

## The Literary Parallel as a Linguistic-Stylistic Phenomenon: Origins, Typological Features, and Developmental Dynamics

GULNOZA TESHAEVA  
*Bukhara State University, Uzbekistan*

### ABSTRACT

*Genres of literary criticism play a pivotal role in shaping both the literary process and the evolution of global literature. Among these, the literary parallel which may take the form of a review, analytical article, or literary portrait functions as an influential and autonomous genre within literary criticism. By examining works representative of a particular literary era or movement, the literary parallel offers interpretive insights that help crystallize trends and tendencies in literature. The development of literary writing and the stimulation of literary activity are closely linked to the presence and progression of the literary parallel. With the rise of the press, the growth of literary criticism and its internal subdivisions accelerated significantly, leading to the refinement and diversification of its genres.*

*This article explores the genesis and evolution of the literary parallel within the broader context of literary studies. Utilizing comparative-typological and analytical methodologies, it investigates theoretical perspectives on the genre and classifies the defining characteristics of literary parallels across various national literatures. Additionally, the study analyzes specific examples of literary parallels found in critical discourse, highlighting the cultural and historical factors that contributed to their emergence and significance.*

**Keywords:** Literary parallel, genre features, comparative analysis, typology, classification of literary parallel.

## INTRODUCTION

The problem of literary genres has significant importance in literary studies and literary criticism. For this reason, not counting on the question of the genre deprives literature of a literal aesthetic, social, and philosophical attitude. Like literary studies, literary criticism has important features and ways of progressing. One of the essential tasks is to study the role of the literary parallel as an independent genre, including its history, origin, nature, development, and ways of formation, which are essential in the genre system of literary criticism. Parallel is derived from the Greek word for *parallelos*, which means “one who goes next to him”. Therefore, the essence of the genre is greatly influenced by its designation.

In world literary studies, literary parallels have been created to study various literature issues. Literary theory [27], motif of works [4; 5], theological parallel [8; 26; 33], mythical parallel [28], philosophical parallel [15; 25], metaphorical parallel [32], character of work [2; 12; 16; 34], plot construction [14; 21; 35], author's worldview [7; 11; 17; 23], social aspects [1], relationship literary study and other fields [9; 10; 13; 19] and others include.

The literary parallel is also an independent and self-specific genre of literary criticism. The roots of the origin of this genre go back to antiquity. The historical-biographical work *Parallel Lives* [46] by the ancient Greek philosopher, historian, and writer Plutarch covers the life path, behavior, and lifestyle of famous Greek, Roman state and political figures, orators, and creators in a comparative way. Forty-six submissions and four separate lives have arrived. These parallels of Plutarch played an essential role in the origin and development of historical, psychological, and methodological parallels. The textbook *Comparative Literary Studies* [32] assessed it as a work that raised typological similarities to this work to the level of a literary genre. But exactly what genre it is has yet to be said. The authors looked at literary parallels in the manner of historical stories.

L. P Grossman was the first to study the problem of genres in Russian literary studies, shows about 20 types of criticism genres and classifies them in three ways:

1. According to the method of criticism (this includes an essay, impression ethics, treatise, publicist criticism, academic review, and review article);
2. According to the appearance of critical work or "literary types" (this includes story, letter, dialogue, parody, pamphlet);
3. By the breadth and degree of coverage of the object (literary portrait, review, review, parallel, monograph) (Egorov 1980: 14).

Critic L. P. Grossman was one of the representatives of Russian classical literature B. Sumarokov draws his activity on analysis, noting that the literary parallel also occupies an essential place in his work, among such genres as article, discussion, dialogue, analytical letter, theoretical epistolary, satire, pamphleteering, critical narrative, monographic review, parody, which are controversial. As an independent genre of criticism of the literary parallel, the Russian philologist and critic B. F. Yegorov studied in detail [36]. The scientist shows the genre features of the literary parallel in his book and analyzes works in Russian literature that are part of this genre. B. F. Yegorov & P. A. Vyazemsky's article 'On Derjavin' is a vivid example of the literary parallel genre. An alternative is the famous Russian critic V. V. Belinsky, who also points out that studies of the literary parallel genre occupy a significant place in his scientific activities. Russian scientist V. Perkhin cites review, article, portrait, and obituary as the main genres of literary criticism in his work *Otkrivatkrasotiinedostatki* and, in turn, incorporates other genres into their composition. In particular, the literary parallel is studied as a component of the article, along with a problematic article, an anniversary article, an article-letter, and an article essay [42]. While V. Perkhin puts the literary parallel close to the genre of comparative review, B. Yegorov notes that the parallel has many aspects in common with dramatic dialogue. V. Perkhin gave the literary parallel an assessment that "Labor is the most demanding genre." According to the literary critic, the parallel requires the critic to thoroughly know the writer's works, texts, interpretation, and personality to make many clear and

