

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**LINGUOPOETIC FEATURES OF PARALLELISM
IN THE AZERBAIJANI AND ENGLISH**

Speciality: 5714.01 – “Comparative-historical and
comparative-typological linguistics”

Field of science: Philology

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Baku – 2026

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and degree of research of the topic. In modern linguistics, the investigation of the linguopoetic features of parallelism, its interpretation as a linguistic element in poetry, and the issues surrounding its functions and study have not yet found a complete and comprehensive solution. There are numerous controversial issues in this field within comparative-historical and comparative-typological linguistics. While parallelism and its linguistic characteristics have been extensively and thoroughly investigated by researchers separately within Azerbaijani and English poetry, monographic works directly aimed at a concrete solution for identifying and uncovering these linguopoetic features based on the material of typologically different languages are not yet observed.

Determining the role of parallelism in the linguistic and stylistic features of authors, along with a broad analysis of the means that generate parallelism in poetry, is among the key aspects that substantiate the relevance of this research work.

On the other hand, problems related to the classification of parallelism also await their solution. Although various types of parallelism have been studied individually, its groups and subgroups have not been fully and comprehensively delineated. An approach to the linguopoetic manifestation of parallelism based on the principle of symmetry plays an essential role in understanding its linguistic and stylistic functions.

Although chiasmus, as a specific form of parallelism, has been widely studied in English linguistics, it has been recognized in Azerbaijani linguistics as "reverse parallelism" (*əks paralelizm*) but has not been subjected to extensive research from a linguopoetic perspective. A comparative study of chiasmus based on poetic samples from both languages is of particular importance in terms of applying a new and contrastive approach to the issue.

Approaching parallelism not merely as a syntactic figure, but as a universal linguopoetic concept manifested at various levels of language, is the primary factor determining the relevance of the study. Comparing the shared and distinct linguopoetic characteristics

of parallelism at the phonological and phonoprosodic levels – which have largely remained unexamined in the Azerbaijani language – constitutes a new and topical subject for modern linguistics; the mechanisms through which parallelism materializes at these levels to create a rhythmic framework in a literary text are thus investigated in a comparative manner.

In both Azerbaijani and English, little attention is paid to the study of parallelism at the morphological level. At this level, parallelism is examined on the basis of morphological repetitions and the symmetry of grammatical categories, which is one of the least researched areas in Azerbaijani linguistics.

At the lexical level in the Azerbaijani language, parallelism has been investigated mainly within the framework of the use of synonyms and instances of parallelism (*müvazilik*); its study within the system of synonymous, homonymous, and antonymous relations demonstrates the presence of a new approach to the topic.

At the semantic level, the completion of the work's relevance is achieved through the investigation of the principles of isosemantism that ensure the semantic integrity of parallel constructions, semantic polarization, and the semantic capacity necessary for the emotional perception of the artistic image; this is because the semantic level expresses the logical and ideological content of the form created by other structural levels.

Approaching parallelism – which carries the emotional-expressive load of literary language – at the syntactic level as the symmetry of syntagm and sentence structures substantiates the relevance of the research work. This hierarchical approach allows for the evaluation of parallelism as a unified linguopoetic mechanism encompassing various levels of the linguistic system.

Among the linguists who have researched parallelism, one can mention the names of R.Jakobson, R.Lowth, J.Kugel, A.Berlin, G.Leech, J.Fox, G.M.Hopkins, T.Collins, Y.Lotman, R.Austerlitz, S.Geller, E.Greenstein, Y.M.Meletinsky, A.N.Veselovsky, V.M.Zhirmunsky, O.Brik, and I.M.Astafyeva. At the same time, the research conducted in Azerbaijani linguistics by K.Abdullayev, M.Adilov, K.Valiyev, A.Abdullayev, A.Baylarova, and others is of

great importance. These studies, based on the material of typologically different languages, help to examine parallelism and its types at both theoretical and practical levels.

Object and subject of the research. The object of the research is parallelism and its means of expression in the Azerbaijani and English languages. The subject of the research is the presentation of the linguopoetic features of parallelism in both languages.

Aims and objectives of the research. The primary aim of the dissertation is to comparatively elucidate the linguopoetic features of parallelism based on the materials of the Azerbaijani and English languages. To achieve this aim, the following objectives have been set forth:

- To interpret the theoretical-methodological foundations of parallelism as a linguopoetic concept in Azerbaijani and English linguistics, and to clarify the controversial points and classification principles in this field;

- To trace the evolution of parallelism in diachronic and synchronic aspects based on poetic samples from both languages, and to comprehensively analyze its forms of linguopoetic manifestation;

- To investigate the phenomenon of parallelism across phonological, morphological, lexical, semantic, and syntactic levels, thereby determining the linguopoetic features of the linguistic means that form these structures;

- To compare the realization mechanisms of parallelism based on the material of two typologically different languages, and to clarify their typological similarities and differences (systematicity, rhythmic regulation, etc.);

- To identify the functions of parallelism in a literary text, thereby substantiating its role and ways of interpretation within an author's style.

The methods of the research. In the research work, a comparative-typological approach has been applied as the primary methodology for the analysis of the rich literary material selected from Azerbaijani and English poetry. The materials of typologically different languages have been contrasted within a contrastive-

typological context, utilizing methods of observation, generalization, and interpretation. The internal order and aesthetic function of parallel structures have been investigated through structural-semantic and linguopoetic analysis, while the historical roots of the phenomenon and its role in modern artistic discourse have been determined via a diachronic-synchronic approach.

