

THE UNIVERSAL CHARACTERISTICS OF CHIASMUS

(Based on examples from Uzbek and French literary texts)

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Abstract. This article discusses chiasmus, one of the most commonly used rhetorical figures in syntax. Although the term "chiasmus" has been relatively understudied to date, it has been recognized as a rhetorical figure since ancient times, particularly for its extensive use in religious texts, as analyzed through theoretical perspectives. Additionally, the study examines how chiasmi are employed not only as stylistic devices but also across various fields of linguistics, focusing on the analysis of Uzbek and French paremics. Necessary conclusions are drawn based on this analysis.

Keywords: chiasmus, rhetoric, proverbs, stylistic figures, antimetabole, antimetalepsis.

УНИВЕРСАЛЬНЫЕ ХАРАКТЕРИСТИКИ ХИАЗМА

(На основе примеров из узбекских и французских литературных текстов)

Аннотация. В этой статье обсуждается хиазм, одна из наиболее часто используемых риторических фигур в синтаксисе. Хотя термин «хиазм» до сих пор изучен относительно недостаточно, он был признан риторической фигурой с древних времен, особенно из-за его широкого использования в религиозных текстах, проанализированных с помощью теоретических перспектив. Кроме того, в исследовании рассматривается, как хиазмы используются не только как стилистические приемы, но и в различных областях языкознания, уделяя особое внимание анализу узбекских и французских паремий. На основе этого анализа делаются необходимые выводы.

Ключевые слова: хиазм, риторика, пословицы, стилистические фигуры, антиметабол, антиметалепсис.

As a linguistic term, chiasmus has been recognized since the 19th century, while as a linguistic phenomenon (expressed by terms such as antimetabole, antimetathesis, or antimetalepsis), it has been acknowledged since antiquity, particularly for its extensive use in religious texts. Chiasmus allows for the parallel arrangement of elements while simultaneously creating contrasting effects and causal connections. It should be noted that chiasmus is a constructive figure, often characterized by the intersecting placement of terms in an AB/BA structure, though it can also take on more complex stylistic forms.

In the "Short Literary Encyclopedia", chiasmus is described as one of the additive figures and a type of syntactic parallelism. "Chiasmus is a stylistic figure of antithetical (contrastive) parallelism: the parts of two parallel segments are arranged in the following sequence: (It is easy to become an enemy to a friend; it is difficult to become a friend to an enemy)."

The structure of chiasmus belongs to a distinct method of syntactic parallelism. Sometimes, it is viewed as a subtype of syntactic parallelism: in poetic speech, instances of reverse parallelism are characteristic, where the components of the second part of the construction are arranged in the reverse order compared to the first part.

Chiasmus offers maximum stylistic flexibility. It can be encountered across all forms of speech in stylistics. Within this scope, it remains unaffected by genre, compositional, or thematic constraints. Chiasmus is employed not only in prose but predominantly in poetry. It can be found in all genres of artistic texts in Uzbek and French languages. Specifically, it appears in religious texts, scientific works, newspaper articles, headlines, epics, folk songs, and aphorisms.

In Religious Texts. "Ey ko'ngil! Sen Alloh meni sevadimi, sevmaydimi, deb qiziqyapsanmi? Xo'sh, buning o'lchovi bormi, bor bo'lsa, nimadan iborat? Sen Allohga qalban naqadar bog'liqsan? Allohga bo'lgan ishqing qay darajada – o'lchov mana shudir".

"Quiconque est né de Dieu, ne commet pas le péché parce que la semence de Dieu demeure en lui et il ne peut pécher puisqu'il est né de Dieu."

From these examples, it is evident that chiasms as purely syntactic stylistic tools play a significant role in ensuring clarity and memorability in religious texts. Despite linguistic and cultural differences, universal patterns can be observed in sacred texts in Uzbek and French.

Celui qui **verse le sang de l'homme**, par **l'homme** son **sang sera versé**.¹

Drôle d'immeuble situé **boulevard Pasteur**

C'est dans cet immeuble que demeure le **pasteur Boulevard**.

As seen from the above examples in both languages, chiasmus is a purely syntactic stylistic device. Even in religious texts, chiasmus facilitates conveying ideas to the audience in a clear and comprehensible manner while also helping the message remain memorable. Additionally, examples from sacred texts in the compared languages demonstrate that both emphasize the greatness of Allah and the notion that no one who truly recognizes Him would commit sins. This highlights that, despite the linguistic and cultural differences between unrelated languages, there are shared universal aspects.