perfect comparisons [36]. Another Russian literary critic, V. N. Krylov, dedicated a chapter of his work *Russkayasimvolistskayakritikakontsa XIX – nachala XX veka: genezis, tradisii, janr* to the study of the literary parallel genre. V. N. Krylov notes that in the late 19th – early 20th centuries, the literary parallel was activated in different directions of Russian criticism and literary studies and analyzes several literary parallels created during that period.

#### MATERIALS AND METHODS

All genres, as a means of holistic scientific and literary thinking, fight for the prosperity of literature, strive to draw certain conclusions about the creator and his work, give rise to a standard scientific and literary system. Looking at the literary parallel in this system of genres, has such leading genre signs as its following: thinking about two or more works of fiction or a literary-theoretical problem, making comparative conclusions, thereby facilitating the reader's comparative – critical assessment of two objects and the formation of aesthetic taste. Regarding literary parallel genre characteristics, it is similar to a problematic article. Still, the difference between a problematic article and a problematic article is that when a problem with literature is shared by an expert or critic and its solution is shown in a literary parallel, several literary problems are scientifically researched on the same problem. The comparative-typological method is essential for literary methodology and literary criticism in literary studies, literary history, literary theory, bibliography, textual studies, source studies, and translation studies, and is closely related to them. In the literary parallel genre, the appropriate use of the comparison method is also essential. However, it is necessary to analyze and interpret them to prove their scientific, literary, and aesthetic significance and the similarity or differentiation of phenomena.

In literary criticism, the phenomenon of the genre is determined by its manifestation in the form of a holistic system, its possession of special tasks and orientation to a socio-aesthetic essence, its inextricable connection with the writer and literature,

the determination and assessment of the status of a particular literary phenomenon in the scholarly process. So, considering the literary parallel's features, it can be judged as an independent genre. Considering the above, the importance of the literary parallel can be seen in the following:

1. In the comparison of two or more objects.
2. In making important generalizations and conclusions by analogy.
3. In the discussion of a specific literary law or problem.
4. Writer or poet, in the creative refinement of the critic.
5. When growing the aesthetic taste of the reader.
6. In strengthening the color of thoughts.

This genre significantly contributes to the development of the literary process. In addition, it performs tasks such as showing the similarity of objects subject to analysis, comparing the disparate aspects of everyday objects, or analyzing phenomena that complement each other according to their subject.

V. N. Krylov points to factors such as the comprehensive comparison of Symbolists, the establishment of various typological connections, and the desire to trace their predecessors in literature as the main reasons for activating the literary parallel as a genre and method. The literary critic examines the literary parallel as an independent genre and a technique. The main factor that shapes parallel as a genre is comparative analysis. Suppose the analogy covers the article and dominates, and the connection between the different phenomena being compared is ensured. In that case, the work shows a height as a literary parallel genre. When only part of a critical work uses analogy, it is judged as a method, not a parallel genre. In this case, the comparative method performs aesthetic tasks, such as showing the author's style and uniqueness. V. N. Krylov shows comparative analysis as the most fundamental genre feature of the literary parallel and examines the literary parallels created by Russian Symbolists in his works.