Main provisions for defense:

1. Parallelism is a universal structural constant that ensures the internal order of a literary text; however, its forms of realization acquire specific characteristics depending on the typological structure of a language. Against the background of structural-semantic organization built upon the unity of symmetry and asymmetry, inversive parallelism (chiasmus) serves as an essential structural element regulating the dynamics of the idea and emotional tension.

2. Canonical (systematic) parallelisms are characteristic of Azerbaijani poetry, whereas in English-language literary texts, this expectation is weaker, and parallelisms bear a more occasional and intermittent character. This is a regularity stemming from the agglutinative nature of the Azerbaijani language and the analytical nature of the English language.

3. Parallelism is a universal poetic mechanism realized systematically not only at the syntactic level but also at the phonological, lexical, morphological, and semantic layers of language. In written speech, parallelism is complemented mainly by syntactic and lexical means, whereas in oral speech, it is completed by prosodic means and sound harmony.

4. The metric system and meter in poetry are the fundamental structural mechanisms of parallelism. In English poetry, parallelism primarily relies on the symmetry of stress peaks (isochronism), whereas in Azerbaijani poetry, it is based on the equality of syllable quantity (isosyllabism).

5. Syntactic parallelism is the central factor shaping the rhythmic-intonational model of a literary text. In Azerbaijani poetry, this structure ensures proportionality naturally through the internal regularities of syllabic meter and speech caesura (təqti), while in

English poetry, it does so through individual-stylistic choice and caesura (rhythmic pause).

6. The functional system of parallelism consists of the mutual unity of fundamental-structural functions – which regulate the composition, rhythm, and ideological integrity of a literary text – and derivative-aesthetic functions, which enhance the emotional-expressive load.

7. Parallelism is a structural mechanism in the author's style that intensifies artistic impact through semantic polarization and isosemantism. Operating in unity with linguistic deviation, this phenomenon disrupts the automatization of reader perception and creates an aesthetic "extra-regularity" within the text.

The scientific novelty of the research. In the research work, parallelism in Azerbaijani and English poetry has been investigated through a linguopoetic approach, and the similarities and differences in these languages have been analyzed within a comparative-typological context. For the first time in this dissertation, the manifestations of parallelism at the phonological, morphological, lexical, syntactic, and semantic levels have been systematically studied.

In the study, the rhythmic-metric function of parallelism is identified as a mechanism based on stress symmetry (isochronism) in English poetry, and on the equality of syllable quantity (isosyllabism) in Azerbaijani poetry. While canonical (systematic) forms of parallelism are identified in Azerbaijani poetry, occasional and intermittent parallelisms are determined in English poetry, and their compositional, rhythmic, ideological, and emotional-expressive functions are thoroughly investigated. Furthermore, the impact of parallelism on the author's style and its capacity to create an aesthetic "extra-regularity" in unity with linguistic deviation are explored.

Theoretical and practical importance of the research. The theoretical significance of the research is determined by the systematization of the linguopoetic nature of parallelism across various language levels, and the identification of its structural functions and modes of interpretation within an author's style. Conducting the work on a comparative-typological plane enriches the theoretical views on the

phenomenon of parallelism in typologically different languages (Azerbaijani and English) and deepens the understanding of the organizational principles of a literary text.

The primary practical significance of the work lies in the investigation of the linguopoetic features of parallelism based on samples drawn from Azerbaijani and English poetry. The findings allow for both the determination of similarities and differences in these languages and the conducting of seminars and lectures on parallelism and its modes of interpretation. At the same time, the dissertation materials can be utilized as a resource in scientific research and for teaching language theory, stylistics, speech culture, comparative linguistics, and other related disciplines at the philological faculties of higher education institutions.

Approbation and application of the research. In connection with the primary provisions of the dissertation, 11 articles and 10 conference materials have been published in Republican scientific journals as well as abroad (in Turkey, Ukraine, Bulgaria, and Uzbekistan), and presentations have been delivered at scientific conferences.

Name of the organization where the dissertation was executed. The dissertation work was executed at the Department of General Linguistics of Baku State University.

The total volume of the dissertation in characters, indicating the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature. Introduction – 6 pages, 9788 characters; Chapter I – 32 pages, 58152 characters; Chapter II – 36 pages, 64327 characters; Chapter III – 57 pages, 98920 characters; conclusion – 4 pages, 7467 characters. The total volume of the dissertation consists of 154 pages, 238654 characters.

MAIN CONTENT OF THE RESEARCH

In the introductory part of the dissertation, the relevance of the topic, the degree of elaboration, the object and subject, goals and tasks, methods of research, defIn the **Introduction** section of the dissertation,

the relevance and degree of research of the topic are substantiated; the object and subject, aims and objectives, research methods, and the provisions defended in the research are specified; and information is provided regarding the scientific novelty, theoretical and practical significance, approbation and implementation of the research work, the name of the organization where the dissertation was executed, as well as the individual volume of the structural sections of the dissertation and the total volume in characters.

The first chapter of the dissertation is titled "**The Study of Parallelism in Linguistics and its Scientific-Theoretical Aspects**" and consists of four sections.

In Section I, titled "*The Phenomenon of Parallelism in Linguistic Research*," the history of the inclusion of parallelism – one of the most important rhetorical means generating expressiveness in both linguistics and poetry – within linguistic research is discussed. Initially explored in poetry and subsequently integrated into research as a linguistic term, parallelism has been studied by numerous linguists across diachronic and synchronic aspects, and the linguistic and stylistic features of authors who skillfully employed it have been extensively investigated.

