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## ETYMOLOGICAL AND STRUCTURAL STUDY OF CHIASMUS

Zebiniso E. Bekmuradova\*; A. Mamatov\*\*

\*Lecturer,

Tashkent State University of Uzbek Language and Literature named after A. Navoi,  
Tashkent, UZBEKISTAN

E-mail: bekmuradovazebiniso4@gmail.com

\*\*Professor, PhD,

National University of Uzbekistan,  
Tashkent, UZBEKISTAN

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### ABSTRACT

*This article deals with the construction of the chiasmus, one of the less studied stylistic figures to date. The stylistic aspect, function, and expressive-emotional nature of the chiasmus method, which is common to all languages and serves as a methodological dye and a number of functions used in artistic discourse, will be considered using some examples. Also, based on the theoretical views of various scholars on the origin of chiasmus and its descriptions given by linguists around the world, scientific considerations have been made and important conclusions have been drawn.*

**KEYWORDS:** *Chiasmus, Stylistics, Stylistic Figure, Antithesis, Expressiveness, Emotionality, Syntactic Parallelism.*

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### 1. INTRODUCTION

We can safely say that the construction of chiasmus as one of the practical rhetorical figures of syntax, which has been little studied so far as an object of special research, especially in the Uzbek-French section, has not been studied separately.

A Replacement takes place when two phrases, different in content, are expressed by rearrangement so that a subsequent phrase opposite the first appears to follow from the first, for example, you have to eat, to live, not live to eat” Such an exchange was called antimetabol or switching by scientists of the ancient world. [1]

In the “Brief Literary Encyclopedia”, chiasmus is classified as one of the figures of addition and is considered as a kind of syntactic parallelism. “Chiasmus (from Greek χιασμός – crossshape arrangement in the form of a letter χ (chi)) – the stylistic figure of antithetic parallelism: parts of two parallel members are arranged in them in sequence: A B = B1 A1. An almost constant trick is chiasmus in negative concurrency (It’s easy to be an enemy to a friend, it’s hard to be a friend to an enemy).

### 2. THE MAIN RESULTS AND FINDINGS

According to the authors of the encyclopedia, its essence lies in the fact that one construction combines with another, which manifests itself in the "overturned" appearance of the first. In later editions of the encyclopedia of literature, a modern generally accepted explanation can be found - xiasm, derived from the Greek word “xiasmos” - a cross-like (cross-shaped) arrangement in the form of the Greek letter “X”.

Chiasmus as a linguistic term has existed only since the XIX century, and in ancient times it was known as "antimetabol", "antimetalepsy", "antimetathesis", "commutation". A brief description of

it is given in an anonymous rhetoric for Gerenny, who dates back to the 1st century BC: the term "chiasmus" has been used only since the 19th century. Etymologically, as mentioned above, the shape is based on the Greek letter X ("xi"), which has the shape of a cross. Its origin is due to the cross-shaped structure of this syntactic figure.

The assertion that chiasm is known as a linguistic phenomenon is only partially true. Chiasm is in a whirlpool of dreadful destiny: always being in sight and staying behind the shadows. It has become the property of textbooks on rhetoric and stylistics, encyclopedias, dictionaries of linguistic terms and various other publications - in this sense, its history is centuries-old.

However, very few scholars have so far studied chiasmus, and the Uzbek language has not yet become a comparative object. So even today, nothing is known more about chiasmus than it was 2,000 years ago. At the same time, many examples of different character and different periods, as well as from modern texts, indicate that we have a living and interesting event ahead of us.

In modern linguistics, some works by E.M. Beregovskaya, who studied chiasmic constructions in English, Russian, German, Spanish and partly in French; articles by A.A. Tereshchenkova, dedicated to the English chiasmus; thesis of V.S. Solovyeva, the object of study of which was the chiasmus in the work of A. Blok.

It is known that the structure of chiasmus is very precise: the nail left by the henna, the nail is not faithful to the henna (Xinolari tashlab ketgan tirnog'ini, tirnog'ining xinosiga vafosi yo'q)(S.Sayyid). And its definitions do not possess such clarity, because chiasmus, with all its external geometric harmony, has a complex linguistic nature. Some call it a double antithesis, whose members intersect, see in it a combination of antithesis and inversion. Others qualify it as chiasmus, see in it primarily syntactic parallelism and inversion.

