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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**SYNTACTIC PARALLELISM IN THE MEDIEVAL EPICS  
"THE BOOK OF MY DEDE KORKUD" AND "THE SONG OF  
THE NIBELUNGERS"**

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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Relevance of the topic and degree of elaboration.** In comparative historical linguistics, the section on syntax remains the least studied not only in Turkology, but also in Indo-European studies.

Systematic description of the language of medieval sources is of considerable interest nowadays. The study of grammatical descriptions of the languages of medieval monuments is one of the main directions of historical linguistics, taken on a global scale. In Turkological linguistics there are also a large number of studies devoted to grammatical essays of various monuments. Among the works devoted to the study of the grammar of Turkic languages, it is necessary to note the works of such famous Azerbaijani and foreign linguists as V.M.Jirmunsky, K.M.Abdullajev, N.Z.Gadzhieva, M.I.Adilov and others.

German literature, like Azerbaijani, has many works in which particular sections of grammar, namely syntax, are given in a historical light. Work on historical syntax usually represents an analysis of syntactic units based on specific historical monuments. The study of the development of the syntactic system in German historical grammar is one of the most developed topics in linguistics. Thus, the first scientific session on issues of German linguistics paid special attention to the study of methods of comparative-historical comparison of closely related languages. To get an idea of the wealth of scientific literature on German historical syntax, it is enough to name such works as the four-volume work of O.Behagel "Deutsche Syntax" and volumes III and IV of G.Paul's extensive grammar "Deutsche Grammatik". There are hundreds of monographs devoted to particular phenomena of the German syntactic system, both throughout history and in different periods, and to the syntactic system of individual monuments.

In the last decade, Azerbaijani and foreign linguists have focused their attention on problems related to identifying the characteristics of a text and its units. For a long time, the main object of research in syntax was the sentence, which was considered as the main and highest syntactic unit. But recently, the attention of

scientists has been drawn to the study of larger, super phrasal formations, in which the sentence is included only as a component.

One of the grammatical elements of the external structure of the text may be syntactic parallelism, the specificity of which is considered in a comparative aspect in this work. Syntactic parallelism was considered in some special sections of general linguistics most often as a stylistic category. Of course, the study of syntactic parallelism as a special linguistic category is of great interest, since it is one of the important structural connecting means of connecting sentences in the composition of a super phrasal unity. In its formation, the main role is played by linguistic units – morphological, syntactic, lexical and phonetic. Many works of famous scientists such as like V.M.Zhirmunsky, A.N.Veselovsky, V.G.Admoni, I.M.Astafieva, R.O.Yakobson, K.M.Abdullajev, N.Z.Gadzhieva, M.Z.Zakijev, I.G.Gamidov, N.Sh.Mamedov and others<sup>1</sup>.

Syntactic parallelism within a single component sentence implies consecutive and interconnected component sentences with the same and similar grammatical structure.

Thus, the sphere of functioning of syntactic parallelism in the German language is very extensive. Syntactic parallelism can be found in poetic speech, fiction, folk word creation, paremiological units (proverbs, sayings: Jung gewohnt, mit Gott hör auf), folk

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<sup>1</sup> Жирмунский, В.М. Огузский героический эпос и «Книга Коркута» // «Книга моего Деда Коркута». – Москва-Ленинград: АН СССР, – 1962; Веселовский, А.Н. Историческая поэтика. /А.Н.Веселовский. – Москва: Высшая школа, – 1989; Адмони, В.Г. Формы и градации охвата действительности структурой предложения как проблема стиля (на материале немецкого языка) // В.Г.Адмони, Т.И.Сильман. Сборник статей к 70-летию члена-корресподента АН СССР В.М. Жирмунского. – Москва-Ленинград: Наука, – 1964; Гаджиева, Н.З. Синтаксис сложноподчиненного предложения в азербайджанском языке (в историческом освещении) / Н.З.Гаджиева. – Москва: АН СССР, – 1963. – 356 с.; Абдуллаев, К.М. Синтаксический параллелизм (на материале огузского памятника «Книга моего деда Коркута»): /дисс. к-та филологических наук/ – Москва, 1976. – 136 с.; Закиев, М.З. Современный татарский литературный язык [в 2 частях] / М.З.Закиев. – Москва: Наука, – ч. 2. – 1971. – 311 с.; Гамидов, И.Г. Семантико-синтаксический параллелизм между частями сложного предложения и принципы его описания // – Баку: Русский язык и литература в азербайджанской школе, –1984. №2, – с. 13-19 и другие.

poetry, children's poems and lullabies, as well as in scientific prose. German linguists believe that parallelism serves the purpose of rhythmization, characteristic communication.

The study of syntactic parallelism in German originates from the consideration of the problem of parallelism in general. It should be noted that the study of syntactic parallelism in German has not received due attention. In any case, during the course of the study we did not find a single article devoted to this topic.

The path that runs from parallelism to syntactic parallelism is “the path of psychological, stylistic, intuitive-personal research to identifying that linguistic plane where syntactic-semantic criteria play a particularly important role.”<sup>2</sup> This idea belongs to the famous Azerbaijani linguist, academician K.M.Abdullajev, who at one time studied in detail the syntactic parallelism in the Turkic epic “The Book of My Grandfather Korkud”. According to K.M.Abdullajev, “syntactic parallelism is a very interesting literary and artistic device that deserves a more detailed discussion of itself”.<sup>3</sup> Along with K.M.Abdullajev, the problem of syntactic parallelism in the ancient Russian epic “The Tale of Igor’s Campaign” was examined by G.A.Magerramova.<sup>4</sup> Our work is based precisely on the conclusions of these studies and is a continuation of the analysis of syntactic parallelism in a comparative aspect. As K.M.Abdullajev notes, “the primary artistic task of syntactic parallelism is the creation of rhyme, which is one of the fundamental elements of fiction.” Many researchers have noted that the concept of “syntactic parallelism” is closely connected with the original rhyme, which was a grammatical phenomenon.<sup>5</sup>

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<sup>2</sup> Абдуллаев, К.М. Синтаксический параллелизм (на материале огузского памятника «Книга моего Деда Коркута»): /дис. кандидата филологических наук/ – Москва, 1976.

