

PARALLELISM

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Parallelism is derived from the Greek word “parallelos”, which means side by side, going equally. In fiction, it is a compositional stylistic device that ensures the structural connection of two or more language or speech units.

The method of parallelism is a stylistic device that provides a high level of expressiveness in speech and serves to increase, strengthen, and exaggerate the value of the speaker or writer’s thought.

Parallelism is the juxtaposition of structurally clearly visible, harmoniously similar, and equal speech elements in parts of the text in poetry.

The term “parallelism” is widely used in linguistics and literary studies. In stylistics, parallelism is explained as one of the stylistic and poetic devices.

Parallelism as a speech phenomenon arises as a result of the repeated use of various units. That is why in stylistics there are many cases when the terms “parallelism” and “repetition” are used interchangeably as synonyms for each other. The phenomenon of parallelism is discussed at all levels of linguistics. The existence of the concepts of phonetic, lexical, morphological, syntactic repetition is a testament to our opinion.

In linguistics, we find different views on the phenomenon of parallelism. Some researchers interpret it as a stylistic figure characteristic of oral speech, while some scientists interpret it as a means of connection, or as a lexical, syntactic, stylistic phenomenon.

While some researchers interpret parallelism as characteristic only of a certain type of language, a group of scientists emphasize that this phenomenon is a feature inherent in all languages.

We see that the term parallelism is used in the framework of syntax to refer to the simultaneous following of subordinate clauses to the main clause, as well as to the method of repeating the same sentence structure.

There are also works in which the term parallelism is used to refer to syntactic units formed on the basis of both structural and semantic equality.

Researcher A.P. Skovorodnikov examines parallelisms within the lexical layer of the language and explains them under the term positional-lexical repetition, and assesses that the formation of a parallel construction from the point of view of structural formation as a unit of expressive syntax is a stylistic figure.

Kh. Abdurakhmonov, in his monograph “Observations on the Syntactic Features of Uzbek Folklore,” dwells on the method of syntactic parallelism, noting that this phenomenon is primarily associated with the structure of the sentence and is more often found in sources of folk literature, in particular, in proverbs.

According to I.M. Astafyev, parallelism within syntactic constructions arises as a result of the fulfillment of the following three main conditions:

1. Syntactic constructions are formed on the basis of the quantitative equality of their constituent components.
2. The same semantic-grammatical relationship between the components of the syntactic construction.

3. The location of the components of the syntactic construction in the same composition.

From the above, it can be seen that the phenomenon of parallelism in linguistic literature has not yet received its adequate and clear definition. When it comes to parallelism, it is not felt that this phenomenon has a wide scope, the linguistic phenomena understood under this term are not distinguished from each other: in some works, repeatedly used language or speech units are understood, in some - syntactic units similar in composition. synonyms, a parallel method of communication are considered.

Researcher M.S. Sergaliev, trying to differentiate the phenomena associated with the term parallelism, puts forward the idea that "If there is no parallelism in the constructions being compared, they cannot be synonyms. The fact is that synonyms are parallelisms, but not all parallelisms can be considered synonyms. It seems that the meaning of parallelism is broader and deeper than the concept of synonymy", evaluates synonyms as a form of parallelism, thereby indicating the broad scope of parallelism. This idea of the researcher is of great importance in a broader understanding of the phenomenon of parallelism. But it is necessary to clarify it: first of all, it is necessary to determine in what aspect and at what level of the language parallelism occurs.

In linguistic literature, the term "parallelism" is often used to refer to a repeated word (sentence fragment), sometimes to a repeated sentence structure, that is, to the name of some similar phenomena. In our opinion, parallelism is not the name of a similar, individual phenomenon, but the name of a general phenomenon that unites them.

Parallelism occurs at all levels of the language is manifested in various forms. In this respect, it constitutes a large system (system).

So, parallelism is the general name for repeating, equally used language or speech units. Repeated units differ from each other in their composition, function, and basis of expression, and are considered some manifestations of the parallelism method.

Parallelism is also mentioned in literary criticism as a stylistic device. This device is of particular importance in the semantic-syntactic construction of proverbs and sayings of folk songs, where it serves as the basis of composition.

"Parallelism is a method of poetic expression of thought by juxtaposing two or more phenomena, situations or things that repeat each other in form and content. In this case, the phenomena, situations, things that are juxtaposed can be compared, likened or contrasted.

Our classical poets also used the method of parallelism in their works not only as a means of strengthening and expanding a certain meaning, but also as a means of strengthening and expanding it. In this passage from A. Navoi's "Muhokamatul Lughatain", a purpose is captured in the parallel use of certain words:

Their eyes are rosy, their mouths are low,
Their foreheads are wide, their mouths are narrow.
(Muhokamatul Lughatain, Tashkent, 1962, p. 112).