At first, parallelism was studied within the framework of traditional rhetoric dating back to past. However, over time, scientists have seriously investigated what the principles of parallelism are and how they are constructed in the form of a precise construction, and have studied materials other than the Bible. For example, at the end of the 19th century, A.N.Veselovsky noted that parallelism is characteristic of folklore traditions.¹

In 1753, Lowth Robert was the first to draw attention to the fact that the same meaning is often expressed by different words or the same words are used in different meanings in religious texts. According to him "*Similarities in the language lead to equality, and differences lead to contradictions, making the language more*

¹ Веселовский А.Н. Историческая поэтика / А.Н.Веселовский – Москва: Высшая школа, – 1989, – с. 116.

colorful and increasing its poetic tone".² R.Lowth, who called similar grammatical structures in the verse parallelism, considered the matching verses as parallel verses, and the corresponding words and word combinations in these verses are parallel terms. Unlike Lowth, he investigated parallelism in non-religious, that is, secular texts. Although R.Jakobson considered parallelism an important element of poetry and the main function of poetic language, he had not approached this topic from a linguistic perspective. R.Jakobson mentioned parallelism for the first time in the most cited collection "Linguistics and Poetry" and gave examples. He first mentioned about the poetic function of language, pointing to the relationship between poetry and linguistics. Citing the example of "The Horrible Harry", the linguist drew attention to the reason why the synonyms of the word "horrible" were not used in this example and related it to the harmony of sounds. He stated: "*Language can never limit poetry and that they are intrinsically linked together*".³

R.Yakobson's approach to the study of parallelism from the linguistic aspect completely changed the direction of research. Thanks to him, parallelism was already understood as a universal phenomenon covering all levels of language (lexical, morphological and syntactic). R.Jakobson put forward the concept of antigrammatical, agrammatical and grammatical rhyme based on G.Hopkins's idea of "rhyming of sounds with different meaning and similar sound".

J.T.Collins based his studies on parallelism on grammar rather than semantics. However, his research failed because he emphasized grammatical features without paying attention to the meaning of parallel structure. S.Geller, who supported T.Collins's emphasis on grammar, put forward the idea of sentence reconstruction. Despite knowing semantic parallelisms, the basis of S.Geller's research was grammatical parallelism.⁴

² Baker, A. Parallelism: England's contribution to Biblical studies // The Catholic Biblical Quarterly, – 1973, 35 (4), – p. 431.

³ Jakobson, R. Language in Literature. – Cambridge, MA: Harvard University Press, – 1987. – p. 70.

⁴ Berlin, A. Grammatical aspects of Biblical parallelism // Hebrew Union College Annual, Hebrew Union College - Jewish Institute of Religion, – 1979, – vol. 50, – p. 17–43.

K.Abdullayev provided a detailed explanation of parallelism in the Azerbaijani language, differentiated the types of parallelism with his researches based on "Dada-Gorgud" stories, and extensively explored the theoretical knowledge about parallelism.⁵ Apart from that, A.Abdullayev, based on the structure of the Azerbaijani language, stated about grammatical parallelism, its being a means of connecting the components of subordinate complex sentences together.⁶

M.Adilov investigated syntactic parallelisms based on the system of repetitions⁷, K.Valiyev summarized the opinions of many linguists in this field in his work on syntactic parallelism.⁸ At the same time, K.Valiyev applied formula theory for the first time in the research of the Oghuz epic. The linguist Kh.Agaverdi, who studied these studies, summarized what K.Valiyev said about the poetic system of the Oguz epic at the phonetic (alliteration), morphological (repetition of morphemes), lexical (anaphora, epiphora etc.) and syntactic (rhythmic-syntactic parallelism) level.⁹

The second sub-chapter of chapter I called "**Diachronic and synchronic approaches to parallelism**" deals with the approach to the use of linguistic parallelism from two aspects, diachronic and synchronic. A deeper insight to linguistic parallelism in poetry over the centuries helps to study it from a diachronic aspect. But synchronic research is more helpful in finding answers to some questions about parallelism. F.Saussure and later linguists believed that a purely diachronic approach is not suitable for revealing the true essence of language. In his book "Basics of Linguistics", F.Veysalli

⁵ Абдулла, К. Синтаксический параллелизм (на материале древне-огузского памятника "Книга моего Деда Коркута"): Диссертации на соискание ученой степени кандидата филологических наук, – Москва, – 1976.

⁶ Abdullayev, Ə. Müasir Azərbaycan dilində tabeli mürəkkəb cümlələr / Ə.Abdullayev. – Bakı: Maarif, – 1974. – 368 s.

⁷ Adilov, M. Azərbaycan dilində sintaktik təkrarlar / M.Adilov. – Bakı: Elm və təhsil, – c. 3. – 2019. – 416 s.

⁸ Vəliyev, K.N. Azərbaycan dilinin poetik sintaksisi / K.N.Vəliyev. – Bakı: ADU mətbəəsi, – 1981. – 76 s.