<sup>3</sup> Абдулла, К.М. «Тайный Деде Коркуд» / К.М.Абдулла. – Баку: Мутарджим, – 2006. – с.221.

<sup>4</sup> Магеррамова, Г.А. Синтаксический параллелизм в «Слове о полку Игореве» и «Книге моего Деда Коркуда»: /дис. доктора философии по филологическим наукам / – Баку, 2010.

<sup>5</sup> Абдуллаев, К.М. Теоретические проблемы синтаксиса азербайджанского языка: / автореферат дисс. на соискание ученой степени доктора филологических наук. /– Баку, 1984. – 48 с.

Syntactic parallelism is an important text-forming and stylistic means of the heroic epic of various peoples, including the Turkic and Germanic. The universality of this phenomenon is dictated by lexical-syntactic synonymy, which is based "not on the identity of syntactic relations and lexemes, but on the identity of the relations of reality reflected in the statement, on the identity of typical situations."<sup>6</sup>

In this work we have conducted a comparative analysis of two significant medieval monuments – “The Book of My Dede Korkut” and “The Song of the Nibelungs”. In order to determine the analogies of the grammatical structure of these monuments, we compared them according to the construction of syntactic parallelism. The genre heterogeneity of the language of the monuments, the difference of the languages themselves, German and Azerbaijani, their belonging to different language groups makes the process of our research both interesting and complex. "The Book of My Dede Korkud" is a monument of the medieval Oghuz heroic epic, in which the dialects of the Oghuz and Kipchak tribes are traced. In turn, the Song of the Nibelungs is a literary monument of the early German Middle Ages with elements of the Alemannic dialect with the addition of Frankish.

The relevance of the study lies in the fact that the phenomenon of syntactic parallelism has not yet been taken into account in the analysis of the medieval German epic "The Song of the Nibelungs". A comparative analysis of the epics we are studying will not only reveal common and distinctive types of syntactic parallelism, but will also provide an opportunity to clarify existing ideas about the organization and structure of super phrasal unity, and draw attention to the specifics of the medieval epic text.

Based on the research conducted by K.M.Abdullajev, we will try to identify the features of the grammatical structure of epics, determine the structure of syntactic parallelism within a simple sentence, consider the types of syntactic parallelism in the Song of the Nibelungs, comparing it with the Book of My Dede Korkud, which will be the goal of our research.

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<sup>6</sup> Гальперин, И.Р. Текст как объект лингвистического исследования / И.Р.Гальперин. – Москва: Наука, – 1981. – с. 77

**The object and subject of the research.** The object of the study is the texts of the medieval epics "The Book of My Dede Korkud" and "The Song of the Nibelungs" (hereinafter, the abbreviated names of the epics will be used – "Book" and "Song"). These two great medieval epics of the German and Azerbaijani peoples have gone through a long and very complex path of creative processing in oral poetic transmission. **The subject** of the study is syntactic parallelism in the medieval epics "The Book of My Dede Korkud" and "The Song of the Nibelungs". Many studies were aimed at restoring the original text. This led to the emergence of confused texts, the time of appearance of which was unknown, and only then did works appear devoted to such issues as the historical, genre problems of the work, its perception as a national epic, its position from the standpoint of oral and written literature, determining the nature of the work as a heroic or courtly epic.

Lies in the fact that the attempt to compare the structure of the text by means of a syntactic means of communication – syntactic parallelism on the material of medieval epic monuments of two languages with different systems is the first experience of such a study in the history of German comparative linguistics, and the second – in the history of Azerbaijani linguistics. The main attention is paid to identifying different types of syntactic parallelism, which allows for a deeper understanding of the mechanisms of text organization and stylistic expressiveness in two different epic traditions.

The scientific novelty lies in the detailed comparison of parallel components and homogeneous members of the sentence, which allows for emphasizing their differences and features. Unlike homogeneous members, which largely agree with the general member of the sentence, parallel sentences influence each other, creating a unique syntactic structure. This opens up new avenues for research in the field of syntax theory and linguistic comparisons, expanding the possibilities for analyzing the types of syntactic parallelism in different languages.

**The aims and objectives of the study.** The aim of the work is to identify syntactic parallelism in the "Song" and compare it with the "Book", in which it has already been identified and studied by

K.M.Abdullaev. Representing different cultural and ethnic texts, when compared, they will, of course, have to identify similar and differentiated types and models of sentences with syntactic parallelism, which will undoubtedly lead to important theoretical and practical conclusions.

In order to achieve the stated goal, the following tasks have been set:

- to consider ways of studying the issue of syntactic parallelism in the works of linguists;
- identify syntactic parallelism within a separate sentence and identify its types in the epics "Book" and "Song";
- determine the functioning of types and kinds of syntactic parallelism within the framework of super phrasal unity in "Book" and "Song" (chiasmus, reverse syntactic parallelism, complete and incomplete syntactic parallelism);
- describe the general patterns and differences in the grammatical structure of the texts of "Book" and "Song".

**The research methods.** As research methods we used the comparative-contrastive method, the method of linguistic description and the method of correspondences. As N.Z.Gadzhieva notes, "comparative study of syntax using the method of correspondences is one of the least studied sections of comparative grammar".<sup>7</sup> That is why we attempted to use this method when comparing two medieval epics. The structural-functional approach to the description of the text determines the methodology of this research work.