In this passage, "flower-flower" means "Both faces are red", and "wide-wide" means "Both foreheads are "is also wide".

A. Navoiy widely used various forms of parallelism in his work and intended a certain purpose in any repetition. In his epic poem "Farhod and Shirin" alone, about 50 forms of lexical parallelism can be observed.

Parallelism manifests itself in different forms, depending on the style of each poet or writer. For example, in Uygun's poetry, the expression of poetic thought and emotion through various repetitions (such as anaphoric and epiphoric parallelism) is always a leading method. In each of his poems, dozens of examples begin and end with the same words. The same idea can be said about Shukhrat's poetic works.

In the works of H. Olimjon, a highly developed type of parallelism - structural parallelism, formed on the basis of structural equality and similarity, occupies the main place. As evidence of this idea, the poet's poem "Uzbekistan" It is enough to recall the poem.

Parallelism is also used effectively by our young poets in their works, and many examples of the use of such a stylistic device can be given from their work.

Parallelism is a stylistic phenomenon that embodies various forms and manifestations of sonorous and attractive speech, and by its nature and essence is a set of methods that are mainly characteristic of poetic speech. Parallelism is a set of means that regulate the poetic formation of speech based on a certain measure and criterion. Parallelism is an effective way - opportunity to express human feelings deeply and excitedly using language tools.

Parallelism is used more often in texts that are read with a high spirit, and in this way the expressiveness of speech is achieved:

While you are alive, fight, work, burn!

While you are alive, love, love, rejoice!

While you are alive If you are alive, seek, seek, find!

As long as you are alive, strive, rise, run!

(Fame).

The use of parallelism in poetic speech, first of all, makes speech expressive and attractive, musical and melodious, and secondly, ensures that the language text is effective and memorable.

In order to achieve this, artistic means of organizing speech melodiousness, such as rhythm, rhyme, and alliteration, which are characteristic of the language of poetic works, are widely used:

Parallelisms can be further divided into two within the framework of syntactic units:

1. Micro (small) parallelism - parallelism that occurs within a simple sentence.

2. Macro (large) parallelism - parallelism that occurs within a compound sentence.

The above manifestations of parallelism within syntactic units can be evaluated as follows, based on the level of parallelism:

a) full parallelism - the parallelism of all parts that make up a syntactic unit parallel use;

b) false parallelism - parallel use of certain parts that make up a syntactic unit.

The parallel use of any syntactic structure occurs on the basis of the "symmetry of syntactic units" and indicates the signs of a poetic speech form conditioned by a special measure.

The forms and manifestations of enhancing expressiveness through the use of sound and intonation in speech are diverse. There are various methods of sound repetition to make speech emotional and expressive. These are called alliteration and assonance phenomena in literary studies:

Look black, put pencil,

Slant, turn, girl.

Come on My horse is about to be killed –

Look at the sword, girl.

The heart is like a bird in a cage,

Don't put your wings on the fence,
Look as if,

May your sun warm my heart, girl. (E.Vohidov).

The exact repetition of sounds ensures the melodiousness and musicality of speech: a poetic charm is created. Z. Khusanova, who observed on the example of riddles that the repetition of sounds quickly attracts the listener's attention, exaggerates the thought, and gives the speech an expressive-emotional spirit, also notes this.

Years – Your year,

The century is your age,

The world is your castle,

Time is your time,

You, after all, are a great mother, (J.Jabborov).

Such examples can be found in poetic speech in many ways. Each of them consists of some kind of compound sentence, through which the signs and characteristics of the event are listed:

When the state comes, it opens the way,

When the state goes, a friend flees. (Proverb).

Structural full parallelism is a means of forming syntactic relations, which can be explained as follows: in this method, the interrelationship of parts is determined by the composition of the first part that is part of the syntactic whole. The first part is relatively freely constructed, the second part is formed on the basis of the pattern of this first part. Therefore, the distinguishing feature of syntactic wholes created with the help of such a combination of parallelism is their formation on the basis of previously determined, measured patterns.

The method of structural full repetition, which is one of the expressive syntactic means, is a multifunctional stylistic means of great importance in artistic, partial, and scientific speech styles. Structural full parallelism is realized through the participation of several stylistic means: counting intonation, the order of parts of speech, lexical, morphological, syntactic types of repetition.

“Such constructions have a declarative - poetic character” . It is clear that they serve to concisely express a thought. The role of simple, clear expression of thought in the speech process is very important: a lot of thought is conveyed in a few words. This feature is called “laconicism” in literary criticism. Laconicism ensures the liveliness of speech and arouses the interest of the listener:

The measure of knowledge is reason,

The measure of intelligence is narration. (Proverb).

References

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