V. N. Krylov notes that in the late 19th and early 20th centuries, the literary parallel was activated in different directions

of Russian criticism and literary studies and gave the following examples of literary parallels created during that time: A. Belyi 'Ibsen and Dostoyevsky,' 'Dostoyevsky and Tolstoy,' V. Ivanov 'Nietzsche and Dionis,' M. Voloshen 'Emil Verharn and V. Bryusov,' 'L. Andreyev and F. Sologub,' K. Balmont 'Shelly and Byron,' Rozanov 'Tolstoy and Dostoevsky about art,' 'Belinsky and Dostoevsky,' 'Pushkin and Lermontov,' 'Suvorin and Merezhkovsky,' L. Shestov 'Shakespeare and his critic Brandes,' 'Dostoyevsky and Nietzsche,' Vorovsky 'Bazarov and Sanin,' Plekhanov 'Dobrolyubov and Ostrovsky,' 'K. Marx and Tolstoy,' 'Tolstoy and Gorky,' D. Philosopher 'Eugene and Matvey,' A. Zakrjewski 'Religion. Psychological Parallels,' N. Abramovich 'O. Walyd and Dostoevsky.'

The scientist classifies these parallels in three different ways according to the object of comparison:

1. Writer ("Pushkin and Lermontov");
2. Writer-philosopher ("Nietzsche and Gorky");
3. Literary heroes ("Yevgeny and Matvey").

#### RESULT AND DISCUSSION

In world literary studies, literary parallels have also been created and are dedicated to various problems. The notable aspect is that in these studies, the genre's name is also manifested in the title. For example, Jan Brodal, 'Floral Motifs in Garsin and DagnyJuel: A Literary Parallel' [3], Simona Dragan, 'Episteme and Literary Canon. A Parallel Between Michel Foucault and Harold Bloom' [6], O. Sambuyeva, 'Literary Parallels in the Work of Bey Dao' [43], D. O. Kurilov, 'Thomas Man's *Dr. Faustus*', and James Joyce's 'Ulysses': Literary parallels [39], Gerald Peterson, 'A Literary Parallel: La Cena' by Alfonso Reyes and 'Aura' by Carlos Fuentes' [18], Bidushi Saha, 'Connecting the Bhawaiya Songs with Keats's Lyric Poetics: A Parallel Literary Analysis' [22], J. Wight Duff J. Homer and Beowulf: A Literary Parallel" [30].

These literary parallels can classify objects of study as follows:

1. Creative method, literary flow, directions, literary processes.
2. Writer's style and ideas.

1. Literary parallels in which creative methods, literary flow, directions, and literary processes are analyzed. Jan Brodal compares the similarity and individual style in the works of Russian writer Vselovod Garshin and Polish writer Dagny Juel in his article 'Floral Motifs of Garshin and DagnyJuel: A Literary Parallel.' In the introduction to the article, the author explains why the current of realism after the 1990s of the 19th century has given its place to other new literary currents, phenomena such as modernism, neoromanticism, decadentism, symbolism, and the penetration of Impressionism into literature. In the central part, the Russian writer's similarities between the symbolism in Garshin's work and the works of Dagny Juel are analyzed. In the Article by European researcher Simone Dragan, 'Episteme and Literary Canon, A Parallel Between Michel Foucault and Harold Bloom,' common concepts associated with the theories of two scholars, theoretical views and parallelism between the episteme and the literary canon, are analyzed. The article emphasizes similarities and different aspects between their theories and research. The article's author makes points about combining the theories of Michel Foucault and Harold Bloom, which, at first glance, are different.

In the article 'Literary Parallels in the Work of Bey Dao,' O. Sambuyeva distinguished other parallels by comparing one object and several creators. This work compares Chinese poet Bey Dao with F. Lorca, J. Byron, and Sh. Bowdler.

2. Literary parallels with the writer's style, the ideas of which are analyzed. In Kurilov's article 'Thomas Mann's 'Dr. Faustus' and James Joyce's 'Ulysses' novels: Literary Parallels' are analyzed by comparison style. In this article, the researcher mainly reflects on the thematic universe of stories, the ideas and images put forward in them, the writers' skill in using myths and legends, the historicism in novels, and similar and different aspects of modernity.

In Gerald Petersen's 'A Literary Parallel: 'La Cena' by Alfonso Reyes and 'Aura' by Carlos Fuentes' by comparing two experimental works, the article draws on the analysis of the commonality and differentiation in the character, plot, composition, and ideas of writers. The structure of the article can be conditionally divided into three parts. The introduction contains an introduction to Carlos Fuentes's 'Aura' by his other authors. In the central part, similar aspects of the novels "Sena" and 'Aura' are listed (in the plot: the combination of fiction and mysticism in the plot line, the summons of the main characters to a deserted house through an unknown invitation, and the incredible, unusual adventures there; in the image: a widowed mother and daughter in the works; the military in the article concludes with an emphasis on individual aspects of the writers' work).