Scientific text. C'est l'énoncé de **la réalité** qui suggère à l'allemand le **jugement**. C'est l'énoncé du **jugement** qui rappelle **le réel**.

¹ De la Bible. P. 118.

Disons que l'allemand va du fait à l'idée et que le français va de l'idée au fait. (**Malblanc**)

Chiastic constructions were not found in scientific texts in the Uzbek language.

Writing in a book. Je ne sais pas si **je ne suis pas libre** parce que **je ne suis pas heureux**, ou si **je ne suis pas heureux** parce que **je ne suis pas libre**. (*dans Breathless, livre de Jean Luc Godard*)

Menga **do'stligi** har qanday **adovatdan** ko'ra ko'proq berilgan va men uchun har qanday **do'stlikdan** ham **adovat** aziz bo'lgan sen (Yeseninning Erenburgga taqdim etilgan "Ajrallish" to'plamiga bag'ishlanishi).

Voltaire disait à une actrice : «Le diable au corps! Mademoiselle, le diable au corps!» faisant à tout artiste une nécessité de cet hôte infernal. eh bien! nous ne serions pas étonné que M. Offenbach n'eût pris trop à la lettre ce diable précepte. Il y a du diable dans ce petit homme grêle et grelottant s'il n'est pas le diable lui-même, le diable jouant du violoncelle. (G.Desnoiresterres)

Newspaper Article. Chiasmus can also be observed in newspaper articles. Like any headline, they serve the function of previewing the topic, summarizing the content of the text that follows in a condensed form, and preparing readers to comprehend the article.

Obscurité de syntaxe et syntaxe d'obscurité chez Mallarmé – Ferré, "**Roman des origines et origines du roman**" – Robert

"Virtual haqiqatmi yoki haqiqiy virtuallikmi"?

Headlines. Among them, the self-sufficient chiasmus—chiasmus in headlines—holds particular significance. However, the chiastic form allows the topic to be presented in a unique way, thus piquing the reader's interest.

Jozibali rahbar yoki **rahbarning jozibasi**. (Q.Yo'ldoshev, "Jilovlanmagan tafakkur mahsuli" 479-bet)

Culture du pouvoir, pouvoir de la culture.

Tous pour un, un pour tous. (A.Dumas, Les trois Mousquetaires 1844) the example in the title of this French work is semantically and stylistically almost identical to the Uzbek folk proverb "**Bir kishi ming kishi uchun, ming kishi bir kishi uchun**" (from Uzbek folk proverbs, page 80). In both language examples, chiasmus conveys a sense of calling or exclamation, meaning it was used as a slogan by soldiers during battles.

Epitaph. **Dunyo undan yuz o'girmasdan oldin dunyodan yuz o'girkan** kishi baxtiyordir (inscription at the entrance of the Amir Mausoleum built for the young Muhammad Sultan).

In Epics. As we know, epics reflect in vivid colors the faith, honor, loyalty to friends, and pure love of every nation and people, celebrating these values throughout history..

Uzoq yerdan yaxshi **tulpor chopilmas**,

Chopilmayin xasa **tulpor** sovuymas. (*Kuntug'mish dostoni*, 65-bet)

To‘ram o‘ldi, go‘daklarim o‘lmasin,
 Hech kimsa dunyoda *menday bo‘lmasin*,
Menday bo‘lsa, bu dunyoga kelmasin,
 Menga solgan bunday qayg‘-u alamdi,
 Bu yolg‘onda hech bandaga solmasin. (Kuntug‘mish dostoni, 83-bet)

Bo‘ston bo‘lib *yotibdi cho‘llar*,
Cho‘llar yotibdi chorva-mollar,
 Butun cho‘lni joylagan Qo‘ng‘irot ellar,
 Bachchalikda ko‘rgan joylar. (Alpomish dostoni, 53-bet)

Folk Songs. Folk songs reflect the collective emotions, values, and experiences of a community, often expressing themes of love, struggle, joy, and sorrow. These songs serve as a powerful means of cultural transmission and preservation, passing down traditions and stories through generations. Chiasmus can mainly be found in Uzbek folk songs, while it is rarely seen in French folk songs.

Yuzingni qizil deydilar
Qizil yuz ukam ey, yor-yor.
 Ko‘rsat yuzingni men bir ko‘ray,
 Jonim ukam ey yor-yor. (Xalq qo‘shiqdari)

Aphorism. La société est composée de deux grandes classes: ceux qui **ont plus de dîners** que **d’appétit que de dîners**. (Nicolas de Chamfort, Citations).