M.D. Kuznets and Yu.M. Skrebnev interpret chiasmus as a specific type of parallelism that underlies the execution of the structure of the lexical structure of the preceding sentence, accompanied by changes in syntactic connections between repetitive parts of speech. In other words, for them, chiasm is parallelism, i.e., a variable repetition of the syntactic functions of repetitive elements. M. Gasparov interprets chiasm as a figure of antithetical parallelism, i.e. as a combination of antithesis and parallelism in which the sequence of elements in two parallel pairs changes. Professor I.K. Mirzaev's doctoral dissertation on linguopoetics states that "the words on the left side of the chiasm are understood as a binary structure arranged in reverse order" [2] - stylistic tool, in which the place (order) of the parts of speech in the first component of the compound sentence must be completely opposite to the location of the parts of the second component ... "[3, p.20] .

In the definition given by the dictionary of linguistic terms J. Dubois, chiasmus is described as the inversion of two symmetrical parts of a phrase that form an antithesis or establish a parallel. French linguists P. Laruss, M. Kresso, J.-F. According to Felizon, chiasm is one of the most expressive ways of creating an antithesis. Antithesis, on the other hand, is a way of having the binary structure of a pun, in which the comic effect is achieved by a collision of opposite meanings. That is why we consider chiasmus as one of the methods of making kalambur (creating a pun) (tajnis, word game). [4]

The modern literature on rhetoric states that - "... chiasmus can be considered as a combination of three and a ring, because one element is repeated at the beginning and end of a sentence, and the second element is at the boundaries between the parts of this sentence:

1) You see the breaking of dawn! Beautiful dawn is breaking (A) breaking (B), dawn (B1) dawn (A1) breaking AB/B1A1 Here we give examples that affect central symmetry syntax. Le passé me tourmente et je crains l'avenir (Corneille)

Charles se sentait défaillir à cette continuelle répétition de prières et de flambeaux? Sous ces odeurs affadissantes de cire et de soutane (Flaubert) [5]

(Charles almost fainted from the endless smell of these endless prayers and fires, wax)

In the last example, we do not see only the inversion in the group “verb + noun”: here horses are contrasted with two adjectives in the singular - the noun in the plural with the noun with two adjectives - in the singular with the noun. [6]

A special place in the structure of chiasmus belongs to the method of syntactic parallelism. Chiasm is sometimes regarded as a form of syntactic parallelism: “Poetic speech is characterized by inverse parallels, in which the components of the construction of the second part are arranged in reverse order in relation to the first part:

*He also says: a red cheek*

*I met a white man buried in a dream.*

*It's so beautiful when buried in white.*

*Better than me, better day*

*(Ul-da aytadir: bir qizil yanoqqa*

*Uchradim tushimda ko'milgan oqqa.*

*Oqqa ko'milganda shunchalar go'zal,*

*Mendan-da go'zaldir, kundanda go'zal!)(Chulpon)*

The integration of syntax and lexicon can be seen in the construction of the chiasm, which is not another name for this phenomenon, “antithetical parallelism”. Antithesis is added to the lexico-syntactic means of syntax, the essence of which is to contrast (contradict) ideas within the syntactic structure. Contradiction implies the use of words that express opposite meanings, i.e., antonyms. [7]

Antithesis is a practical tool that further enhances the poet's, the writer's ability to reach the heart of his reader in a geometrically correct syntactic framework. In turn, mastery of speech is the brilliance of chiasmic constructions - the correct effect of antithesis, if the syntax arrangement gives the poem rhythm accuracy, tone, joint beauty, chiasmus for the pun punch effect owes the presence of lexical means:

*I will return to my new home in the evening,*

*My house is full of new things*

*(Kechqurun qaytaman yangi uyimga,*

*Uyim to'la hozir yangi buyumga. )(Mirtemir).*

Chiasmus is one of the constructions that occurs mainly in the material of poetic works, and not only helps to maintain the rhythm and rhyme, but also carries out all the authorial directions, allowing to preserve its attitude, its value. [8]

### 3. CONCLUSION

In conclusion, the following explanation of chiasmus can be suggested: chiasmus is a syntactic figure that divides both the transformation and the transformation into the original form, the transformation involves one to three operations:

1) Placement of elements on the principle of mirror symmetry (rearrangement, inverse parallelism);

2) Two lexical repetitions alternating syntactic functions;

3) A change in the meaning of a polysemous word or the replacement of one of the words with its original form of a homonym. The first operation is necessary and sufficient to create a simple syntactic chiasm, the first and the second create a semantically complex chiasm, all three together - form a chiasmatic construction. [9]

The lexical background in which a chiasmatic construction occurs can enhance its symmetry: the more the unconstructive elements of the left are repeated on the right, the brighter the architecture of the chiasmus, the more symmetrical the whole structure becomes.

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