RELATION OF CONTRAST IN MICROTEXTS WITH PARALLEL SYNTAX (BASED ON AZERBAIJANI FOLKLORE)

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The article studies the formation of the relationship of contrast arising from semantic meaning relations in microtexts whose components are connected through parallel syntax. Examples of Azerbaijani folklore are used to elucidate the stated theoretical ideas. Parallel syntax, which is one of the means of connecting the components of microtexts, is based on the structural similarity of the text. Consequently, the components that make up the text should follow each other, having the same structural structure. In the formation of microtexts, not only some text-forming tool, but also its logical-semantic connection is of great importance. This article aims to examine manifestations of the relation of opposition in microtexts created through syntactic parallelism. It is possible to find various structurally different forms of microtexts created by the relation of opposition. In the examples of Azerbaijani folklore, contrast conjunctions, words with opposite meanings, the forms created solely by intonation and the presence of predicate in both affirmation and negation.

Keywords: syntax, parallelism, microtext, folklore, contrast.

INTRODUCTION

While looking at the studies on syntax in the science of linguistics, it is observed that the sentence was taken as the largest syntactic unit until recent times. The existence of a larger syntactic unit is not denied, including in the studies conducted until the late 60s and 70s of the 20th century, and the text, as a complex syntactic unit, is considered the largest syntactic unit. However, starting from the 80s of the 20th century, it was proved that the text has isomorphic properties, carrying syntactic signs, and they began to separate it from syntax. It is true that these researchers also observed non-syntactic signs in the text, and unlike syntax, it was confirmed that the text is an informative unit. After that, a new approach to text gave way to the study of a number of text-related problems in linguistics. Texts are divided into macro and microtexts. The research object of the present study is microtexts. "Thus, the micro-test or simple text and the complex syntactic whole enter into a certain hierarchical system, like other categories of speech activity, for example, a sentence. In other words, a chain of specific mutual relations has been established between it and other linguistic categories. And in fact, the text acts as a syntactic layer above the sentence itself. Because it is a more complex syntactic structure in relation to the sentence, both structurally and semantically" [2, p. 180]. As noted by K.Abdullayev, microtext is a syntactic structure formed from the unity of form and content, which are related to each other both structurally and semantically. There are various means of connecting the microtext structurally and semantically. From the structural point of view, word order, as well as word order violation, i.e., inversion, chiasm, including parallel syntax (or syntactic parallelism), and from the semantic point of view, sequence, simultaneity, juxtaposition, and enumeration relationships can be referred to this order. In this article, there will be a study of the forms of the relationship between the components of microtexts created through syntactic parallelism based on folklore examples.

Folklore texts are created on the basis of the spoken language of the people, retain all the features of the Azerbaijani language, are distinguished by the richness of artistic means of expression, are rhythmic, as well as poetic, and differ according to their impact force. It is precisely because of these comprehensively rich features that the interpretation of the mentioned theoretical studies on the basis of folklore texts offer to conduct the research better.

MAIN PART

Parallel syntax (or syntactic parallelism) is a means of structural communication in which components are arranged sequentially or relatively distantly in the same structure. It is possible to find different forms of parallel syntax in folklore texts. So, looking at the examples, there are complete and incomplete syntactic parallelism, graded parallelism, as well as in the forms of ellipsis. The relationship between the components of microtexts created by syntactic parallelism is also one of the often encountered semantic meaning relationships.

Parallel syntax can manifest itself in various meaning relationships of the microtext. The interesting aspect of the matter is that parallel syntax in the microtext plays an important role in the establishment of meaning relationships, along with other functions.

In the microtext, where there is a contrast relationship between the components of the microtext, the information is divided into two parts, and the boundaries of those parts are determined by the contrast conjunctions. The contrast relationship means the presence of contradiction, opposite information between the components, the opposition of the components to each other, and as a result, the creation of ideas that are the opposite of each other. The contrast relationship between the components is reflected in different shades. The forms of meaning of the conjunction linking the components of a subordinate complex sentence are classified by linguists in different forms. Concession contrast, opposition contrast, comparative contrast [1, p. 282]; opposition contrast, comparative-differentiative contrast [12, p. 297]; for contrast, for opposition [11, p. 263] and other forms of meaning are distinguished.

There are various factors that create the contrast relationship in Azerbaijani folklore samples:
- In most cases, the relation of contrast is created with the help of conjunctions "but, however". These conjunctions strengthen the idea expressed.
- Establishing the relation of contrast through intonation. Here, mainly antonyms are used to fully reflect the relation of opposites.
- In some cases, in the first part of the components, the predicate is affirmative, and in the second part, it is negative. Or, on the contrary, two opinions are opposed, the first part being negative, and the second part being affirmative.