The article 'Connecting the Bhawoiyaa Songs with Keats's Lyric Poetics: A Literary Parallel' analyzes ideological similarities in the lyrics of local Bhawaiya songs and poet John Keats. This analysis was carried out in three directions: 1) the image of nature, 2) the relationship of spirit and religion, and 3) the male-female relationship.

#### CONCLUSION

In world literary studies and criticism, many parallels have been created dedicated to various literary issues as an independent genre of literary parallel criticism. The literary parallel genre is revealed to be a system in and of itself, with different internal varieties based on themes, purposes, and nature that also require independent study. Many literary parallels have been created, including those that deal with prose study, poetry generalization, playwriting, the evolution of children's literature, and literary criticism, all of which can be classified and divided into groups for future projects. Consequently, the literary parallel genre will inevitably emerge as one of literary criticism's central tenets. Their research will continue as the literary parallel is one of the essential and significant genres of literary criticism. The literary

parallel genre has evolved and changed over the years and has not stopped developing today.

For this reason, its study remains one of the urgent tasks of literary studies and criticism. In general, in the literary parallel, a consistent analysis of different and familiar aspects, conclusion, generalization, articulation of the point of view based on concrete and evidence is of decisive importance. Comparing comparable objects in each literary parallel created should have a logical basis. Furthermore, the fact that reasoning, reasoning, and discussion are scientifically theoretical increases the scientific-critical value of the literary parallel. Thus, parallel, like other genres, occupies an essential place in the development of literature, the study of which in a monographic way remains one of the critical tasks. Since the literary parallel genre exists as a system, it is revealed that they are divided into several internal types according to their theme, purpose, and nature, which also need to be studied separately. Because a vast number of literary parallels have been created, devoted to prose research, generalizing poetry, the field of playwriting, the development of children's literature, literary criticism, the classification of which, dividing it into groups, remains from future tasks. Therefore, there is no doubt that the literary parallel genre has become one of the principal leading parts of literary criticism.

#### REFERENCES

1. Aleksandrova, E. V. & Zhilyakova, E. M. 2022. Yegor Kovalevsky and Ivan Turgenev: From personal relationships to creative connections. *Vestnik Tomskogo Gosudarstvennogo Universiteta. Filologiya*, 76, 230-246. <https://doi.org/10.17223/19986645/76/10>.
2. Boborykina, T. A. 2023. Words, words, words: Books in the books of Dante, Shakespeare, Pushkin, Dostoevsky. *Dostoevsky and World Culture. Philological Journal*, 4/24, 147–171. <<https://doi.org/10.22455/2619-0311-2023-4-147-171>>.
3. Brodal, J. 2011. Floral motifs in Garsin and DagnyJuel: a literary parallel. DOI:10.7557/6.1403.
4. Chesnokova, T. 2020. A. N. Ostrovsky – translator of Shakespeare: "Usmireniesvoenravnoi" (The Taming of the Shrew) (Its history,