⁹ Ağaverdi, X. Kamil Vəli Nərimanoğlunun araşdırmalarında Oğuz eposunun tədqiqi məsələləri // – Bakı: Akademik Tarix və Düşüncə jurnalı, – c.4. № 11. – 2017. – s. 178- 190.

explains the essence of synchronic research and writes: "Synchronic research studies the state, system and structure of the language in a certain period of time. For example, when we choose the 12th century Azerbaijani language as an object, we are not interested in how this language was in the 9th and 14th centuries."¹⁰

A diachronic and synchronic approach to the study of parallelism shows that the first critical studies of parallelism span the period of eighteenth-century biblical studies. In the English language, linguists studied more the texts with religious content in the Bible, and later changed the direction of their research and turned to literary texts without religious content. Researches in the Azerbaijani language have not gone in this direction. The linguists who studied parallelism first studied the examples of parallelism found in oral folk literature, especially in the "Dade Gorgud" epic, and then in written literature. The processing of each vowel and consonant in relation to the poetic categories of assonance and alliteration, and most importantly, the repetition of sounds, syllables, words, word combinations and sentences with all these categories within a certain syntactic whole, is specific to this epic and these types of parallelisms are obvious parallelism examples of that time in the poetry. In the epic, names such as Bamsı Beyrek, Deli Dondar, Alp Aruz are distinguished by their memorable sound, creating alliteration. Let's look at an example from the epic "Dada Gorgud" below:

“Kişi malına qıymayınca adı çıxmaz.

Qız anadan görməyincə öyüd almaz.

*Oğul atandan görməyincə süfrə açmaz”.*¹¹

This example creates a pattern of syntactic parallelism consisting of subjunctive + adverbial modifier + object + predicate.

When we look at the examples of poetry of the Azerbaijani and English languages from different periods, we witness that the features characteristic of both languages show their specificity in the development of parallelism. While the diachronic approach takes into account the diversity of language structures, the influence of intra-

¹⁰ Veysəlli, F.Y. Dilçiliyin əsasları / F.Y.Veysəlli. – Bakı: Mürtəcim, – 2013. – s. 45.

¹¹ Kitabi-Dədə Qorqud / tərt. ed. K.Abdulla – Bakı: TEAS Press, – 2016. – s. 206.

linguistic and extra-linguistic factors on the language of poetry, the synchronic approach considers the reflection of the unique characteristics of each period in poetry and the forms of its influence on the development points of linguistic parallelism.

A historical approach to examples of parallelism reveals different characteristics of parallelism in different periods. It turns out that parallelism is more observed in poetic examples manifested in oral speech, such as oral folk literature and *ashiq sanati* (musical form of folk literature). This is a manifestation of its adjustment with intonation, rhythmicity, rhyme and sound pattern. The first examination of parallelism in texts with religious content shows that it is related to the people's outlook, religious beliefs and the requirements of the time.

The third section of Chapter I is titled "***The Linguopoetic Significance and Functional Characteristics of Parallelism.***" When poetry comes into play, parallelism materializes synchronously. One of the fundamental differences between poetry and prose is that formal features in a poetic text are regulated on the basis of regular repetitions. In this regard, parallelism is the primary mechanism regulating the internal rhythmic architecture of a literary text. In this research, the concepts of "parallelism" and "parallelity" are differentiated: *parallelism* is accepted as a scientific-theoretical category expressing a concrete structural, grammatical, and linguopoetic mechanism in linguistics, whereas *parallelity* is treated as a broader, descriptive-illustrative concept embodying the principles of symmetry, correspondence, and sameness.

The linguopoetic functions of parallelism play a decisive role in uncovering the aesthetic and semantic load within a literary text. Although partial research has been conducted in this field within English-language linguistics, the functional system of parallelism in Azerbaijani linguistics still requires a comprehensive study. In our research, these functions are classified into two groups: fundamental (primary) and derivative (secondary). While fundamental functions ensure the structural integrity and memorability of the text, derivative functions serve to enhance the emotional-expressive nuances of the artistic image. Among the primary functions of

parallelism, one can highlight poetic, structuring, and semantic coordination functions. As for the derivative functions of parallelism, the fundamental functions of linguistics – namely phatic, emotive, connotative, and referential functions – are also observed during the interpretation of parallelism. Along with these, other distinctive derivative functions of parallelism also exist.

Thus, the linguopoetic study of parallelism confirms it as a universal mechanism regulating the structural-semantic order of a literary text. It has been determined that the fundamental functions of parallelism (poetic, structuring, semantic) ensure the compositional integrity of the text, while the derivative functions (conative, expressive, mnemonic) increase the pragmatic impact of speech. This process materializes in written speech mainly through lexical-syntactic symmetry and semiotic reciprocity, and in oral speech (especially in folklore samples) on the basis of intonation and sound harmony.

The fourth section of Chapter I is titled ***"Principles of Symmetry in Parallelism and Canonical Parallelism."*** The principle of symmetry lies at the core of the syntactic organization of the semantic-structural components of parallelism. In a general sense, symmetry acts as an invariant relative to certain modifications of the structure. In the unity of syntactic parallelism, symmetry manifests itself in the structural organization of its components. The concept of "symmetry" is inherently linked with the notion of "asymmetry"; that is, symmetry reveals its content and meaning through asymmetry: asymmetry acts as a result of the alteration and disruption of symmetry. Symmetry is the visualization of the structural organization of parallelism.