**The key points of research defence:**

- Grammatical rhyme in the Oghuz dastan "The Book of My Dede Korkut" appears as a necessary consequence of syntactic parallelism and is conditioned by the material identity of the corresponding nominal or verbal endings, characteristic of a language with an agglutinating structure.
- A sentence with parallel components is a short form of a super phrasal unity, i.e. several (two or more) whole, parallel

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<sup>7</sup> Гаджиева, Н.З. Синтаксис сложноподчиненного предложения в азербайджанском языке (в историческом освещении) / Н.З.Гаджиева. – Москва: Академии Наук СССР. – 1963. – с. 9.

sentence components. Sentences with parallel components exist due to ellipsis. Contextual ellipsis creates favorable ground for mutual transitions of different forms of syntactic parallelism.

- The main elements in parallel constructions in the “Book” and “Song” play the role of logical and grammatical finalizers in the sentence structures of two languages with different systems.

- In the composition of a SFU (usually in a two-component one), the relations of sequence and simultaneity, as well as sequence and enumeration, can be mixed.

- The combined use of two conjunctions of different content: temporal and conditional, comparative and temporal, comparative and conditional in the subordinate clauses of the “Song” creates the basis for the convergence of the meaning of these sentences, which, ultimately, leads to the parallelism of syntactic structures between the components of the SFU.

- Is structural structure (preposition of the adverbial time and postposition of the predicate) between sentences is a reliable structural text-forming factor.

- The continuous connection between the components that present the main and secondary lines is achieved through temporary forms.

- Complete and incomplete syntactic parallelism are not only a way of semantically dividing a statement, allowing for the effective organization of the style of the text, but also an important means of conveying emotional and evaluative characteristics.

- The stepwise parallelism in the two epics under study is determined by the solid isostructural construction of the related sentence components. The stepwise nature is expressed in the grammatical coupling of non-related sentence components in one SFU, which is also accompanied by intonation.

**The scientific novelty of the study** lies in the fact that the attempt to compare the structure of the text by means of a syntactic means of connection – syntactic parallelism based on the material of medieval epic monuments of two languages with different systems, is the first experience of such a study in the history of German comparative linguistics, and the second in the history of Azerbaijani linguistics.

The scientific novelty of the study lies in the fact that the attempt to compare the structure of the text by means of the syntactic means of connection – syntactic parallelism on the material of medieval epic monuments of two languages with different systems is the first experience of such a study in the history of German comparative linguistics, and the second – in the history of Azerbaijani linguistics. The main attention is paid to the identification of various types of syntactic parallelism, which allows for a deeper understanding of the mechanisms of text organization and stylistic expressiveness in two different epic traditions. The scientific novelty lies in the detailed comparison of parallel components and homogeneous members of the sentence, which allows for emphasizing their differences and features. Unlike homogeneous members, which largely agree with the general member of the sentence, parallel sentences influence each other, creating a unique syntactic structure. This opens up new avenues for research in the field of syntax theory and linguistic comparisons, expanding the possibilities for analyzing the types of syntactic parallelism in different languages.

**The theoretical and practical significance of the research.**

The theoretical significance can be defined as follows: a comparative-contrastive study of medieval monuments of the Azerbaijani and German peoples makes it possible to determine general and specific methods of syntactic parallelism in the texts of the "Book" and "Song". The practical significance of the study lies in the fact that the materials presented in the work can be used in special courses on text linguistics, in classes on the grammar of the German and Azerbaijani languages, as well as in lectures on the history of language at philological faculties.

**Approbation and application.** The dissertation's validation and scope of application were explored during a discussion at a meeting of the Department of General Linguistics at Baku Slavic University. The dissertation's main provisions have been presented in 16 publications and presentations at national and international conferences.

**The name of the institution where the dissertation work was conducted.** The dissertation work was performed at the General Linguistics Department of Baku Slavic University.

**The total length of the dissertation, indicating the number of characters and the volume of its structural sections.** The dissertation consists of an introduction, 3 chapters, a conclusion, a list of references, and an appendix. Introduction – 16 pages, 26,224 characters, Chapter 1 – 29 pages, 49,199 characters, Chapter 2 – 30 pages, 45,651 characters, Chapter 3 – 45 pages, 72,105 characters, conclusion – 5 pages, 7,804 characters. The total length of the dissertation is 157 pages, 200,985 characters. The bibliography contains 156 titles.

## **THE MAIN CONTENT OF THE WORK**

**The introduction** substantiates the relevance of the research topic, the development of its subject, object, goals and objectives, scientific novelty, theoretical and practical originality, and provides information on the methods, sources and provisions put forward in defense.

The first chapter of the dissertation is entitled “**The History of the Study of Syntactic Parallism in Modern Linguistics**” and consists of three paragraphs.

The first paragraph, “*The literary criticism approach to studying the phenomenon of parallelism (XVIII – XX centuries),*” provides the concepts of parallelism. According to the literary criticism approach, syntactic parallelism was considered one of the stylistic means of poetics, which organizes the text from the formal and semantic side. The phenomenon of parallelism became an object of study for literary scholars back in the 18th century and was initially understood as a stylistic means of the poetics of canonical texts.

The second paragraph, “*The linguistic aspect of studying the nature of syntactic parallelism (mid-late 20th century),*” examines the linguistic aspects of studying syntactic parallelism.

An appeal to the history of the study of syntactic parallelism from a linguistic point of view shows that with the development of the theory of syntax, the view on the essence of such a grammatical phenomenon as parallelism also changed. Therefore, it can be argued that scientific research examining syntactic parallelism as a linguistic

means of constructing syntactic units was conducted in two directions: 1) the study of syntactic parallelism as a linguistic means of organizing a complex sentence; 2) the study of syntactic parallelism as the main means of constructing a complex syntactic whole and text.

