

Syntactic Parallelism in Literary Text (from the Perspective of the Relationship between Poetry and Prose)

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Since ancient times, the only form of artistic word has been poetic speech or poetry, and the emergence of prose became possible precisely on the basis of poetic culture. Despite the seeming simplicity and closeness to ordinary, informal speech, prose can be aesthetically more complex and broader than poetry,

and it arose as a denial of the narrowness of the poetic system of speech.

If we talk about the phenomenon of syntactic parallelism, then as a means of composition it actively influences the rhythmic and intonational organization of the text, especially in the context of the laconism of the poetic text. Symmetrical repetition and contrast have long been recognized as important artistic techniques in the theory of poetry for creating a poetic text. Most of them are embodied by parallel structures. On the whole, syntactic parallelism is used by the creators of poetry as a kind of building framework on which words and various means are strung. Providing originality of the composition, it includes conciseness and expressiveness, i.e. in fact, it acts as a compositional basis, holding «on its shoulders» the entire poetic text [Шитикова 2011; Шитикова 2013abc].

Even V.M. Zhirmunsky, a prominent Germanist and literary critic (author of the well-known study «Theory of Verse»), pointed to the fact that, against the background of the metric structure of a poetic text, the distribution of syntactic material determines the compositional arrangement of the verbal masses, while syntactic parallelism provides thematic division. Syntactic parallelism also makes compositional ordering within each individual stanza. It is important for this figure in poetry that it carries out the melodic organization of the verse. The fact is that syntactic unity is at the same time intonational unity, therefore syntactic parallelism gives a certain direction to the development of melody. Used in its complete form, syntactic parallelism forms rhythmic uniformity, and incomplete parallelism is associated with the increase, then with the decline of the rhythmic wave.

On the basis of poetry texts, a number of works on syntactic parallelism have been carried out (E.V. Artemenko, D.M. Dreeva, T.V. Areshchenko).

E.V. Artemenko studied syntactic parallelism in such a poetic genre as a song (in his dissertation «The syntactic structure

of the Russian folk lyric song», Voronezh, 1977). The main conclusion from her work is that thanks to the use of syntactic parallelism in the song text, a tendency towards the autonomy of individual verse units is realized. On the one hand, parallel syntactic parts of the song text always have structural and semantic integrity; on the other hand, their components are endowed with functional identity, which is emphasized by positional commonality.

In a study by D.M. Dreeva's phenomenon of syntactic parallelism is analyzed as a syntactic means of the structural organization of a poetic text in an epic (in his dissertation «Verse transference and syntactic parallelism as a means of creating text coherence in German epic poetry», Moscow, 1990). The material for the analysis was the epic poems of the German poet H. Heine. On their basis the author concludes that the poet widely uses syntactic parallelism to provide a connection between adjacent lines and stanzas or between stanzas within a separate chapter of an epic text. As a general result, the interpretation of syntactic parallelism is formulated as a repetition of the same syntactic model with a different or partially different lexical content within two or more lines of poetry of one stanza or a series of stanzas. This construction provides the syntactic originality of poetic speech and a high degree of cohesion and orderliness of its syntax.

T.V. Areshchenko (in his dissertation «Repetition as an expressive technique of poetic speech O. Bergholz», Minsk, 2000) interprets the syntactic parallelism as one of the varieties of syntactic repetition, seeing in it repeated reproduction of one or another syntactic structure, which serves to implement the poetic function of the text. Elements of syntactic parallelism can be word forms, phrases, sentences, built according to a single syntactic model for them. The models themselves can be completely different. This construction determines not only the compositional division and compositional unity, but also the compositional movement of the poetic text. As a result of the

interaction of syntactic parallelism with repetitions of different language levels, textual links are established «vertically» or «horizontally», thus creating an intratext compositional and semantic unity.

Along with other figures of expressive syntax, for example, enumerations [Шитикова 2016], syntactic parallelism is widely used not only in poetry, but also in prose. Prose, in contrast to poetry, is free from the inherent limitations of the latter, and this creates more opportunities for the use of parallel constructions. Parallelism has such a diverse potential that it can be the center of the semantic and expressive load of an entire text fragment.

It should be noted that although syntactic parallelism is used less often in prose than in poetry, this makes its role in the text no less significant. On the contrary, it appears precisely in those structurally significant parts of the prose text where the author's attitude to what is described is most clearly expressed.

Syntactic parallelism can be located at the beginning, in the middle, at the end of a text fragment, or permeate its entire volume with a «chain» expansion. In more complex cases, it is the framework of the «chain» syntactic construction of the macrocontext, acting in one «bundle» with several figures of syntactic parallelism, united by a common theme. «Chain» syntactic parallelism looks outwardly in such a way that several figures of syntactic parallelism collide within it, and their concatenation already fulfills an architectonic function, being able to combine information in a large fragment, to link paragraphs in a chapter. It can be a stylistic feature of the entire prose text and obey the author's intention to highlight the main theme.

For all the differences between poetry and prose, there are more similar than different features between them according to the criterion of syntactic parallelism. The features of parallelism common to prose and poetry can be considered: a variety of morpho-syntactic models, the predominance of dyads in the structural embodiment of parallelism, active compatibility with

other figures, performance of basic functions in all contextual conditions, gravitation towards microcontext. However, there are still features that can be considered fundamental differences. The first difference is a consequence of the fact that the prose text is dissected only syntagmatically — horizontally, while the poetic text has a double division — horizontal (syntagmatic) and vertical (prosodic). Syntactic parallelism turns out to be much more significant in poetry, since, participating in the prosodic vertical division, it plays the role of the frame of the poem, which has already been mentioned. In prose, the figure of parallelism is mainly realized in small volumes of text, i.e. it relatively rarely goes beyond the text fragment in the form of a paragraph.

The second fundamental difference is connected with the fact that poetry is characterized by a more generalized and concentrated approach to reflecting reality, and syntactic parallelism perfectly structures the resulting compressed volume of the line of poetry.

The following factor is also essential: the use of syntactic parallelism in both genres of the literary text can determine the individual characteristics of the style of different authors. The individual author's style presupposes the specifics of such moments as the compatibility of syntactic parallelism with other stylistic means, the accumulation and arrangement of links in the figure of syntactic parallelism, its functioning in various contextual conditions, etc. The addressee is able to decipher these moments through his own psychological reflection, and he can hardly fail to notice and perceive in the context what is marked by such a means as syntactic parallelism.

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⁷ https://www.cervantes.es/sobre_instituto_cervantes/prensa/2019/noticias/presentacion_anuario_madrid.htm (дата обращения: 21.07.2021)