- genre and literary parallels in the original works). *Šagi*, 6/3, 72-92. <https://doi.org/10.22394/2412-9410-2020-6-3-72-92>.
5. Dimitriev, V. M. 2021. A picture by Dostoevsky and a panorama by Tolstoy: On the history of a parallel in the works by Vyach. Jvanov and André Gide. *Russkaâ Literatura*, 3, 36-49. <https://doi.org/10.31860/0131-6095-2021-3-36-49>.
  6. Drăgan, S. 2011). Episteme and Literary Canon. A Parallel between *The Canonical Debate Today*, 111-119. [https://doi.org/10.1163/9789042032828\\_009](https://doi.org/10.1163/9789042032828_009).
  7. Dvinyatina, T. M. 2021. What is poetry? Observations on the topic *Russkaâ Literatura*, 4, 191-201. <https://doi.org/10.31860/0131-6095-2021-4-191-201>.
  8. Elliott, J. K. 2018. The apocryphal acts and the ancient novel: Literary parallels to early non-canonical Christian writings. *Expository Times/the Expository Times*, 129/11, 495-503. <https://doi.org/10.1177/0014524618757909>.
  9. Grigoreva, N. I. 2021. Critique of the new hero in cinema (L.V isconti) and literature (F. M. Dostoevsky). *Vestnik Sankt-Peterburgskogo Universiteta. Âzyk I Literatura*, 18/3, 444-459. <https://doi.org/10.21638/spbu09.2021.302>.
  10. Holm-Hadulla, R. 1996. The creative aspect of dynamic psychotherapy: parallels between the construction of experienced reality in the literary and psychotherapeutic processes. *American Journal of Psychotherapy*, 50/3, 360-369. <https://doi.org/10.1176/appi.psychotherapy.1996.50.3.360>.
  11. Kertman, L. L. 2020. Tsvetaeva reads Tolstoy. Leo Tolstoy in Marina Tsvetaeva's reading and creative consciousness. *Voprosy Literaturny*, 1/1, 92-120. <https://doi.org/10.31425/0042-8795-2020-1-92-120>.
  12. Krinitsyn, A. B. 2020. Pushkin and Maturin (from the commentary on the eighth chapter of "Eugene Onegin"). *Izvestiâ Rossijskoj Akademii Nauk. Seriâ Literaturny I Âzyka*, 79/2, 19. <https://doi.org/10.31857/s241377150009503-6>.
  13. Kriukova, E. B. & Koval, O. A. 2021. Walter Benjamin and Erich Kästner. The story of two moralists. *Studia Litterarum*, 6/4, 142-163. <https://doi.org/10.22455/2500-4247-2021-6-4-142-163>.
  14. Landa, K. 2023. The category of "penetration" in Vyacheslav Ivanov and Dante: The experience of spiritual ascent. *Solov'evskie Issledovaniâ*, 1, 152-173. <https://doi.org/10.17588/2076-9210.2023.1.152-173>.

15. Merlio, G. 2012. Nietzsche et Voltaire. *Parallèles littéraires et philosophiques. Études Germaniques/ Études Germaniques*, 3, 523-528. <https://doi.org/10.3917/eger.267.0523>.
16. Mokina, N. V. 2023. F. M. Dostoevsky and A. N. Ostrovsky: To the problem of literary sources of characters and collisions in the drama “without a dowry. *Dva Veka Russkoj Klassiki*, 5/2, 104-121. <https://doi.org/10.22455/2686-7494-2023-5-2-104-121>.
17. Petersen, G. 1970. A literary parallel: “La Cena” by Alfonso Reyes and “Aura” by Carlos Fuentes. *Romance Notes*, 12. Available online: <<http://www.jstor.org/stable/43800629>>.
18. Pronin, A. A. 2021. A literary ‘conspiracy’: Bunin and Nabokov against Chernyshevsky. *Voprosy Literaturny*, 1, 53-64. <https://doi.org/10.31425/0042-8795-2021-1-53-64>.
19. Reznichenko, A. I. 2021. About a symbol: Genesis and parallels. Article two. Dostoevsky as a symbolist. *Dostoevskij I Mirovaâ Kul'tura. Filologičeskij Žurnal*, 3, 238-259. <https://doi.org/10.22455/2619-0311-2021-3-238-259>
20. Rozhdestvenskaia, M. V. 2021. Literary parallels to one Novgorod inscription of the 12<sup>th</sup> century. *Vestnik Sankt-Peterburgskogo Universiteta. Āzyk I Literatura*, 18/1, 138-146. <https://doi.org/10.21638/spbu09.2021.108>.
21. Saha, B. 2019. ‘Connecting’ the Bhawoiyaa songs with Keats’s lyric poetics: A parallel literary analysis. *Keats-Shelley Journal*, 68, 169-173. Available online: <<https://muse.jhu.edu/pub/249/article/771170/pdf>>.
22. Semenova, A. 2022. On the question of the literary background of “Boris Godunov” by A. S. Pushkin (the Tragedy by M. M. Kheraskov “Borislav). *Izvestiâ Rossijskoj Akademii Nauk. Seriâ Literaturny Āzyka*, 81/2, 54. <https://doi.org/10.31857/s160578800019459-0>.
23. Sharapenkova, N. G. 2022. Moscow by Andrei Bely in the dialogue with Austrian literature of the 20<sup>th</sup> century (a case study of Gustav Meyrink’s *The Golem*). *Imagologiâ I Komparativistika*, 18, 137-153. <https://doi.org/10.17223/24099554/18/7>
24. Sibirskiy filologičeskij žurnal. 2016. Sibirskij Filologičeskij Žurnal. <https://doi.org/10.17223/18137083>
25. Timofeeva, O. 2021. A rathole: Foucault, Freud, and the problem of isolation. *Logos*, 31/2, 1-28. <https://doi.org/10.22394/0869-5377-2021-2-1-25>
26. Tomašovičová, J. 2021. Parallels between two worlds: Literary science-fiction imagery and transhumanist visions. *World*