The third paragraph, “*A comparative historical study of syntactic parallelism based on epic texts (late 20th – early 21st centuries)*,” provides a comparative historical aspect of syntactic parallelism.

The basis for the comparative-historical study of syntactic parallelism was laid by the research of two philologists – A.N.Veselovsky and V.M.Jirmunsky.

A.N.Veselovsky was one of the first to identify the types of parallelism. Thus, in addition to psychological parallelism in folk poetry, A.N.Veselovsky identified two-member parallelism, in which two motives are compared, where one suggests the other, formal parallelism: its main feature is "the silence in one of the members of the parallel of a feature that logically follows from its content in accordance with some feature of the second member"; negative parallelism, in which "a two-member or polynomial formula is put, but one or some of them are eliminated in order to allow attention to stop on the one to which the negation does not extend"; polynomial parallelism, developed from two-member "one-sided accumulation of parallels, obtained not from one object, but from several similar ones."<sup>8</sup> Thus, A.N.Veselovsky considered syntactic parallelism as a feature of folklore texts.

Comparing the heroic epics of different Turkic peoples, including the Oghuz dastan “The Book of My Grandfather Korkut”, V.M.Zhirmunsky highlights semantic and rhythmic-syntactic parallelism. According to the scientist, “a feature of the Turkic (agglutinative) languages <...> is that <...> rhythmic-syntactic parallelism inevitably generates grammatical rhyme. The closer the lexical and grammatical parallelism between two lines, the more

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<sup>8</sup> Веселовский, А.Н. Историческая поэтика / А.Н.Веселовский. – Москва, – 1989. – с. 150, 175, 185.

inevitable the rhyme<sup>9</sup>". The works of V.M.Zhirmunsky became the basis for further detailed research of the heroic texts of the epics.

*The main provisions and materials of the first chapter are presented in the following publications author<sup>10</sup>.*

The second chapter, "Syntactic parallelism of parts of a separate sentence," is devoted to the analysis of sentences and consists of 3 paragraphs.

The first paragraph, "Parallel Components (Homogeneous Sentence Members) and the Main Member," examines parallel components as a means of introducing repetition into a sentence in grammatical and content terms. The study of the relationship between the grammatical and semantic aspects of parallel sentences (this term was proposed by K.M.Abdullajev) is of particular interest: they mutually influence the structure of their constructions<sup>11</sup>.

Parallel sentences have some similarity with homogeneous members of a sentence. But sentences usually consist of at least two members. Its connection with the common member differs from the connection of homogeneous members with the common member. Thus, researchers in the field of Turkic languages do not agree with the issue of agreement between homogeneous members of a sentence. Some believe that "homogeneous members agree with each other".<sup>12</sup>

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<sup>9</sup> Жирмунский, В.М. Огузский героический эпос и «Книга Коркута» // «Книга моего Деда Коркута». – Москва-Ленинград, – 1962. – 654 с.

<sup>10</sup> Гусейнова, С.Ч. Сравнительно-историческое изучение синтаксического параллелизма на материале эпических текстов (конец XX – начало XXI вв.) // Ümmümilli lider Heydər Əliyevin anadan olmasının 100 illiyinə həsr olunmuş "Azərbaycanşünaslıq aktual məsələləri: tədqiqat, diskurs və beynəlmilləşmə. Beynəlxalq elmi konfrans, – Bakı, – 2023, – s.568-570; Языковедческий аспект изучения природы синтаксического параллелизма (середина – конец XX в.) // – Bakı: AMEA-nın Əlyazmalar institutunun "Filologiya məsələləri", – 2023. № 6, – s. 254-264.

<sup>11</sup> Абдуллаев, К.М. Сложное синтаксическое целое как объект семантико-грамматического анализа // Советская тюркология, – 1978. № 5, – с. 9.

<sup>12</sup> Адилев, М. И. Синтактико-конструктивные повторы в азербайджанском языке // – Баку: Вопросы тюркских языков и взаимоотношения их с другими языками, – 1972. – с. 157.

Others believe that "there is no agreement between homogeneous members<sup>13</sup>". We will adhere to the point of view that there can be no agreement between homogeneous members of a sentence, since they are determined by a common member. The difference between homogeneous members and parallel sentences is that the latter are capable of mutually influencing each other's structure. The same situation can be observed in German. For greater clarity in comparing homogeneous members with parallel components, let us turn to the examples of K.M.Abdullaev from "The Book of My Dede Korkud" and examples from the German epic "The Song of the Nibelungs".

1. Atdan ayğır, dävədən buğra, qoyundan qoç qırdırdı (Book,15)

2. Dô sprach der küene Gunther: „frouwe, ich wilziu sagen.  
wir **müezen** michel sorgen bî hôhem muote **tragen**.

wir **wellen** höfscen **rîten** verre in vremdiu lant (Song, 350);

It should be noted that when translating from Middle High German and Medieval Azerbaijani into Russian, there may be discrepancies in the grammatical structure of sentences. The reason for this is that the study was conducted in the original languages.

In these examples, homogeneous complements, even if they introduce a lexical complication into the construction, are nevertheless not (in grammatical terms) complex and are equally related to the common member (qırdılar and müssen .... besorgt, wollen ... reiten), or more precisely, are formed equally by the common member. Parallel component sentences, unlike homogeneous members, can perform different syntactic functions, which are determined by the heterogeneous semantics of the members of the sentence within the sentence and their relationship, and the relationship of the component sentences with each other<sup>14</sup>.

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<sup>13</sup> Астафьева, И.М. Виды синтаксических повторов, их природа и стилистическое использование: /автореферат дис. на соискание ученой степени кандидата филологических наук. / – Москва, 1963. – с. 75.

<sup>14</sup> Behagel, O. Deutsche Syntax. Eine geschichtliche Darstellung. – Bd. I, – Heidelberg, – 1923. – p. 21.

