

## THEORY AND PERSPECTIVES OF PHILOLOGY

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### POETIC FEATURES OF PARCELLATIVE SENTENCES

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**Abstract.** Parcellative sentences are an important component of the syntactic system of a language. Parcellative sentences are used at the level of a stylistic figure as one of the syntactic tools that serve to create an expressive-emotional shade of meaning in the language. The information intensity that occurs in such sentences is of particular importance from the point of view of creating poeticism. Therefore, parcellative sentences can also be considered as a product of artistic information due to their nature. The emotionality, expressiveness, and artistic depiction conveyed in parcellative sentences are embodied through unique ethnocultural sources in each nation. In this sense, parcellative sentences possess mental characteristics. Parcellative sentences, formed on an ethnocultural foundation, create similar semantics in different languages from the perspective of thought typology. Therefore, parcellative sentences form a paradigm with an interlingual universal character. However, since each language has its own unique qualities, parcellatives have developed distinct means of expression in different languages.

**Key words:** parcellation, poeticism, emotionality, grammar, semantics.

**Introduction.** Parcellative-type sentences constitute an important component of the syntactic system of the language. Parcellative sentences are such a vivid means of expression of emotional, expressive, pompous speech that they are universal in terms of animating artistic information. In particular, a number of research works have been carried out in Russian and English on parcellative sentences, which are remarkable for their artistic expression capabilities. In Azerbaijani linguistics, there is almost a noticeable gap in this field. In some cases, parcellative sentences are examined and analyzed within either conjunctive or attributive clauses. The term parcellation is originally from Latin-French. It is presented as a term that literally means constituent, division, share, and in linguistic terms, refers to the division of a whole sentence into parts.

The term *parcellation* was first introduced by A.F.Yefremov in his research on “The Language of Chernyshevsky”, based on the observation of sentence types divided into several parts in speech.

The term *parcellation* is presented as follows in the “Explanatory dictionary of linguistic terms”: “*Parcellation – a way of expression that involves moving one or more syntagms within a sentence to the end and making them independent through a special pause. “However, nothing will change in his life until his death. His wife. Three daughters. The same relatives. Colleagues, neighbors. The same conversations, jokes, worries, anxieties. The same gatherings, friend... (Anar)” (Adilov, 2020).*

In the explanation provided for the parcellation of the example sentence, it is noted that in such types of sentences, the idea is conveyed not in a complete, finished structure, but rather in expression tools that are more or less independent. It is also noted that the parcellative sentence is widely used in the literary style, and unlike connective constructions, parcellative units are used after the main sentence. (Adilov, 2020).

**Examination of the theme.** It is possible to say that the following characteristic features exist regarding parcellative sentence types: *Firstly*, parcellative sentences are expressive, emotional in

nature, and the embodiment of artistic information in them is of primary importance; *secondly*, parcellative sentences, while serving the purpose of bringing artistic information to life, can also be regarded as a stylistic figure at the same time; *thirdly*, parcellative sentences consist of two main constituents from a structural point of view. The first constituent focuses on the main information, while the second constituent provides an artistic recreation of the feelings, sensations, perceptions, and emotions in the first constituent; the first component is used as a main core sentence, the second constituent can also be used as several sentences or phrases; fourth, it is not correct in terms of sentence structure to consider the parcellative component as a member or part separated from the main sentence. Because the main idea in the first part sentence is completed. The second parcellative constituent revives the emotions related to the first. Thus, the first and second constituents are connected not based on grammatical structure principles, but in terms of artistic information and linguopoetic characterization. As a result of this stylistic-semantic approach, the two constituents of parcellative sentences can create a sequence with each other, forming an image of a complete sentence. In separate research works dedicated to parcellative sentences, it is certainly possible to encounter interesting ideas and observations related to their structural-semantic and artistic information characteristics. For example, in K.Ahmadova's article titled "Sentences built on parallel subordination", it is stated that parcellative sentences create the "stylistic synonym of a constructivist form taken from the writer's language". Also, a dubious approach to the perception of parcellative sentences as a single syntactic composition is felt here. That is, parcellative sentences are not actually perceived at the level of a single syntactic construction. Such sentences, in the author's opinion, are used as artistic-stylistic figures, and therefore their syntactic construction is perceived as broken (Ahmadova).