In research, specular (mirror), metaphorical, and helical types of symmetry are distinguished in a literary text, and they are considered types of reverse parallelism in English. Symmetry is observed at the syntactic, semantic, and phonetic levels. Syntactic symmetry creates aesthetic harmony through the repetition of the sequence of elements such as subject-predicate or adverbial-object in the same structure. Semantic (meaning) symmetry is constructed according to synonymous (deepening the thought with different

words), antithetic (creating contradiction and contrast), or synthetic (developing the thought in a graduated manner) models. Rhythmic symmetry, on the other hand, materializes at the level of sound and meter through the equal measurement of lines in syllabic meter, the repetition of feet (*tafi'la*) in quantitative (*aruz*) meter, as well as through alliteration and assonance.

The symmetrical structure of parallelism in poetry makes the literary text harmonious, rhythmic, and persuasive through repetition and order, enhancing the reader's perception and emotional memory; as one of the core principles of parallelism, symmetry reinforces the rhythmic-semantic integrity of the poetic text, emphasizes ideas, creates aesthetic pleasure, and reveals the linguopoetic character of parallelism. Its systematic structure necessitates the study of canonical parallelisms: parallelisms in the Azerbaijani language are primarily systematic and uniform, generated by the mutual unity of language levels; thus, elements from phonetics to macro-composition become open to comparison. Occasional parallelisms, however, are more frequently encountered in English poetry; that is, they emerge occasionally in disparate lines rather than in consecutive ones.

In Azerbaijani-language poetry, examples of canonical parallelism, which is a more systematic type of parallelism, are encountered more frequently. According to Jakobson's definition, canonical parallelism is a type of parallelity where similarity is mandatory or highly probable within a specific poetic tradition (especially in oral traditions and ancient poetry).¹² Canonical parallelism is a structural model of parallelism that ensures full syntactic, grammatical, lexical, and semantic correspondence between lines; its characteristic features include a stable syntactic form, grammatical and lexical parallelity, harmony of meaning, and compositional symmetry.

*The main provisions and materials of the first chapter are presented in the following publications author.*¹³

¹² Jakobson, R. Selected Writings. Volume I: Phonological Studies.— Gravenhage: Mouton, 1962, — 678 p.

¹³ İddiəçının avtoreferatın sonunda təqdim olunmuş əsərlərinin siyahısında: № 1; 10; 13; 19; 20; 21.

The second chapter of the dissertation is titled "**Classification Principles and Manifestation Forms of Parallelism in Literary Texts in the Azerbaijani and English Languages.**" This chapter consists of four sections.

In Section I, titled "*Linguopoetic Classification Principles of Parallelism,*" various classification principles of parallelism are reflected. It is noted that constructing a linguistic model of parallelism and classifying it by approaching it at various levels of linguistics – namely, not only at the syntactic level but also at the phonological, lexical, and morphological levels – renders the in-depth study of parallelism inevitable.

Section I of Chapter II comprises one subsection: **1. "Chiasmus: A Specific Form of Parallel and Symmetrical Structure."** This subsection discusses chiasmus, which is presented by rearranging two or more given literary elements in reverse order. Employed to create a rhetorical harmony, chiasmus is an artistic form consisting of two or more parallel lines built upon a central theme.

The second section of Chapter II is titled "*Interpretation of the Linguopoetic Features of Parallelism.*" Here, various forms of manifestation of the parallel structure in poetic samples belonging to both languages are investigated. While the first subsection of the second section of the second chapter, titled "*The Phenomenon of Deviation in the Interpretation of Parallelism,*" provides a scientific justification for deviations – defined as divergences from linguistic norms- enhances parallelism within the text, and the second subsection, "*The Role of Repetitions in the Interpretation of Parallelism,*" differentiates parallelism from mere repetitions during its interpretation.

Section III, titled "**The Role of Parallelism in the Author's Style,**" discusses the role of parallelism in the linguistic and stylistic features of authors by providing examples from both languages. Based on the conclusions drawn from the examples, the correct choice of the authors' linguistic and stylistic features makes their works readable. Parallelism is also of great importance in terms of making the author's style readable. The poet indicates that words presented in the same rhythm are of equal importance. The more an

author utilizes parallel structures, the more they stand out with their stylistic and linguistic features.

The fourth section of Chapter II is titled ***"The Role of Parallelism in the Structural and Rhythmic Basis of Poetry."*** In poetry, every poetic genre has its own regularity, and within each regularity, we witness a systemized structure at the syntactic, lexical, phonological, and morphological levels. It is precisely the structure subordinate to these regularities that directs us toward parallelism.

The first subsection of the fourth section of Chapter II is titled ***"The Metric System and Meter as a Structural Mechanism of Parallelism."*** The meter that creates a rhyming structure in a poem or between poetic lines can also manifest itself through a special structure or sequence alternating in a specific order within the poem. Different characteristics of meter are observed in Azerbaijani and English poetry. While syllabic (*heca*), quantitative (*aruz*), and free meters are used in the Azerbaijani language – which in turn possess various divisions, caesuras (*təqti*), rhymes, and forms – the English language, being an accentual language, relies on a completely different metric structure.

The main provisions and materials of the second chapter are presented in the following publications author.¹⁴

The third chapter of the dissertation is titled ***"Linguopoetic Realization Levels of Parallelism in Literary Texts in the Azerbaijani and English Languages."*** This chapter consists of five sections.

The first section of Chapter III is titled ***"Linguopoetic Features of Parallelism at the Phonological Level."*** This section investigates not the mechanical repetition of sounds in poetry, but rather the orderly distribution of phonemes across distinctive features within the text and their creation of structural position symmetry. It discusses how both the functional repetition of sounds and their articulatory characteristics form unified structural units in a literary text, thereby completing the realization mechanism of parallelism. Such correspondences forming at the phonological level in both

¹⁴ İddiəçının avtoreferatın sonunda təqdim olunmuş əsərlərinin siyahısında: № 5; 12; 15; 16.

