

THE GRAMMATICAL AND STYLISTIC STRUCTURE OF CHIASMUS IN UZBEK AND FRENCH: A COMPARATIVE ANALYSIS**Zebiniso Bekmuradova Erkinovna**

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Abstract

This article presents a comparative analysis of the grammatical and stylistic nature of chiasmus on the basis of Uzbek and French language materials. It examines the relationship of chiasmus to parallelism, antithesis, and antimetabole, while also highlighting the features that distinguish it from these devices. The lexical, syntactic, phonetic, and semantic manifestations of chiasmus are interpreted and illustrated through relevant examples. Analysis of Uzbek paremiological expressions and French poetic and proverbial materials shows that chiasmus intensifies the logical compactness, imagery, rhythm, memorability, and evaluative force of speech. In folk proverbs in particular, it serves to express an idea briefly yet powerfully, while in poetic discourse it creates semantic tension and artistic symmetry. The article substantiates the AB–BA pattern, inversion, syntactic symmetry, and semantic intersection as the principal defining features of chiasmus.

Keywords

chiasmus, inverted parallelism, syntactic symmetry, antithesis, antimetabole, paremiology, poetic discourse.

Chiasmus is one of the most striking syntactic-stylistic figures in literary and discursive structures. Its essence lies in the reverse arrangement of two or more components on the basis of mirror symmetry. In this respect, chiasmus is not a mere repetition, but a device that reconstructs the relationship between order, emphasis, and meaning in a new way. Although scholarly research on chiasmus in Uzbek linguistics became active relatively late, in recent years the study of this phenomenon has intensified from the perspectives of poetic discourse, stylistics, translation, and comparative linguistics.

In the traditions of French linguistics and rhetoric, the term *chiasme* is likewise used as an important conceptual category. In scholarly sources, it is often described as a structure based on antithetical units arranged in mirror order or on inversion. In Alain Rabatel's interpretation, chiasmus is explained as an antithesis organized according to a mirror pattern, and it is distinguished from antimetabole by a number of specific features. Thus, chiasmus is not merely a poetic ornament, but a formal-semantic mechanism that enhances the logical and pragmatic force of discourse.

In theoretical sources, inversion is regarded as the central feature of chiasmus. In other words, the arrangement of components in the first segment appears in reverse order in the following segment, following the AB–BA pattern or even more complex forms such as ABC/CBA. Dubois and his co-authors describe this phenomenon as the alternation of two symmetric units that are either parallel or antithetical. Rabatel, for his part, distinguishes chiasmus from antimetabole by emphasizing that, although inversion is essential to chiasmus, it does not always require the repetition of exactly the same words. For this reason, the scope of



chiasmus is broader than that of antimetabole, yet more precise than that of simple antithesis.

Although chiasmus is primarily regarded as a syntactic phenomenon, it is not confined solely to the grammatical level. In the French stylistic tradition, its grammatical, semantic, rhythmic, phonetic, and even melodic manifestations are acknowledged. Uzbek studies likewise note that this figure is actively employed not only within the structure of complex sentences, but also in proverbs, sayings, aphorisms, and poetic lines. Therefore, it is more appropriate to view chiasmus not as a narrowly defined syntactic formula, but as a unity of structure and function.

According to O. Mamaziyayev's interpretation, chiasmus is a syntactic-stylistic device that shapes the structure of a complex sentence, in which the positions of the sentence elements in the first part are reproduced in completely reversed order in the second part. This definition clearly identifies the grammatical essence of chiasmus.

The simplest model of chiasmus is the AB–BA pattern. However, in actual texts this formula is often expanded through different syntactic roles, lexical pairings, or semantic oppositions. The table below summarizes the most frequently occurring types.