Thus, in some examples of folklore, in the microtexts created by the sequence of components with the same structure, various contrast conjunctions are used between the components and a contradiction arises. For example,

A jewel has a price,
But the proverb has no price. [4, p. 70]
The calf grows, but the sack does not [4, p. 80]

The examples shown are selected from proverbs and the components are connected with each other structurally with complete syntactic parallelism. It should be noted that in proverbs, the relation of contrast is usually created through intonation or antonyms. There are very few examples of adverbs formed through conjunctions. In the two examples mentioned above, the conjunction **"but"** is used to form a relationship between the sentences.

Let's continue with another example selected from Azerbaijani epics.

"Koroglu's name was spread all over the world. Brave boys who were oppressed by their khan (ruler over the Turkic tribes) and pasha (a man of high rank) from all over the world came to Chanlibel and joined his group. Chanlibel had become a different world like the world has ended.

Some people are building a house, a homeland, others are training, galloping horses, playing a race... Sometimes during training, when swords were drawn, Chanlibel became a volcano, shining light all around. Sometimes it happened that the fog covered Chanlibel in a short time. **A clap of thunder, a strike of lightning, and raining.** An apocalypse was about to break out... But it didn't last long, suddenly **the wind slept, the rain stopped, and the fog disappeared. Still the partridges were singing and the birds were chirping.** The face of the sky became frosty and turned into a mirror. The old grandmother stretched out her belt and struck the sky with seven jewels with seven pens" [5, p. 24].

Before proceeding to the explanation of the microtext, it is noteworthy that that the specified types of the mentioned relations can be changed throughout the text. Thus, the relation of meaning between the components of the beginning of the text may not remain valid until the end. For example, if there is a relationship of simultaneity or sequence at the beginning of the text, there may be a relationship of contrast between the middle and final stage components.

In the example we brought from the epics, we also observe the relationship of sequence at the beginning stage. After the middle stage, we can already see the presence of the relationship: **"A clap of thunder, a strike of lightning, and raining.** An apocalypse was about to break out... But it didn't last long, suddenly **the wind slept, the rain stopped, and the fog disappeared."** As we can see, the relationship of mutual contradiction between these components is reflected.

In particular, it should be noted that complete syntactic parallelism is rare in folklore examples in prose form. Incomplete parallelism prevails here. In this example selected from However, the sentences are not completely identical in terms of structure. The sentences listed below of the microtext were arranged in parallel, which led to the formation of the microtext from the stylistic point of view, and the shaping of a more memorable and poetic idea: **"Some people were building a house, a homeland, others were training, galloping horses, playing a race...", "A clap of thunder, a strike of lightning, and raining", "the wind slept, the rain stopped, and the fog disappeared", "the partridges were singing and the birds were chirping"**.

Let's look at one more example:

"In one of the villages of Istanbul, there was a young boy named Belli Ahmed. Obviously, Ahmed's mustache was still sweating. But in terms of strength and power, he would not be defeated by the wrestler Rustam. He was a very full-hearted man.

He had never once in his life eaten the food he bought alone. The poor man's table was always open in front of his friends [5, p. 24]. Here we observe one of the exceptional cases. Thus, the complex syntax is reflected in two whole paragraphs. It is known that there is a relation of opposition and contradiction between the components of a complex syntactic whole. Because the conjunction **"but"** is used between the components. The beginning of the text shows that Belli Ahmed is a young man. The idea of the middle stage is contrasted with the beginning stage, it is noted that despite his very young age, Belli Ahmed is strong and powerful.

As we mentioned before, another tool that creates the relationship of opposition in microtexts created by syntactic parallelism is intonation. Here, in addition to intonation, antonyms and expressions also play an important role in the creation of contradictions and contrasts.

<div align="center">

It disappears at the sunrise,
It appears at the sunset. [14, p. 38]
It spoils during the day,
It arranges during the night [14, p. 38]
His body on the ground
Beard in the sky.[14, p. 49]
There is a voice that lifts the mountain,
There is a voice, it drops from the mountain. [7, p. 70]

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The mentioned examples are selected from riddles. As can be seen, structurally, the sentences are arranged in a completely parallel sequence, and no additional means were used to create a juxtaposition relationship. Here, the relation of contrast is formed with the help of intonation and antonyms. **"sunrise" "sunsets", "day" "night", "ground" "sky", "lift" "drop"** are antonyms and by using opposite words, the reader or listener is presented with different ideas to find the answer.