English and Azerbaijani poetry serve to create aesthetic integrity within the poetic text. This regularity at the sound level demonstrates that parallelism is a multilevel mechanism based not only on syntactic but also on acoustic organization. Phenomena such as alliteration, assonance, consonance, pararhyme, and reverse rhyme are analyzed at the syntagmatic and paradigmatic levels, thereby determining the typological differences in rhyme systems and the specificity of the *radif* (recurrent end-rhyme word) phenomenon unique to Azerbaijani poetry.

The first subsection of the first section of Chapter III is on the topic of ***"Mechanisms of Realization of Parallelism on the Phonoprosodic Plane."*** Here, the unity of phonological parallelism with suprasegmental units (stress, tone, quantity, pause, intonation) is revealed, alongside fundamental typological differences stemming from the internal rhythmic structure of the languages. It is determined that since English is a stress-timed system, parallelism here relies on the temporal equality between stressed syllables (isochronism). The Azerbaijani language, conversely, possesses a syllable-timed structure; hence, prosodic parallelism is built upon a pause-temporal division that rests on a stable caesura (pauses) with the equality of syllable count and syntagm length (isosyllabism).

The second section of Chapter III is titled ***"Linguopoetic Features of Parallelism at the Morphological Level."*** In this section, parallelism in a literary text is investigated not merely as the formal repetition of suffixes, but as a process of symmetrical distribution and regulation of grammatical categories (tense, person, number, case) within the text. The typological investigation reveals that while this process is built upon the linear arrangement of morphemes (stable affixation) in the agglutinative Azerbaijani language, it is realized in the analytical English language through the synergy of linear arrangement (suffixation), internal modification (inflection), and functional-analytical units (prepositions, auxiliary words). For example, in the famous line *"I kissed thee ere I killed thee"* in Shakespeare's "Othello", there is a parallelism based on

morphological repetition.¹⁵ Here, the past tense suffix *-ed* morpheme is repeated, creating parallelism based on morphological repetition.

Based on the grammatical function they perform in the text and the parts of speech they belong to, parallelisms at the morphological level are classified as **substantive, adjective, numerative, pronominal, adverbial, and verbal**, and are mutually analyzed based on the materials of both languages.

The third section of Chapter III is titled *“Linguopoetic Features of Parallelism at the Lexical Level (Based on Homonymous, Synonymous, and Antonymous Units)”*. Evaluating the instances where parallels existing in both languages enter into semantic relationships in synonymous, antonymous, homonymous, and other forms to create parallel constructions, and bringing to light the similarities and differences in these languages, would, in our opinion, constitute a new approach to this issue. Above all, in studying such instances, it is necessary to conduct various research works by taking into account the linguopoetic specificities of the language. It is important to approach the matter from a linguopoetic point of view by investigating lexical parallelity within the framework of antonymous and homonymous relations alongside synonymous lexical relations.

The fourth section of Chapter III is titled *“Linguopoetic Features and Meaning Associations of Parallelism at the Semantic Level”*. Here, semantic parallelism, which constitutes the deep layer of a literary text, and the associative chains it shapes are investigated on a mutual typological plane. It is determined that parallelism at this level relies not on formal-structural identity, but on the activation of the same conceptual field by different linguistic units. During the research, structural-functional realization models of semantic parallelism were uncovered: the models of semantic convergence based on isosemantism and hyponymy, where the same semantic dominant is expressed through different lexical units, intensify the conceptual-philosophical load; semantic polarization (antithesis), based on the parallel presentation of opposing semantic fields, formulates aphoristic precision and tragic paradox over the

¹⁵ Shakespeare, W. *Othello*. – New York: The Hungry Minds, – 2000. – s. 194.

abundance and absence of social relations, as well as contradictions on the planes of time and cognition; this confrontation occasionally assumes the character of spatial parallelism with horizontal and vertical coordinates. At the same time, semantic progression, built upon the repetition of parallel negative constructions, ensures the graduated development of thought at ontological, cognitive, and emotional levels; the filtering of concrete physical movement semantics into abstract layers of meaning conditions the phenomenon of semantic diffusion. Within the text, the system of horizontal and vertical connectives carrying a negative evaluation is substantiated as axiological parallelism, while the alignment of interjections and prepositional constructions toward a unified functional goal is substantiated as psychological parallelism, ensuring a dynamic growth trajectory of emotion.

The last section of Chapter III is titled ***“Linguopoetic Features of Parallelism at the Syntactic Level”***. It is well known that syntactic parallelism is employed in ancient monuments, folklore samples, and classical and modern literature of both the Azerbaijani and English languages. It is possible to see examples of syntactic parallelism in most works of poetry. In definitions and classifications of syntactic parallelism, authors have taken its various characteristics as a basis. Thus, K.Valiyev conducts the division of syntactic parallelisms based on the principle of binarity and distinguishes the types of language-speech (normative-stylistic), intra-sentence or intra-text, complete-incomplete parallelism, parallelism with a common word or without a common word, and direct-reverse parallelism.¹⁶ In addition, K.Abdulla, in his research based on the cantos of the epic “The Book of Dede Korkut”, noted a type of syntactic parallelism that we can call “graduated”.¹⁷

Terms like parallel syntax, syntactic structure, or construction are used interchangeably with the concept of syntactic parallelism. In each of these terms, the issue of the structure of parallelism is taken

¹⁶ Vəliyev, K.N. Azərbaycan dilinin poetik sintaksisi / K.N.Vəliyev. – Bakı: ADU mətbəəsi, – 1981. – s. 46.