If we use a common element for each sentence-component of the construction separately, we will get separate parallel sentences, i.e. superphrasal unity. Consequently, a sentence with parallel components is a short form of superphrasal unity, i.e. several (two or more) whole, parallel sentence-components. Thus, sentences with parallel components exist due to ellipsis. In other words, contextual ellipsis creates favorable ground for mutual transitions of these different forms of syntactic parallelism.

The structure of the Azerbaijani language assumes the place of the predicate at the end of the sentence, and the German language is characterized by a frame sentence structure. The frame structure prescribes framing the sentence with two predicates. It should be noted that a German sentence does not always have two predicates. This depends on the tense used in the sentence. Thus, in German the past tense is formed with the help of an auxiliary verb and the main verb at the end of the sentence. In the parallel sentences of the "Song" there are often sentences with frame constructions. For example:

Ir ross bereitet wâren, die soumerwol geladen.

si **heten** an der verte noch deheinen schaden **genommen**,...

(Song, 1585)

In German, the predicate can also stand in the middle of a sentence. In Azerbaijani, especially in the language of the "Book", the common element can also stand both at the beginning and in the middle of a sentence. In such types of constructions, stylistic, psychological and simply logical moments come into contact.

In Azerbaijani, the main element at the end of a construction is usually expressed by a predicate, and in Middle High German, a sentence can end with a participle or an indefinite form of a verb.

1. At ayağı kölük, ozan dili çevik **olur** (Book,18).

2. Dâ ze Moeringen si **wâren** über **komen**,

dâ dem Elsen vergen der lîp was **benomen** (Song, 1591).

In conclusion, we note that parallel sentences provide a strong connection between previous and subsequent sentences in a superphrasal unity.

The second section, "The Main Element of Parallel Construction," examines the structure of sentences with parallel components and a

main element. Two types of syntactic constructions (with a nominal or verbal component as the main element) in a poetic text are the results of subjective perception of the world in the form of socially approved semantic-syntactic models of sentences of a particular language.

The main element is the logical-grammatical ending or the semantic finalizes of the utterance. K.M.Abdullajev designates the main element with the symbol "S" and gives the formula for constructions:  $a_1 + a_2 + S$ .<sup>15</sup>

The main element often acts as a predicate or a predicate and is the semantic finalizes of the entire statement. As K.M.Abdullajev notes, the main element does not complete a sentence, but a parallel construction that corresponds in its composition to a sentence. Thus, it separates two lines: 1) predicate – sentence; 2) main element – parallel sentences.

The importance of verb forms in Middle High German poetry is very great. Such forms create a framework inherent to the German language in all periods of its development. The group of verbs also includes modal verbs, which relate to the entire sentence as a whole. The modal member of the sentence was included in the group of verbs and had a special status in the structure of the sentence during the period of Middle High German.

The third section, "Arrangement of Parallel Components and the Main Member," examines the structure of the Azerbaijani language, in which the predicate-predicate occupies the last place in the sentence, while in German the predicate's place is second. In the examples from the "Book," the main element is assigned to the end, since the logical and purely grammatical finalizes come into contact here. In other examples, stylistic, psychological, and logical moments are traced.<sup>16</sup>

If in Old High German (Althochdeutsch) the predicative definition, expressed in the form of an adjective or participle, had a close connection with the subject and object by means of agreement with these parts of the sentence, then already in Middle High German

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<sup>15</sup> Абдулла, К.М. «Тайный Деде Коркуд» / К.М.Абдулла. – Баку: Мутарджим, – 2006. – с.334.

<sup>16</sup> Ibid, – с. 339.

(Mittelhochdeutsch) the agreeing forms give way to a group of verbs<sup>17</sup>. The group of verbs is polysyllabic in its composition. It includes a significant number of components that can act as the main parts of the sentence. These are adverbial modifiers, objects, predicative definition, and modal member.

In comparison with the medieval Azerbaijani language, in which the past perfect tense is reflected in the suffix of the verb, it should be noted that in Middle High German it is expressed with the help of the auxiliary verbs “haben” and “sîn”. Let us compare:

1. Bədəvi atının boynın qucaqladı, yerə düşdü (Book, 37).

Anlar dəxi bu dünyaya gəldi, keçdi (Book, 41).

2. Dô sprach ein Sîfridesjegere: „herre, ich **hân** vernommen von eines hornes duzze, ... (Song, 945)“.

ich **hân** erkant von kinde die edelen künege hêr (Song, 1147).

mit laster ir gescheiden sult von guoten recken **sîn** (Song, 990).

From the above examples, we can draw the following conclusion: in the medieval sentence structures of two languages with different systems, the verb and verb forms are the main core of sentences-utterances.

The basic elements at the beginning of sentences are observed in those cases where each component has grammatical completeness and can act as an independent sentence. Let us compare:

1. Qartaşım Qaragünəyi gördim,

Baş kəsübdür, qan dökipdir

Çöndi alubdır, ad qazanubdır (Book, 124).

2. Sîfrit der was küene, vil kreftec unde lanc.

den stein warf er verrer, daz zuo er wîter spranc (Song, 464).

In examples (1) and (2), “Qartasıım Qaragünəyi”, “Sîfrit” are the main elements and semantically influence the components “Baş kəsübdür”, “qan dökipdir”, “vil kreftec”, “den stein warf er verrer” directly.

It should be noted that in the texts of the medieval monuments "Books" and "Songs" there are sentences with parallel components. The presence of the main element plays an important role, since it is

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<sup>17</sup> Адмони, В.Г. Исторический синтаксис немецкого языка / В.Г.Адмони. – Москва, –1963. – с.296.

the logical-grammatical finalized of parallel sentences. Different linguistic units and phrases can act as the main element.