Examples of intonation as the most widespread form of a juxtaposition relationship can be found in almost all types of folklore.

Bitter buttermilk at the bottom of churn,
Black raisins in gentlemen's pockets. [13, p. 263].
Iron rots with moisture, man rots with sadness. [13, p. 266].

As can be seen from the examples, no special tool was used for the formation of semantic relations. The components are compared to each other, and intonation is involved in creating this relationship.

"Once upon a time, when there were many helpless servants of God, one of them was a man called Almardan who lived in our Kura valley. This poor man's hand was doughy and his stomach was hungry. Yes, he worked, plowed, sowed, and when the harvest was finished, on the one hand, a rich man, a poor man, and on the other hand, an indebted man would thresh the harvest. When autumn came, the man would once again go door to door begging for money. He would cut thorns and sell them, steal firewood from the forest and sell them. He was extremely hungry [9, 21].

In this example, which we have drawn to the explanation, parallelism clearly stands out from the point of view of both textual and stylistic penetration of the function into each other. In this text, the words **"one of them"**, **"on the one hand"**, **"hungry"** are repeated at different points, connecting the components of the text with each other, and serving as the carrier of the stylistic function of Azerbaijani folk tales. In addition, the parallelism of the particle "was" in the text seems to have created an environment for morphological time within the text, and the events throughout the text are based on it. As for the explanation of the given example from the semantic point of view, the relationship of opposition is clearly manifested here as well. Thus, even though it is mentioned that the man from Almardan worked throughout the year, the fact that he was still hungry in the end shows that there is a contradiction between the main part of the text and its conclusion.

Another tool that creates a relationship between the components of the microtext created through syntactic parallelism is the opposition of ideas by processing the predicates of the sentences into confirmation and denial.

He calls to prayer, he does not pray.
He marries, he does not know wedlock. [10, p. 25]
I have a horse that won't stand still
Hey, a horse walks and it never gets tired. [10, p. 25]
I threw it off the mountain and it didn't die.
I threw it off the stone and it didn't die.
I threw it into the water and it died. [10, p. 26]
Let the hundreds die outside, let not one die at home. [7, p. 68]
The bread should not be cut with a knife, it should be divided by hand. [7, p. 68].

In the first two examples above based on parallelism, the first parts are affirmed and the second parts are denied. In the second example, on the contrary, in the first part, the predicates of the sentences is given in the negative, and then the text is concluded with the predicates used in the affirmative. Such cases, which we often encounter in riddles, are a result of their being more laconic in terms of structure and content, and at the same time rhythmic.

"Deli Hasan and Koroglu got into a fight. They drew their swords and attacked each other. The sword did not work, they tried with flail. They did not get what they wanted with flail, so they reached for the spear. The fight with the spear was not won either. In the end, they dismounted and started to wrestle. Deli Hasan and Koroglu wrestled a lot, sometimes Deli Hesen got stronger, and sometimes Koroglu got stronger. At last, Koroglu finally let out a mad roar and took Deli Hasan and threw him to the ground. When he put his knee on his chest and threw his hand to the sword, Deli Hasan sighed." [5, p. 22].

We observe incomplete parallelism in the text above. Although the initial and concluding parts of the text are given in a partially different sentence structure, the main part shows the arrangement of the sentences with the same syntactic structure and syntactic parallelism comes to the fore. **(The sword did not work, they tried with flail. They did not get what they wanted with flail, so they reached for the spear. The fight with the spear was not won either. In the end, they dismounted and started to wrestle**). A more interesting point in the mentioned example is that we find a chiasm in the middle stage. Here the chiasm serves the overall content of the microtext. In the microtext, we witness the quarrel between Koroglu and Deli Hasan. It is in the middle stage that this quarrel, which continues throughout the text, finds its confirmation with chiasm (**Sometimes Deli Hesen got stronger, sometimes Koroglu got stronger).** When analyzed from a logical-semantic point of view, the events in the microtext progress sequentially, but in the main part, the relationship of contrast between the components in terms of content is visible.

After nine months, nine days, nine hours, nine minutes, and nine seconds passed, a son of Ziyad Khan and a daughter of Gara priest were born. Ziyad Khan gathered the people and held a celebration, the boy was named Mahmud and the girl was named Maryam. They entrusted the children to nurses. As they say, the language of fairy tales is speedy. The children grew up to be eight years old. Ziyad Khan left his son with Mullah (an honorific title for Muslim clergy). The Gara priest also began to educate his daughter himself. [8, p. 5].