¹⁷ Dədə Qorqud kitabı. Ensiklopedik lüğət / tərt. ed. T.Hacıyev – Bakı: Öndər, – 2004. – s. 287.

as a basis. We, however, would like to present the division by considering the manifestation of parallelism at all levels of language. Since its forms of manifestation exist at the phrase (or syntagm) and sentence levels, it would be correct to carry out the division taking this principle into account. From this aspect, it is possible to provide a classification of syntactic parallelisms at the syntactic level, that is, at the syntagm and sentence levels. For this very reason, we have divided this section into two subsections in accordance with our classification.

The first subsection of the last section of Chapter III is titled **“Syntactic Parallelism in Syntagmatic Wholes”**. This subsection discusses the parallelity-generating characteristic of the syntagm, which is considered a rhythmic-intonational unit as it possesses a special stress and is separated from one another by short pauses. The syntagms constituting parts of a poem can be constructed on the basis of predicative, attributive, object, subject, and relative relations. Let us examine the syntagms separated by special markings in S.Vurgun's poem “Onu görürkan”:

*“Alovlan /, ey könül /, yenə alovlan!
Bu gün / lap dəyişib / o günkü canan.
Dilbərin / yorulub / səyahətindən,
Düşübdür/ o keçən / təravətindən”*.¹⁸

In this example, punctuation separated by a break is indicated by a special sign. It is clear from the poem how important speech rhythm, rhythm and intonation are in defining syntagms. Also, the fact that the syntagm contains segments such as phoneme, word, grammatical word combination and sentence confirms our opinion that parallelism is manifested at all levels of the language and is the basis for division on this basis.

The second subsection of the last section of Chapter III, titled **“Syntactic Parallelism in Sentence Structure”**, demonstrates the ways simple and compound sentences create a parallel structure at the sentence level. Parallelism in compound sentences can be constructed in the form of structures consisting of subordinate and

¹⁸ Vurgun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurgun, tərt. ed. A.Salmansoy – Bakı: Şərq-Qərb, – c. 1. – 2005. – s. 62.

coordinate compound sentences in their own right. Alternatively, the parallelism of a compound sentence can also be determined based on the use of secondary parts of the sentence. Parallel components entering into a syntagmatic relationship can be the repetition of two or more parts of the sentence. In such constructions, subjects are mostly bound by intra-component relations, and as a result, their direct relations with the predicate are minimized. The weakening of this type of connection consequently disrupts the integrity specific to the coordinate compound sentence construction.

The main provisions and materials of the third chapter are presented in the following publications author.¹⁹

In the “**Conclusion**” section of the dissertation, the scientific results obtained during the research are summarized as follows:

1. Diachronic and synchronic analysis proves that parallelism is a universal structural constant ensuring the internal order of the literary text from religious-folklore roots to modern literary discourse across different language families. This phenomenon is felt more prominently in poetic samples manifested in oral speech, such as oral folk literature and the art of ashugs. This, in turn, is a manifestation of its regulation by intonation, rhythmicity, rhyme, and sound harmonies specific to pronunciation. In other words, while parallelity in written speech is accomplished mainly through syntactic and lexical means, in oral speech it is completed through prosodic components and means of sound harmonies.

2. The structural-semantic organization of parallelism is based on the principle of symmetry; here, formal identity forms a unity with functional deviations (asymmetry) within the structure. The concepts of complete and incomplete parallelism have been clarified based on symmetry-asymmetry relations, while canonical parallelism has been characterized as a stable syntactic model, grammatical correspondence, and lexical-semantic harmony. Principles of symmetry create both static balance and dynamic development in the text. Azerbaijani poetry, due to the agglutinative structure of the language and a strong tradition originating from oral folk creativity,

¹⁹ İddiəçinin avtoreferatın sonunda təqdim olunmuş əsərlərinin siyahısında: № 2; 3; 3; 4; 6; 7; 8; 9; 11; 14; 17; 18.

tends toward more normative and systematic parallel structures; that is, canonical parallelisms are extensively used here. In the English language, however, occasional parallelisms predominate.

3. Parallelism is a universal poetic mechanism that ensures structural-semantic and functional integrity, not limited solely to its formal organization. While the fundamental functions of parallelism ensure the compositional stability, rhythmic integrity, and ideological system of the literary text, its derivative functions enhance the emotional, impressive, and memorable potential of speech.

4. Parallelism encompasses various levels ranging from the phonetic layer of language to the general structural-semantic integrity of the literary text. The linguopoetic classification of parallelism forms a hierarchical system across the phonological, lexical, morphological, semantic, and syntactic levels of language. Research associated with this phenomenon proves that although the manifestation forms of parallelism are subordinate to universal language regularities, they are realized in specific forms within the unique possibilities of each language.

5. The direct connection of the interpretation of parallelism with the typological structure of language has been substantiated. While parallelism brings structural stability and logical conceptuality to the forefront in the English language, which possesses a fixed word order, this phenomenon serves to increase the emotional-expressive load and strengthen lyricism in the Azerbaijani language, which has opportunities for inversion. During interpretation, rhetorical figures such as anaphora, epifora, symplece, asyndeton, and syndeton have been proven to be strategic components regulating both the semantic and rhythmic integrity of the literary text.