Type	Model	Exemple	Explanation
Lexical chiasmus	A-B / B-A	Aqlning tagi - naql , Naqlning tagi - aql .	Identical or closely related lexical units are arranged in reverse order, producing a strong aphoristic effect.
Syntactic chiasmus	Subject–predicate–object / Object–predicate–subject	Yaxshidan yomon chiqdi deb kuyinma, yomondan yaxshi chiqdi deb suyunma.	Sentence elements are rearranged in mirror order, and the idea unfolds through opposing poles
Poetic chiasmus	Image–attribute / attribute–image	La mer est forte comme un coeur / Mon coeur est doux comme la mer .	The reversed intersection of figurative units intensifies poetic rhythm and imagery.
A form close to antimetabole	A–B / B–A (the words are repeated exactly)	Le bien d'autrui se supporte mal / Le mal d'autrui se supporte bien .	In this form, repetition and inversion are combined, bringing chiasmus very close to antimetabole.

As the table demonstrates, the formal core of all types of chiasmus lies in symmetrical reverse order. However, the way meaning is produced varies: in some cases, opposition plays the central role, whereas in others rhythm, syntactic emphasis, or memorability becomes dominant. For this reason, it is not sufficient to reduce chiasmus merely to “reversed repetition”, it should also be understood as a complex compositional and pragmatic device.

In the Uzbek example “*Aqlning tagi - naql, Naqlning tagi – aql*”, the two key lexical units exchange positions, imparting a didactic and aphoristic tone to the statement. Here, symmetry is combined with grammatical simplicity, and the sharp reverse order produces a memorable gnomic form even without elaborate explanation. Thus, in Uzbek oral tradition, chiasmus functions as an effective means of semantic compactness and verbal economy.

The French example “*Le bien d'autrui se supporte mal / Le mal d'autrui se supporte*



bien” demonstrates the evaluative semantic potential of chiasmus. In this structure, units such as *bien/mal* and *autrui/se supporte* are arranged in reverse order, thereby revealing a contradiction inherent in human psychology. Since repetition is combined with inversion, the affinity between chiasmus and antimetabole is particularly evident in this example.

In poetic discourse, chiasmus functions with even greater subtlety. For example, in the lines “*La mer est forte comme un coeur / Mon coeur est doux comme la mer*”, the images of *mer* and *coeur* intersect with one another. In the first line, the “*dengiz*” is associated with the quality of strength, whereas in the second, the “*yurak*” is linked with the quality of softness. In this way, the images are not merely repeated; rather, they enter into a process of semantic exchange. As a result, a poetic parallelism is created, and the emotional range of the expression is broadened.

Another Uzbek paremiological example, the proverb “*Yaxshidan yomon chiqdi deb kuyinma, yomondan yaxshi chiqdi deb suyunma*”, also represents a highly characteristic chiasmic structure. The *yaxshi-yomon* opposition in the first segment is repeated in reverse form as *yomon-yaxshi* in the second. In this case, chiasmus transforms not only the syntactic order, but also the evaluative perspective. The didactic force of the proverb is ensured precisely through this formal sharpness.

In French paremiological usage, the structure “*Il faut vivre ses rêves et non rêver sa vie*” illustrates a modern, motivational form of chiasmus. Here, the pairs *vivre/rêver* and *rêves/vie* are arranged in reverse order. As a result, the statement attains the clarity and impact of a slogan. This demonstrates that chiasmus functions actively not only in classical poetics, but also in contemporary journalistic and aphoristic discourse.

In conclusion, chiasmus is a syntactic-stylistic figure with broad functional potential in both Uzbek and French. Its principal feature is mirror-like reverse order, that is, the AB–BA pattern. However, chiasmus is not merely a grammatical construction; rather, it is a complex artistic mechanism that brings together meaning, emphasis, rhythm, opposition, and aesthetic symmetry within a single structure.

The comparative analysis has shown that in Uzbek, chiasmus appears especially prominently in proverbs and didactic expressions, whereas in French it is more vividly manifested in poetic and rhetorical discourse. In both cases, chiasmus serves to convey thought in a concise, precise, and memorable form. Therefore, the study of chiasmus through the unity of grammatical, stylistic, pragmatic, and linguocultural dimensions remains an important methodological direction for future research.

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