*The main provisions and materials of the second chapter are presented in the following publications author.*<sup>18</sup>

In a two-component SFU, a metaphorical background can be expressed in one sentence, and a parallel sentence can carry concrete, situational content. Let us compare:

1. Sərp qayalar oynamadan yer obrildi. Eldə yağı yox ikən sənin babanın üstünə yağı gəldi (K.M. – Book, 25)

2. Der valke, den zu ziuhest, daz ist ein edel man.

In welle got behüeten, du muost in sciere vloren hân (Book, 14).

In the third paragraph "Multicomponent SFU" it is noted that multicomponent SFU. In multicomponent SFU their components can enter into homogeneous and heterogeneous relations with each other. The relations of enumeration and sequence can be present independently of each other and in a mixed form.

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<sup>18</sup> Гусейнова, С.С. Грамматическая структура средневекового эпоса «Песнь о Нибелунгах» // – Вакі: АМЕА-nın Əlyazmalar institutunun “Filologiya məsələri”, – 2015. № 9, – s. 69-73; Грамматические средства связи в средневековых эпосах «Песнь о Нибелунгах» и «Книга моего Деда Коркуда» // Ulu öndərin anadan olmasına həsr olunmuş “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər”. Beynəlxalq elmi konfransın materialları, – Вакі: – 3-5 may, – 2016, – s. 389-391; Основной элемент параллельной конструкции // «Наука Як Рушйна Антикриздва Сила» VII Веунəlxalq konfrans. – Украина, – 2020, – с.129-135; Расположение параллельных компонентов в средневековых эпосах «Песнь о Нибелунгах» и «Книга моего Деда Коркуда» // – Санкт-Петербург: «Глобальный научный потенциал». Научно-практический журнал, – 2015. №11(56), – с. 109-113; Расположение параллельных компонентов и основного члена (на материале средневековых эпосах «Книга моего Деда Коркуда» и «Песнь о Нибелунгах») // – Киев: Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Соціальні комунікації, – 2020, т. 31(70), № 4, ч. 3, – с. 106-110.; “Types of Composite sentences in the German language of the middle ages. Orta Çağ almançasında bağımlı birleşik cümle türleri” International Conference on Awereness LANGUAGE and AWARENESS, – 10-12, – 2021, – p.87-99.

In the composition of a multi-component SFU, the enumerative relations between the components create a monotonous intonation, devoid of the feature of comparison. Let us compare:

1. Açıq – açıq meydana bənzər sənin alıncığın. İki şəbçirəğa bənzər sənin gözcüyəzin.

Əbrişim ipəyə bənzər sənin qulacığın (Book, 56).

2. Der minneclîchen meide triuten wol gezam.

Ir muoten küene recken, niemen was ir gram.

âne mâzen schoene sô was ir edel lîp.

der juncvrouwen tugende zierten ândêriu wîp (Song, 3).

The study of multi-component sentences in the composition of the SFU in both monuments makes it possible to conclude that their main feature is the commonality of grammatical constructions and the commonality of the semantic statement.

The fourth section, "Complete Syntactic Parallelism," provides a complete analysis of syntactic parallelism. Complete syntactic parallelism presupposes absolute isostructural alternation of sentence members or syntactic units larger than a sentence.

Complete syntactic parallelism can be accompanied by stylized elliptical constructions, in which it is always possible to recreate the omitted formal structure. For example:

1. Von lieber ougen blickewart Sifrits varwe *rot*.

ze dienste sich er reckevroun Kriemhilde *bot*.

*man hiez si* zuo ein anderan dem ringe *stan*.

*man vragte*, ob sie woldeden vil waetlichen *man* (Song, 614).

Lexical repetition is most often used to create a parallel connection. Repetitions can connect sentences between which one or more sentences are located. Several lexical units and a predicate group can be repeated. For example:

1. Gumbır – gumbır tavıllar çalındı.

Burması altun tuc borılar çalındı.

Ol gün cılasun bəg ərənlər dönə-dönə savaşdı.

Ol gün qara polat uz qılıclar çalındı (Book, 132).

2. Mit gemeinem râte sô liezen si den strît.

dürkel vil der helme und ouch der schilde wît.

si leiten von den handen; swaz sô man der vant,

die truogen bluotes varwe von der Bûrgônden hant (Song, 218).

The fifth section, "Incomplete Syntactic Parallelism," examines incomplete syntactic parallelism. With incomplete syntactic parallelism, a compound word may be repeated, or more precisely, one of its constituent parts may be repeated.

Syntactic parallelism, both in the "Book" and in the "Song", can be expressed by the repetition of final affixes, which, when attached to the verbal root, are either repeated or not repeated. K.M.Abdullajev calls such repetition "partial" (or "transformed"). In partial repetition, the relationship is made up of non-repeating parts. In the language of the "Book", this phenomenon contributes to the emergence of a subordinate connection and the identification of a certain grammatical-semantic type of sentences. The relationship of semantic-logical conventionality (in the formal absence of a special affix -sa) "is expressed due to the repeated morphological codification of the predicate in its relationship with the correlate".<sup>19</sup> Let us give an example from the "Book":

1. Mən aşağı qulpa yapışaram, **sən** yuxarı qulpa yapışarsan (Book, 104).

1a. Mən aşağı qulpa yapışıram (+ **-sa**), sən yuxarı qulpa yapışırsan.

In this example, the sentence is a conditional subordinate clause. The affix -sa as an expression of conditionality is not capable of completely reducing the meaning to nothing, although it weakens it.