- Literature Studies*, 13/1, 31-42.  
<https://doi.org/10.31577/wls.2021.13.1.3>
27. Topolovská, T. 2022. Reading buildings: The textual turn of architecture as a parallel to the spatial turn in literary studies. *Ars Aeterna /Ars Aeterna*, 14/1, 58-70. <https://doi.org/10.2478/aa-2022-0006>.
  28. Larosa, B. 2014. *Marital*, *Latomus*, 73/2, 368-384. Available online: <[https://poj.peeters-leuven.be/secure/POJ/viewpdf.php?ticket\\_id=5c8d73577b1a4](https://poj.peeters-leuven.be/secure/POJ/viewpdf.php?ticket_id=5c8d73577b1a4) doi: 10.2143/LAT.73.2.3275311>.
  29. V. S. Solovyov's Sophia and Dante's Beatrice. 2023. *Solov'evskie Issledovania*, 23/1, 65-79. <https://doi.org/10.17588/2076-9210.2023.1.065-079>
  30. Matveenko I. 2023. Vsevolod Krestovsky's The Slums of St. Petersburg and Wilkie Collins's The Woman in White: On genre search in the Russian literature of the 1860s. *Imagologiyaikomparativistika*, 26-43. 19Imagologiâ I Komparativistika. <https://doi.org/10.17223/24099554>
  31. Egorov, B. 1980. *O masterstveliteraturnoykritiki: janri, kompozisiya, stil*. Leningrad, Sov. Pisatel.
  32. Grossman, L. 2000. Tsexpera. Esseistika. Moskva
  33. Pilskiy, P. 2002. O kritike (Mechtiiparadoksi) / P. M. Pilskiy // Kritikanachala XX v. Moskva
  34. Kurilov, D. 2022 Doktor Faustus. Tomasa Manna I "Uliss" Djeyma Djoysa: literaturnieparalleli. Vestnik Moskovskogouniversiteta. Seriya 9. Filologiya, 3.
  35. Krilov, V. 2005. Russkayasimvolistskayakritikakonsa XIX-nachala XX veka: 93iterat, tradisii, janri. Kazan, Izd-voKazansk. Un-ta, 268 s.
  36. Krilov, V. 2006. Voprositeoriikritiki v esseistike O93iteraturusskixmodernistov (tipologicheskieparalleli) / V N Krilov // Russkaya93iterature v mejnacionalnixsvyazyaxivzaimodeystviyax. Kollektivnayamonografiya. Kazan RIS «Shkola», ISBN 5-94712-018-6
  37. Mixaylova, M. 2009. Literaturnayakritika: evolyusiyajanrovix form. Moskva.
  38. Sambueva, O. 2011. Literaturnieparalleli v tvorchestveBey Dao. Vestnik Buryatskogogosuniversiteta.
  39. Chernes, L. 2022. Metodologiiizucheniyaliteraturnixjanrov // Literaturniyprocess.

40. Plutarch 1895. *Plutarch's Lives of the Noble Grecians and Romans*. Vol. 1. Trans. North Thomas. D. Nutt.

**GULNOZA TESHAEVA**  
BUKHARA STATE UNIVERSITY,  
BUKHARA, UZBEKISTAN.  
E-MAIL: <GULNOZATESHAYEVA1999@GMAIL.COM>