6. Parallelism acts in unity with deviation, which is a conscious departure from the normative rules of language, and breaks the automatization of reader perception. Systematizing the deviations occurring within the structure through parallel constructions creates extra-regularity in the text and maximizes artistic impact.

7. It has been substantiated that the metric system and meter in poetry are fundamental structural mechanisms of parallelism. While the accentual-syllabic system dominant in English poetry creates

rhythmic parallelity through the regular alternation of stress and syllable quantity, the syllabic (*heca*) and quantitative (*aruz*) meters in Azerbaijani poetry form a complex phonoprosodic symmetry through the syllable count and internal divisions of the lines. If the metric measurement ensures internal order in the text, parallelism forms the meaning integrity of this structure by creating a syntactic and semantic dialogue between the lines.

8. Chiasmus, which is the inversive form of parallelism, is generated as a result of arranging syntactic structure components in a mutually reverse order. Despite the comprehensive explanation of the chiastic structure distinguished from antimetabole in English poetics, this phenomenon in Azerbaijani linguistics has been studied mostly within the term “reverse parallelism”. The forms of chiasmus have been classified; it has been revealed that these structures ensure the dynamics of the idea and the increase of emotional tension in the text through the principle of helical symmetry.

9. Parallelism is not an accidental artistic device in the author's style, but a fundamental structural mechanism ensuring the monistic unity of content and expression. The role of parallelism in shaping the author's style has been investigated from the aspects of monism, dualism, and pluralism, and it has been determined that these structures serve different ideological aims depending on the author's individual system of thinking. In the monist approach, parallelism serves dramatic and aesthetic purposes by ensuring the unity of content and expression, whereas in dualist and pluralist approaches, it gives the author the opportunity to present the same content through various lexical and syntactic ways.

10. At the phonological level, parallelism transforms from a mechanical repetition of sounds into a structural element through sound harmony. It has been proven that due to grapheme-phoneme asymmetry for the English language, parallelism is formed on the transcription (sound) plane, while for the Azerbaijani language, it is formed within the sound polyphony resting on the law of vowel harmony. Depending on the typological features of the language, parallelism is ensured mainly through the symmetry of stress peaks (isochronism) in stress-timed English poetry, and through the

equality of syllable quantity (isosyllabism) and the stability of syntagmatic pauses in syllable-timed Azerbaijani poetry. On the phonoprosodic level, parallelism has been identified as a universal structural mechanism that regulates the sound flow, creating metric tension and rhythmic balance in the text.

11. At the morphological level, parallelism creates structural integrity through the symmetrical distribution of grammatical categories. This process is realized through morpho-syntactic linearity (consecutive repetition of the same suffixes) arising from the agglutinative nature in Azerbaijani poetry, and through the symmetry of both suffixation and analytical units (prepositions and auxiliary words) in English poetry. The specific linguopoetic function of each type of parallelism classified according to parts of speech at the morphological level (verbal, adjectival, etc.) has been substantiated.

12. The investigation of parallelism at the lexical level based on homonymous, synonymous, and antonymous units shows that this phenomenon goes beyond the framework of simple lexical repetition in the artistic system of both languages, acting as a fundamental linguopoetic means that ensures the internal symmetry and semantic depth of the text. While homofoms and the *cinas* (punning) tradition predominate in Azerbaijani poetry due to its typological structure, homophonic units originating from the monosyllabic nature in English poetry create polysemy through intellectual wordplay. While synonymous parallels provide stylistic richness by preventing lexical repetition, antonymous parallels create contrast, an antithetical effect, and lexical rhythm, increasing internal symmetry and the intensity of artistic impact in the text.

13. The semantic level is the deepest layer of the literary text, and here, associative relations and the activation of conceptual fields are taken as a basis rather than structural similarity. Compressing close meaning fields toward one center through isosemantism and convergence increases the ideological-philosophical load. Semantic polarization forms the dialectical development and the conceptual basis of antithetical constructions in the literary text by confronting opposing poles along the time-space axis. The phenomena of

semantic progression and diffusion systematize the multi-layeredness of the image and the axiological (value-evaluative) aspects of the author's position.

14. At the syntactic level, parallelism is the central factor shaping the rhythmic-intonational framework. Parallelism at the syntagm level is built not only on the linear arrangement of words, but also on the proportional repetition of predicative, attributive, and object-relative connection types. In this process, speech caesura (*təqti*) in Azerbaijani poetry and the caesura (rhythmic pause) in English poetry form a functional unity. At the sentence level, it has been proven that parallelism regulates communicative energy through artistic questions, exclamations, and elliptical forms, and ensures quantity and structural symmetry through the figure of isocolon. While this structure acts as an individual-stylistic choice (artificial tetracolon, etc.) in English poetry, it manifests itself in the form of natural isocolon in Azerbaijani poetry thanks to the internal regularities of the syllabic meter.

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The defence will be held on 9 October 2026 at 16:00 at the meeting of the Dissertation council FD 2.13 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Slavic University

Address: AZ 1014, Baku, Suleyman Rustam Street, 33.

Dissertation is accessible at the Baku Slavic University Library.

Electronic version of the abstract is available on the official website of the Baku Slavic University.

Abstract was sent to the required addresses on 20 July 2026.

Signed for print: 29.06.2026

Paper format: A5

Volume: 43212 characters

Number of hard copies: 20