This example can be explained as a construction with contrastive semantics. This is how K.M.Abdullajev shows this example:

As for the language of the monument "Songs", the parallelism of sentences in one SFU is manifested by the identity of the endings and suffixes of words. If we talk about the complete syntactic parallelism of sentences in the SFU "Songs", then we will clearly emphasize that this parallelism is caused by the identical repetition of final affixes. They also give rhyme to the text, in turn, making the SFU a poetic rhyming unit. For example:

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<sup>19</sup> Azərbaycan dilində mürəkkəb sintaktik bütövlər. Dərs vəsaiti / K.M.Abdullayev [və b.]; elmi red. K.M.Abdullayev, M.M.Musayev, Ş.Q.Hüseynov; rəyçilər T.İ.Hacıyev [və b.]; Azərb. Resp. Təhsil Nazirliyi, Bakı Slavyan Universiteti. – Bakı: Mütərcim, – 2012, – s. 352.

1. Dô di boten wâren ze Tenemarke komen,  
unt der küneç Liudegast hete daz vernomen,  
wie sie von Rîne kômen, als im daz wart geseit,  
ir starkez übermüeten daz was im waerlîchen leit (Song, 167).

In the given example, the ending -en in the verbs "komen", "vernomen", the ending -eit of the past tense in the verbs "geseit" and the base of the adjective "leit" (betrübend, leid – Nhd.) create a parallelism of sentences.

Thus, syntactic parallelism is realized in the form of complete and incomplete parallelism, making the speech space of superphrasal unity predominantly expressive, i.e. the most expressive.

Based on K.M.Abdullajev's careful study of syntactic parallelism in the "Book", we were able to identify various types of complete and incomplete syntactic parallelism both within a single sentence and within a superphrasal unity. But such examples in the "Song" were isolated.

The sixth section, "Reverse Syntactic Parallelism (Chiasmus)," examines reverse syntactic parallelism. Chiasmus (reverse parallelism) is one of the devices of stylistic syntax; a stylistic figure consisting in the fact that in two adjacent sentences or phrases constructed due to syntactic parallelism, the second sentence or phrase is constructed in the reverse order of members.

The reverse syntactic parallelism with the elements surrounding it makes it possible to study it not as "wedging into the composition of the superphrasal unity, but as organically entering into it".<sup>20</sup>

Thanks to reverse syntactic parallelism, a strong connection is ensured between previous and subsequent sentences within a SFU.

The seventh paragraph, "Stepwise Type of Syntactic Parallelism," examines the concept of "syntactic parallelism," which many linguists associate with rhyme. Rhyme, in turn, is a purely grammatical feature.

The text of the "Song" is built on rhyme and the "Kürenberg stanza", which consists of two hemistichs with four stressed syllables in

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<sup>20</sup> Azərbaycan dilində mürəkkəb sintaktik bütövlər. Dərs vəsaiti / K.M.Abdullayev [və b.]; elmi red. K.M.Abdullayev, M.M.Musayev, Ş.Q.Hüseynov; rəyçilər T.İ.Hacıyev [və b.]; Azərb. Resp. Təhsil Nazirliyi, Bakı Slavyan Universiteti. – Bakı: Mütərcim, – 2012, – s. 388.

the first hemistich and three stressed syllables in the second. The last line completes the couplet both formally and in meaning. Alliteration is an instrument of metrical composition that organizes the verse.

In general, alliteration is audible in Middle High German, since the stress usually falls on the first syllable of a word, which is also its root. As a result, translating such a verse form into Russian is almost impossible.

One type of stepwise parallelism is introverted parallelism, which is traced at the level of the stanza, where the first and last lines are parallel, and the intermediate lines correspond to each other. Such parallelism can be called two-step parallelism. With such parallelism, sentences with the same grammatical structure are located at a distance from each other. Between the sentences, sentences with a different general grammatical structure are wedged. Let us compare:

1. At tæpdilær. Beyræyin atı qızın atını keçdi (Book, 47).

2. Man sagete, wer dâ koeme mit im in daz lant.

*Dô hiezen si gesidele rihten sâ zehant,*  
dar zuo er gekroenet vor vriunden solde gân.

*dô riten im engegene des künic Sigemundes man* (Song, 706).

В СФЕ со ступенчатым параллелизмом последующие предложения конкретизируют тематическое содержание предыдущих предложений. Это происходит при каждом виде ступенчатого параллелизма. Ср.:

1. Mæn Qazanın nemätinin çoq yemişəm,

Bilməzsəm gözümə tursun!

Qaraqucda Qazlıq atına çoq yilmişəm,

Bilməzsəm, mana tabut olsun!

Yaxşı qaftanların çoq geyimişəm,

Bilməzsəm, kəfənim olsun!

Ala bargah otağına çoq girmişəm,

Bilməzsəm. Mana zindan olsun!

Mæn Qazandan dönməzəm, bəllü bilgil (Book, 296).

2. Sô lesche ich den kinden diu lieht an der hant.

daz ich sî dar inne, dâ bî sî dir bekannt,

daz ich dir gerne diene; sô twinge ich dir dîn wîp,

daz du si hînte minnest, oder îch verlüse mînen lîp“ (Song, 654).

K.M.Abdullajev points out that the “semantic factor” is the main reason for the emergence of gradation.

As a stylistic device, stepwise parallelism makes the language of the epic melodic, melodious, and speaks of the highest degree of its development both in grammatical and substantive terms.

Thus, the stepwise parallelism in the two epics under study is determined by a solid isostructural construction of the related sentence-components. The stepwise nature is expressed in the grammatical coupling of non-related sentence-components in one SFU, which is also accompanied by intonation. In the study of stepwise parallelism, we encountered a sufficient number of examples in the "Book" and in the "Song".

