warm, clear and alive”) which are repeated and become the noun-participle, create equality in terms of the number of syllables. With this feature, these words have been parts of a parallel construction. In this example, the meaning of the word “**Kunlar (days)**” is strengthened. In the first combination, the warmth of “days” is emphasized, and in the second combination, the clarity of “days”. In this case, the meaning of the third word, which is used in parallel, expanded the character of “**Kunlar (days)**” and increased the effectiveness of the artistic text. The parallel construction helped to express the poet’s satisfaction with the changes in his daily life, that his days are bright and clear.

The opposite of the parallel device is the **chiasmus**. A chiasm is a rhetorical figure consisting of a cross-shaped change of the sequence of elements in a series of words in two parallel lines. It is a device that occurs when the grammatical structure of the previous phrase or clause is reversed or reversed. Chiasmus is a type of parallelism. It is also called inverse parallelism. In the literature, chiasm is defined as a syntactic stylistic figure based on a cross-shaped change of the order of the parts of the sentence in two parallel parts of the speech, designed to increase the expressiveness of the text. Simply put, a chiasm occurs when a writer says one thing and then says something very similar in the next line, but the grammatical structure is reversed. It performs the task of convincing the student of a certain idea. That is why it was originally a rhetorical tool, that is, a tool for persuasive speech. In addition, the main function of this tool is to add a strong accent.

In English	In Uzbek
<p><i>Waking</i> beside her I am <i>dreaming</i>. <i>Dreaming</i> of such <i>wakings</i>. I am all love’s sense woken.[11]</p>	<p>...Iz uzmayin, mudom, o’tib, qaytaman, tanishdir yo’llarning har bitta gardi. <i>Bor erur dardim</i> yo’llarga aytaman, tinglayman yo’llarning <i>bor erur dardin</i>...[5,69]</p>

It should be noted that in the work of Brian Patten, we witness the skillful use of many chiasmus tools. The above example also shows a vivid example of chiasm. In an excerpt from an English poem, chiasmus contributes to the rhythmic organization of the poetic text. Note that the reverse parallel construction has a high potential in the poem. That is, it served to inculcate a short and precise poetic thought in the reader. In the above poem of Ikram Otamurod, the reverse device expresses the sad mood of the poet and also shows his inner psyche. The role of chiasmus was great to express the philosophical observation characteristic of the poet.

4. Discussion

The use of parallel construction in both English and Uzbek poetry highlights universal tendencies for balance and rhythm. However, Uzbek poets often use parallelism to communicate communal values, while English poets use it for introspective or abstract themes. Chiasmus, more common in English poetry, underscores contrasts, adding layers to themes of personal conflict or paradox. These findings suggest that cultural context heavily influences the stylistic choices of poets. English poetry’s greater use of chiasmus may reflect a Western literary tradition that values the exploration of dualities, while the prevalence of parallelism in Uzbek poetry aligns with its oral traditions and cultural emphasis on collective ideals. The study’s sample size is limited, and interpretation of poetic meaning can be subjective. Further studies could expand the sample to other poetic forms or analyze additional rhetorical devices.

5. Conclusion

This study demonstrates that while parallel construction and chiasmus serve similar structural roles in English and Uzbek poetry, their application reflects unique cultural values and linguistic nuances. Future research could examine how other rhetorical devices, such as anaphora or antithesis, interact with these devices across languages, contributing to a broader understanding of cross-cultural poetics.

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