In an article by Leyli Najafova dedicated to elliptical sentences, referring to F.Y.Veysalli, they are even presented as an example of parcellation, taking into account that these sentences are not formed as a complete syntactic construction (Najafova, 2020).

In a research paper by Mehman Musayev dedicated to the syntax of complex sentences, parcellative sentences are explained as a broken type according to the traditional rule. However, an interesting idea is also put forward here, namely that sentences separated from the main sentence are structurally manifested as a complex syntactic whole (Musayev, 2010). Here, of course, if the concept of a "broken component" is set aside from a grammatical perspective, the ability of parcellatives to form a complex syntactic whole can be considered entirely accurate. Because the part that serves to bring artistic information to life after the main core sentence can consist of not just one but several phrases or even sentences. In Russian linguistics, the main motive for research on parcellative sentences is the consideration of the formation of syntactic constructions of this type through division and breaking into parts. Here, of course, the main attention is paid to the fact that more than grammatical stability, the influence of the speech act plays an important role. Parcellative sentences are approached as a form of expression characterized by emotionality, accompanied by special intonation, rhythm-creating features, synsemantic qualities, and stylistic figures. From this it can be seen that parcellative sentences are not directly included in the object of study of grammar, but of stylistics, or more precisely, of poetic syntax. In this regard, specific examples are shown of how parcellation gains a broad functional environment in the language and creates emotional diversity in individual stylistic categories.

Research studies dedicated to parcellation typically discuss its role in creating imagery in artistic language, evoking subtle feelings and emotions, delivering artistic information intensively, and possessing an impactful effect on understanding in the process of speech communication. At the same time, parcellation, due to its communicative nature, is perceived as a means of communication that occurs according to the norms of spoken language.

Parcellative sentences, in certain cases, structurally resemble the inverted variant of attributive clauses and, to some extent, coordination clauses. For example, The inverted variant of the attributive clauses provided in the book "Modern Azerbaijani language" is interesting in this regard: "*Whenever*

*I come to your door asking for bread, command your servants to drive me away*” (A.Hagverdiyev); *“Whenever we get together, we never stop talking about these annoying things.”* (Y.V.Chamanzaminli) (Abdullayev, et al., 2007).

When the given sentences are converted to the inversion variant as follows, the subordinate clause moves to the end and the parcellative form is obtained: *“Command your servants to drive me away, whenever I come to your door asking for bread”*; *“We never stop talking about these annoying things, whenever we get together”*. As seen, the attributive clause in its nominative structure conveys ordinary information; however, in the inversion variant, it brings artistic information to life and resembles parcellation. However, of course, not all attributive clauses can be transformed into the parcellative variant. Because nominativity is characteristic of attributive clauses, while emotionality, artistic informativeness, and rhetoric are characteristic of parcellation. An explanation regarding coordination subordinate clauses is provided in the book “Modern Azerbaijani language” as follows: “A coordination subordinate clause is added after the main clause, providing an evaluation of its content or offering additional information related to it”: *“I have only a small amount of tobacco for my cigarette, and I've saved it for the last days”* (Abdullayev, et al., 2007). As seen from the sentence, the main information is expressed in the first constituent. The information in the second constituent consists of an addition that complements the idea expressed in the first. Although such sentences are structurally reminiscent of parcellation, they differ semantically from parcellations, which are stylistic figures.

In parcellative sentences, the constituents create the impression of independence in character. The second constituent part is not used as a grammatical addition to the first; instead, it brings the content presented, proposed, or expressed in that part to life with emotional intensity. In this case, the second constituent part serves as an artistic informational tool for the nominative meaning in the first part. That is to say, it does not specifically define any element in the first constituent part, nor does it belong to it. On the contrary, it enhances the nominative nature of the entire sentence in terms of emotionality, adding stylistic diversity to it. Therefore, it is no coincidence that in scientific literature, parcellatives are identified with expressive means within the framework of stylistic figures.