La franchise ne consiste pas à **dire** tout ce que *l’on pense*, mais à *penser* tout ce que *l’on dit*. (Hypolite de Livry, Citations).

Les chanceux sont qui arrivent à tout. Les malchanceux, ceux à qui tout arrive.

“L’amitié finit parfois en amour, mais rarement l’amour en amitié” . *Do‘stlik* ba‘zan *sevgi* bilan tugaydi, lekin kamdan-kam hollarda *sevgi do‘stlik* bilan tugaydi. (les citations de Charles Caleb Colton)

Aphorisms can be considered cohesive texts that reflect the relationships in reality, showing their contradictions and conflicting aspects, often shaped by individual life experiences.

A predisposition for aphorism naturally finds its expression in the core of chiasmus. This can also be observed in the examples mentioned above.

Advertisement. “Il y a *des époques sans chansons* et *des chansons sans époque*”.

“Des **infos justes** et pas **juste l’info**.”(France info)

Les mots justes pas des mots. (La Croix)

Tout le monde y est capable de fabriquer un véhicule électrique mais qui sera capable de fabriquer un véhicule électrique pour tout le monde? (Renault Z.Y).

Ce n'est plus *la pêche* qui donne *la Truite*, c'est *la Truite*, qui donne *la pêche* (La truite)
La tranquillité d'une *assurance* et *l'assurance* d'être *tranquille*. (Jean Claude Puerle fondateur de User).

Une voiture de **course pour la route**.

Une voiture de **route pour la course**...(w.w.w.auto-pub.net)

As we all know, today it is impossible to imagine our lives without advertisements. They are melodious, captivating the listener, and every thought expressed by the speaker is aimed at a specific goal, with the pragmatic meaning needing to be clear to the audience. As seen in the examples from advertising texts above, the syntactic units expressed by chiasmus serve to intensify, make them passionate and musical, thus focusing the attention of listeners and viewers on the relevant parts of the sentence..

Demonstrative Advertising. *Un arbre* peut donner *des milliers d'allumettes*, *une allumette* peut détruire des *milliers d'arbres*. (o'rmondagi plakat).

Si vous ne voulez pas vivre pour manger, manger au moins pour me faire vivre. (entrée du restaurant)

This humorous chiasmus in translation closely corresponds to the Uzbek proverb "Yeyish uchun yashash emas, yashash uchun yeyish kerak." (One should eat to live, not live to eat). From this, it is evident that during the translation process, both the meaning and the chiasmic structure have been preserved.

Jokes. Mais je n'ai pas dit que les nouilles étaient trop salées, j'ai dit que dans le sel il n'y avait pas assez de nouilles "Pour une année où il y a des pommes, il n'y a pas de pommes: mais pour une année où il n'y a pas de pommes, il y a des pommes" (Anicet Bourgeois et d'Ennery "La Fille du paysan".)

Proverbs. Chiasmus can be a distinct, complete text. This is primarily related to proverbs, which, originating from various sources, reflect the collective life experience and express it in a concise and accurate manner:

Bilgan kishi **bildim** demas,

Bildim desa, **bilgan** emas. (Maqol)

In proverbs, the chiastic structure is very stable. It is noted in various languages through similar proverbs.

Nous aimons ceux qui nous admirent, et nous n'aimons pas toujours ceux que nous admirons.

Qui a une femme, a toutes les femmes: qui a toutes les femmes, n'a pas de femme. D'autres ont planté ce que je mange, je plante ce que d'autres mangeront.

Chiasmus is also universal in a broader sense: this phenomenon is not limited to expressive syntax alone.

Chiasm is a universal linguistic and stylistic device found across multiple genres and fields in Uzbek and French texts. Its ability to create contrasts, highlight relationships, and enhance memorability makes it a powerful tool in rhetoric. Despite linguistic and cultural differences, chiasmatic constructions demonstrate remarkable similarities in their function and application.

Chiasms are used not only in literary works but also in daily communication to enhance the expressive power of language. A comparative analysis of stylistic figures allows us to determine how they are applied in each language and how they relate to cultural and linguistic characteristics. Below, chiasms are comparatively analyzed in the context of French and Uzbek languages. Based on the analysis, the following conclusion can be drawn:

Chiasms in the French language tend to possess more philosophical, intellectual, and aesthetic qualities, often associated with pure literature or the art of rhetoric. On the other hand, chiasms in the Uzbek language are more harmonized with folk traditions, oral creativity, and practical teachings, aiming to directly influence the reader or listener.

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