The text is distinguished by a variety of structural and semantic means. Semantically, from the very beginning, the text clearly shows the presence of both the relation of sequence and the relation of comparative-distinctive opposition. The presence of the son of Ziyad Khan and the daughter of the Gara priest, the khan's son going to the mullah, and the priest's daughter being educated by her father are compared and contrasted. As it can be seen from the text, in this type of oppositional relation, in contrast to contradiction, not predicates, but names are distinguished from each other.

The structural integrity of the mentioned text is distinguished primarily by the parallels of the same structure of the text and the repetition of the word **"nine"** in the parallels, forming both structural and stylistic features of the text. At the same time, the arrangement of the components of the subordinate complex sentence (**the boy was named Mahmud, the girl was named Maryam... Ziyad Khan left his son with the mullah. The Gara priest began to teach his daughter himself**) serves the cohesion of the text.

CONCLUSION

Taking into account the above, it can be said that one of the main means of ensuring the semantic connection of microtexts in Azerbaijani folklore examples is the relation of contrast. Syntactic parallelism plays an important role in ensuring the structural integrity of the components that are confronted with each other within the microtext. The analyzes based on the examples show that the relation of contrast reflects different shades of meaning and the means of forming this relation realize the contrast of the ideas that make up the content of the text. At the same time, the predominance of the contradiction formed in terms of content in the folklore examples created through syntactic

parallelism suggests that the examples that stylistically include a comparison, difference, contrast and opposition are structured on the basis of order and symmetry.

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SİNTAKTİK PARALELİZMLƏ YARANAN MİKROMƏTNLƏRDƏ QARŞILAŞDIRMA ƏLAQƏSİ
(AZƏRBAYCAN FOLKLOR NÜMUNƏLƏRİ ƏSASINDA)

A.C. Günəşli

Məqalədə komponentləri sintaktik paralelizm vasitəsilə əlaqələnmiş mikromətnlərdə semantik məna əlaqələrindən qarşılaşdırma əlaqəsinin yaranma formasına nəzər salınır. Göstərilən nəzəri fikirlərin izah olunması məqsədilə Azərbaycan folklor nümunələrindən istifadə olunmuşdur. Mikromətnlərin komponentlərini əlaqələndirən vasitələrdən biri olan sintaktik paralelizm mətnin struktur etibarilə eyniliyinə əsaslanır. Belə ki, mətni əmələ gətirən komponentlər eyni struktur quruluşa malik olmaqla bir-birini izləməlidir. Mikromətnlərin formalaşması üçün yalnız hansısa bir mətnyaradıcı vasitə ilə yanaşı, onun məntiqi-semantik cəhətdən də bağlılığı mühüm önəm daşıyır. Bu məqalədə sintaktik paralelizm vasitəsilə yaranan mikromətnlərdə qarşılaşdırma əlaqəsinin təzahür formaları öz əksini tapacaqdır. Qarşılaşdırma əlaqəsi ilə yaranan mikromətnlərin struktur etibarilə müxtəlif formalarına rast gəlmək mümkündür. Azərbaycan folklor nümunələrində qarşılaşdırma bağlayıcıları, əksmənalı sözlər, yalnız intonasiya, predikatın təsdiq və inkarda olması ilə yaranmış formalar üstünlük təşkil edir.

Açar sözlər: *sintaksis, paralelizm, mikromətn, folklor, qarşılaşdırma.*

СООТНОШЕНИЯ СОСТАВОВ В МИКРОТЕКСТАХ, ОБРАЗОВАННЫЕ ПРИ СИНТАКСИЧЕСКОМ ПАРАЛЛЕЛИЗМЕ
(НА ПРИМЕРЕ ФОЛКЛОРА)

А.Дж. Гюнешли

В статье рассматривается форма возникновения обратной связи из семантических смысловых связей в микроязыках, компоненты которых связаны посредством синтаксического параллелизма. Для объяснения указанных теоретических идей были использованы образцы азербайджанского фольклора. Синтаксический параллелизм, один из видов взаимосвязи компонентов микротекстов, основан на структурной однозначности текста. Таким образом, некоторые или все компоненты, составляющие текст, должны последовательно следовать друг за другом, имея одинаковую структурную структуру. Для формирования микротекстов важное значение имеет не только какое-то текстообразующее средство, но и его логико-семантическая связность. В данной статье будут отражены формы проявления противопоставления в микротекстах, порожденные синтаксическим параллелизмом. Микротексты, созданные путем сопоставления структурно можно найти в различных формах. В азербайджанских фольклорных образцах преобладают встречные союзы, слова с противоположным значением, формы, образованные только интонацией, наличием сказуемого в утверждении и отрицании.

Ключевые слова: *синтаксис, параллелизм, микротекст, фольклор, контраст.*