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COMPOSITIONAL FUNCTIONS OF PARALLELISMS

Abstract: In lyrical works, the composition includes a sequence of lines and stanzas, the principle of rhyming, repetitions and parallelisms. In this article, the composition of a lyrical work is considered on the basis of its context. Most often, the composition of lyrical works uses a compositional technique - parallelism. Parallelisms differ in the performance of functions in the stanza, meaning, style in the composition of a lyrical work.

Key words: compositional functions, compositional structure, rhythmic-intonational parallelisms, lexical-semantic parallelism, compositional-stylistic parallelisms.

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Introduction

The composition of a lyrical work is a complex artistic whole. Depending on the external and internal characteristics of the form, the problem of its compositional structure has its own characteristics. Lyrical works differ from other genres of literature in some features. In turn, the difference in the composition of lyrical works in comparison with the composition of epic and dramatic works is one of the difficult problems. Most of the angles we have highlighted retain their meaning there, but at the same time the lyrical work also has its own specifics. Lyrical images are constructed and grouped in a different way than epic and dramatic ones. In lyrical works, the composition includes a sequence of lines and stanzas, the principle of rhyming, sound repetitions and repetitions of expressions, lines or stanzas, contrasts between different verses or stanzas. In this article, using the example of poems by Karakalpak poets, we will consider some aspects of the problem of the composition of lyrical works, as well as its features in connection with the artistic nature of one of the techniques of artistic depiction – parallelisms. Because, parallelism as a compositional technique can be found in any lyrical work, because lyrics cannot do without parallelisms. It allows you to give a lyrical work a compositional harmony. Especially interesting is the ambey composition,

consisting in such a construction of a speech unit in which <the second part mirrors the first> [8. p. 35-36], such a composition carries a certain artistic meaning, which must be reflected in the analysis of a lyrical work.

In literary science, there are many studies about parallelisms and their classification [2; 4; 1; 6]. There are also several studies in Karakalpak literary studies that briefly outline some aspects of the problem of parallelisms. But the problem of the function they perform in the composition of lyrical poems has hardly been considered.

In the external structure of the composition of a lyrical work, the main unit is a stanza, in the creation of which the leading role belongs to rhythmic-syntactic parallelisms. Due to the mutual parallel arrangement of similar syntactic units (predicative parts) for certain purposes, place and size, rhythmic-syntactic parallelisms create a poetic rhythm. In turn, having the same syntactic structure, parallel consonant parts, connected in content and taking a certain form, make up an entire stanza. For example:

Neither nationality nor people are considered different,

Not considering either the terrain or the edge far away,

That's so independent, free of charge

A person relies on a person [5. p. 96].

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The connection between the lines in the first three lines of the poem, as well as in the end, an equal number of syllables, and even the use of parallel words in meaning ensures a uniform reading of the lines. The interconnected and consonant system of words created a significant compositional whole stanza. This feature is the basis of the work of Karakalpak poets, because Karakalpak poetry, like poetry of other Turkic-speaking peoples, is created in syllabic size. Also, poetic repetitions or intonation repetitions of consonant syntactic units in the stanza of a lyrical work help to reveal the nature of the rhymes of the composition of the poem. For example:

He looks down from the stone wall –
Maybe he is the heart of the stone wall.
He walks in step with others –
Maybe it's the desire for a stone wall... [3. p. 49]

In this verse, the phrase "tas diyaldyn" ("stone wall") is repeated three times, "taslar ol" ("he throws") and "shygar" ("can") – twice and, thus, a rhythmic and intonational consonance is created. Therefore, the composition of a lyrical work requires an analysis of rhythmic-syntactic, intonational parallelisms in connection with genre, metric and rhythmic features of a lyrical poem.

In the compositional structure of a lyrical work, not only the external structure is important, but also compliance with the content. The function of organizing meaning, which parallelisms perform in Karakalpak lyrics, creates a certain compactness, order and logical correspondence of significant parts in the compositional structure of the poem.

In modern specialized literature, parallelism is usually considered in four aspects [8. p. 31]: 1) grammatical (syntactic parallelism, morphological repetition); 2) lexical (lexico-syntactic repetition); 3) semantic (figurative parallelism), 4) phonological (sound parallelism, paronomasia, rhythmic parallelism).

In Karakalpak lyrics, lexico-morphological and phonetic parallelisms as the basis of the composition of lyrical poems, defining their semantic and syntactic structure, provide disclosure of the character of the lyrical hero, link the artistic parts of the text together for specific ideological and artistic purposes. For example:

Do you feel that a flexible, thin birch
So patient, life-loving;
(despite) the difficulties of fate, a woman
She is also caring, truth-loving [7. pp. 44-45].

In the first lines, "flexible, thin birch" in the third line is placed parallel to the meaning of the phrase "female destiny", and "patient, life-loving" in the second line – respectively, "caring, truth-loving" of the fourth line. Russian girl's character is thus figuratively described by a parallel comparison with a birch tree growing on Russian soil. Through such an organization of internal unities of form (content), we

have identified the following compositional functions of parallelisms:

- a) the transmission of the inner psychological state of the lyrical hero;
- b) (ensuring) disclosure of the character of the lyrical hero;
- c) deepening the image;
- d) linking together several real images, etc.

The composition of lyrical works is directly related to the creative skill of the poet and, starting with the title of the work and ending with its last final lines, even the last punctuation mark, forms a complex system of choosing the content and structure of the text of the poem and the location of each of its significant parts (word, phrase).

Thus, the composition of a lyrical work directly depends on the author's style and his creative idea. parallelisms that play an important role in the composition of a lyrical work are individually created in the creative laboratory of each poet to convey a state similar in content or a poetic representation of an event. The work of each poet is a mirror reflecting his intellect, artistic skill, creative search. For example, in the following lines of poetry by B.Genzhemuratov, through the repetition of the redirect "renounce monotony" and the use of the words "day and night" in the same row opposite in meaning, the greatest emotional impact on the reader was achieved: Tallardan

Leaves fall from willows - years
Tired of the monotony of days
I renounce the monotony of nights...
Roads are burning in the fire of August... [3. p. 49].

When transmitting a thought, the poet assigns the main organizing task to repetitive redific (second, third lines) and content-rhythmic (first, fourth lines) parallelisms.

When studying the connection of parallelisms with the creative search and disclosure of the individual features of the author's style in the composition of lyrical works of Karakalpak poets, we found out the following features:

- a) in the composition of lyrical works, parallelisms perform a compositional and stylistic function;
- b) the compositional and stylistic function of parallelisms is performed by thematic-psychological (figurative) parallelisms;
- c) the compositional and stylistic function of parallelisms consists in the parallel transmission of the emotional experiences of the lyrical hero and the description of nature;
- d) the use of parallelisms in animation (transfer of human character properties to natural phenomena), allegories (parallel concepts convey a hidden or figurative thought), antithesis (transfer of the opposite opinion in parallel lines), etc. perform a compositional and stylistic role, etc.

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As a result of studying the functions of parallelisms in the composition of lyrical works of Karakalpak poets, we came to the following conclusions:

1. Parallelisms participate in the organization of the form of a lyrical poem. Here rhythmic-syntactic and intonational parallelisms play a leading role.

2. Parallelisms (lexico-morphological and phonetic parallelisms) provide symmetrical harmony

of artistic parts (words, phrases, sentences, punctuation marks, etc.) of a lyrical work.

3. Parallelisms perform a compositional and stylistic function. This can be observed in the transmission of thematic and psychological parallelisms of artistic skill, individual style and method of the author.

The problem of artistic functions of parallelisms requires further study for a comprehensive study of the composition of a lyrical work.

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