*The main provisions and materials of the third chapter are presented in the following publications author.<sup>21</sup>*

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<sup>21</sup> Hüseynova, S.Ç. Orta əsr “Nibelunqlar nəğməsi” eposunda sadə və mürəkkəb cümlələrin quruluşu // – Bakı: Bakı Slavyan Universitetinin «Elmi əsərləri», Dil və ədəbiyyat seriyası, – 2018. №1, – s. 51-55; Orta əsr qəhrəmanlıq dastanı “Nibelunqlar nəğməsi” nümunəsində tabeli mürəkkəb cümlələrin tədqiqi// – Bakı: AMEA-nın Nəsimi adına Dilçilik institutunun «Tədqiqlər» jurnalı, – 2023. № 1-2, – s.74-82; Особенности синтаксического параллелизма в средневековом эпосе «Песнь о Нибелунгах» // Международный симпозиум. – Болгария. Балти: Indigou Color, – 2014, – с. 28-33; Параллелизм двукомпонентного сверхфразового единства// – Bakı: Bakı Slavyan Universitetinin “Tağıyev oxuları, – 2012. №4, – с. 233-240; Полный синтаксический параллелизм в средневековом эпосе «Песнь о Нибелунгах» // – Баку: Актуальные проблемы изучения гуманитарных наук, Межвузовский сборник научных статей, – 2015. №4, – с. 101-104; Роль синтаксического параллелизма в СФЕ // Doktorantların və Gənc Tədqiqatçıların XVI Respublika elmi konfransının materialları, – Bakı, – 2012, – s.146-149; Синтаксический параллелизм частей отдельного предложения в средневековых эпосах «Книга моего Деда Коркуда» и «Песнь о Нибелунгах» // Doktorantların və Gənc Tədqiqatçıların XXIII Respublika elmi konfrans. II cild, – Bakı, – 2019, – s. 107-109; Syntax in mittelalterlichen Heldendichtungen aus Ost und West am Beispiel des *Kitabi-Dede Korkut* und des *Nibelungenlieds*// Neue Wege der Germanistik: Literatur- und Kulturtransfer zwischen Europa und dem

The following **conclusions** can be drawn from the research:

The syntactic parallelism exists in the Book in all its varieties. In the Song, only a few types of syntactic parallelism are traced. Common features:

- Parallel use of conjunctions and adverbial participial phrases in both epics.

- Symmetrical parallelism and its types are more common in the texts of the Book, but it can also be observed in the text of the Song.

- Two-component sentences with sequence relations.

- Quasi-chiasmus is observed in both texts of the monuments.

- Step parallelism unites superphrasal unities with the help of repetitions of certain elements. In the epics under study, this is the repetition of tense forms of verbs, subordinate clauses with an adverbial modifier of place, the repetition of final affixes.

Distinctive features:

- The initial position of the conjunction with its subordinate clause is a characteristic feature of the structure of the Song. In the "Song of the Nibelungs" the use of the conjunction at the beginning of parallel sentences is 50%.

- The type of incomplete symmetrical parallelism, when the component is very far from the main element, is inherent in the "Book"; it is not observed in the "Song".

- The location of the main element in the middle of the construction of parallel sentences in the text of the "Book" is an uncommon phenomenon.

- A negative particle can act as a main element in the middle of constructions in the "Song of the Nibelungs".

- When analyzing the "Song", we did not find examples of complete syntactic parallelism of initial and final sentences.

- A frame with one predicate in the initial position and with a verb in the final position is a characteristic feature of the "Song of the Nibelungs" – it does not take place in a sentence of the medieval Azerbaijani language.

**The main content and scientific provisions of the dissertation are reflected in the following articles and theses of the author:**

1. Параллелизм двукомпонентного сверхфразового единства // – Bakı: Tağıyev oxuları, – 2012. №4, – с. 233-240.
2. Роль синтаксического параллелизма в СФЕ // Doktorantların və Gənc Tədqiqatçıların XVI Respublika Elmi konfransının materialları, – Bakı, – 2012, – s.146-149.
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5. Расположение параллельных компонентов в средневековых эпосах «Песнь о Нибелунгах» и «Книга моего Деда Коркуда. «Глобальный научный потенциал» // – Санкт-Петербург, Научно-практический журнал, – 2015. №11(56), – с. 109-113.
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8. Orta əsr “Nibelunqlar haqqında nəğmə” eposunda sadə və mürəkkəb cümlələrin quruluşu // – Bakı: Bakı Slavyan Universitetinin Elmi əsərləri, Dil və ədəbiyyat seriyası, – 2018. №1, – s. 51-55.
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10. Расположение параллельных компонентов и основного члена (на материале средневековых эпосах «Книга моего Деда Коркуда» и «Песнь о Нибелунгах») // – Киев: Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Соціальні комунікації, – 2020, т. 31(70), № 4, ч. 3, – s. 106-110.
  11. Основной элемент параллельной конструкции // VII Beynəlxalq konfrans, “Наука Як Рушйна Антикриздва Сила”, – Ukrayna, – 2020, – s. 129-135.
  12. Types of Composite sentences in the German language of the middle ages. Orta Çağ almançısında bağımlı birleşik cümle türleri” // V. International Conference on Awereness LANGUAGE and AWARENESS, – Turkey: Çanakkale, – 10-12, – 2021, – s.87-89.
  13. Syntax in mittelalterlichen Heldendichtungen aus Ost und West am Beispiel des *Kitabi-Dede Korkut* und des *Nibelungenlieds*// Neue Wege der Germanistik: Literatur- und Kulturtransfer zwischen Europa und dem Kaukasus, Beiträge des Internationalen Symposiums, – Baku, – 6. bis 8. Mai, – 2022, – pp. 253-262.
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  15. Orta əsr qəhrəmanlıq dastanı “Nibelunqlar haqqında nəğmə” nümunəsində tabeli mürəkkəb cümlələrin tədqiqi // – Bakı: AMEA-nın Nəsimi adına Dilçilik İnstitutunun “Tədqiqlər” jurnalı, – 2023. №1-2, – s. 74-82.
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