Parcellatives, in terms of poeticizing the general content of the core sentence, consist of phrases, words, and even sentence components. In both cases, the content expressed in the main sentence through the use of parcellatives becomes rhetorical and characterized by rhythmic harmony. The sequence and repetition of parcellatives determine the degree to which emotionality is brought to life in the sentence. The following sentences can be given as examples: *“In ninety places, there was dark-colored silk spread out. In eighty places, the beds were arranged. There were golden-footed pitchers lined up. Nine girls with black eyes, beautiful faces, hair braided behind, golden buttons on their chests, hands adorned with henna on their wrists, and fingers full of mystery — beloved infidel daughters. They would herd their cattle to the thick Oghuz lords and graze them there”* (Kitabi-Dede Gorgud, 2004).

*“The guests had gathered in the hall. Tables were arranged in the center, and on the tables were laid out various sweets, rusks, baklavas, candies, lemons, oranges, and dried fruits”* (Mammadguluzade, 2004). The phrases from the first example, *nine girls with black eyes, beautiful faces, hair braided behind, golden buttons on their chests, hands adorned with henna on their wrists, and fingers full of mystery*, the phrases and word-compound expressions in the second example, *various sweets, rusks, baklavas, candies, lemons, oranges, and dried fruits*, are parcellatives that enliven the general content of the main sentence with emotional nuance. They are not actually additions to the sentence, nor do they extend beyond the sentence structure; rather, they are stylistic figures that serve to enhance the rhetorical quality of the sentence and create a poetic dimension.

A significant portion of parcellatives is expressed in the form of sentences. In such parcellatives, the emotional expression style is characterized by a distinct intensity, depending on the type, form, and nature of the sentences. Sentence-based parcellatives, functioning both as sequential and parallel

syntactic constructions, add stylistic diversity to the nominative concept in the main sentence. At the same time, a poetic harmony is created in the sentences through repetitions and parallels: a) in consecutive parcellatives characterized by repetition: “*A man, may I see you with neither joy in your heart nor a smile on your face, for you have unjustly brought us to misfortune. Who knows when we will finally be free from this investigation? The Russian investigation won't end in five years. Who will harvest our grain, who will thresh our crops!*” (Akhundzade, 2005).

In this example, the sentences “*Who will harvest our grain*” and “*Who will thresh our crops*” are used consecutively, providing emotional nuance to the overall content of the preceding sentences that convey the main idea, on the other hand, they create a poetic imagery with rhythmic harmony; b) in parcellatives expressed by parallel syntactic constructions: “*sometimes it happened that in a short moment, fog and mist would envelop Chanlibel. The sky was thundering, lightning was flashing, and rain was falling*” (Koroghlu, 1959).

Here, the constituents “*The sky was thundering, lightning was flashing, and rain was falling*” are parcellatives consisting of parallel components. The sentence emotionally portrays the scene of events and is characterized by rhythmic harmony; c) *in parcellatives which its predicate is expressed in the main clause*. This part of the parcellatives is used as a sentence of a consecutive element. The predicate of such sentences is consistent with the main sentence. Such sentences, which are used sequentially, are grammatically connected to the main informant through the predicate. At the same time, sequential parcellative components transform into the artistic information medium of the main sentence: “*Among the fugitives, there was one with a turban on his head. He had a rifle on his shoulder, a dagger at his waist, and a horse beneath him*” (Rovshan, 2006).

**Conclusions.** The main source of derivation of parcellative syntactic constructions is based on the emotional sources of artistic thinking. Emotionality, emotional perception, and its transition to cognition in the process of thought emerge in relation to universal psychological typology. Since such a typology is a common process in human thinking, it also leads to the emergence of universal means of expression in language. But of course, such a physio-psychological process does not manifest itself in the same way in all peoples. In whatever ethnocultural environment the impression of emotionality is, the means of its expression occur in that nation. Since there are multifaceted manifestations of emotions in the ethnocultural genesis of the Azerbaijani people, the forms of expression of these impressions are also rich in these people. Therefore, in the Azerbaijani language, parcellatives have developed into a multifaceted environment as one of the linguistic tools serving the vivid expression of emotions. The study and analysis of them hold particular importance in terms of both grammatical and ethnolinguistic as well as linguopoetic expressions.

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