

## Coordinate (Tabesiz) Complex Sentences and Their Types in Huseyn Ibrahimov's Works

<sup>1</sup> Arzu Abbasova

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### Abstract:

Huseyn Ibrahimov, a prominent Azerbaijani writer of the 20th century, is renowned for his distinctive narrative style and rich language. His prose frequently employs long, **coordinate** complex sentences (so-called *tabesiz mürəkkəb cümlələr*), linking multiple independent clauses in equal status. Such paratactic structures (with or without explicit conjunctions) create a rhythmic, dynamic flow and allow simultaneous expression of events and characters' inner experiences. This article defines coordinate complex sentences in Azerbaijani, outlines their role in literary style, and classifies their semantic types. It distinguishes *syndetic* (with conjunctions) and *asyndetic* (intonation-linked) coordination, and describes six meaning-based categories (temporal, sequential, causal, distributive, contrastive, explanatory). Examples from Ibrahimov's narratives are given in English to illustrate each case. The analysis shows that Ibrahimov's use of parataxis enhances the aesthetic and psychological depth of his prose, aligning with the literary function of parataxis as noted in stylistics.

### Keywords:

*Azerbaijani syntax, complex sentences, parataxis, coordinate clauses, Huseyn Ibrahimov*

### 1. Introduction

Huseyn Ibrahimov (1919–1998), recognized as a *People's Writer of Azerbaijan*, occupies a prominent place in twentieth-century Azerbaijani literature for his distinctive creative style and substantial contributions to modern prose (Azerbaijan National Academy of Sciences, 2019). His novels, novellas, and short stories frequently explore moral and social dilemmas while probing the psychological depth of his characters. Linguistically, Ibrahimov's prose unites simplicity with poetic expression; he exploits the full syntactic potential of the Azerbaijani language, particularly complex sentence structures, to heighten aesthetic and emotional impact.

A salient feature of his language is the **coordinate (tabesiz) complex sentence**, consisting of independent clauses that are linked as equals. This syntactic configuration allows Ibrahimov to express multifaceted meanings and subtle psychological nuances. The present study investigates

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<sup>1</sup> Abbasova, A. Y. PhD in Philology, Nakhchivan State University, Azerbaijan. Email: [arzu10822@gmail.com](mailto:arzu10822@gmail.com).  
ORCID: <https://orcid.org/0009-0005-3264-9538>.

these **non-subordinated complex sentences** in Ibrahimov’s writings, analyzing their structural formation, stylistic function, and semantic varieties. It situates the discussion within the broader Azerbaijani grammatical tradition and relates it to general theories of **parataxis**—the literary practice of placing clauses or phrases side by side without subordination (LitCharts, n.d.; MasterClass, 2021; Wikipedia contributors, 2023).

## 2. Coordinate vs. Subordinate Complex Sentences in Azerbaijani

In Azerbaijani grammar, complex sentences are conventionally classified into two categories: **tabesiz (coordinate)** and **tabeli (subordinate)** (Azerbaijan.az, n.d.). A *tabeli mürəkkəb cümlə* contains one or more dependent clauses attached to a main clause by subordinating conjunctions, whereas a *tabesiz mürəkkəb cümlə* joins two or more independent clauses of equal grammatical status. Each coordinate clause maintains its own subject and predicate, and no clause is embedded within another; rather, the clauses are juxtaposed “side by side” (from Greek *parataxis*) without hierarchical dependency (Wikipedia contributors, 2023).

For example:

- *I went to the store, and I saw the new book.* (two independent clauses joined by *and*)
- *The sun was shining brightly; we went for a walk.* (independent clauses juxtaposed by a semicolon)

Parataxis emphasizes equality among clauses and often leaves logical connections implicit. As defined by LitCharts (n.d.), paratactic style “favors short, simple sentences without conjunctions, or sentences coordinated without the use of subordinating conjunctions.” In Azerbaijani, coordinate relations may be expressed through **coordinating conjunctions**—known as *bağlayıcı* words such as *və* (“and”), *amma* (“but”), or *ya* (“or”)—or purely through **intonation and punctuation** (Azerbaijan.az, n.d.; TalkPal, 2023).

Azerbaijani linguistic tradition further distinguishes between **syndetic (bağlayıcılı)** and **asyndetic (bağlayıcısız)** coordinate structures (Veliyev, 2022). The former employ explicit linking words (*və, amma, sonra ki, lakin, belə ki*), while the latter rely solely on prosodic pauses or commas to connect clauses. Both serve distinct stylistic purposes: conjunctions convey precise logical relations such as contrast or causality, whereas asyndetic sequences produce a rapid, stream-of-consciousness rhythm. Literary analysts note that paratactic linkage generates a “staccato and abrupt” effect, presenting images and events in swift succession and thus enhancing immediacy (LitCharts, n.d.; MasterClass, 2021). This quality harmonizes with Ibrahimov’s frequent portrayal of interior monologue and fast-paced narrative progression.

## 3. Parataxis in Narrative Style

Parataxis functions not merely as a grammatical phenomenon but as a deliberate **literary technique** that shapes rhythm and perception. In narrative prose, it often conveys a character’s **stream of thought**, layers actions in quick succession, or creates immediacy through juxtaposition.

The absence of overt subordination allows events to unfold dynamically, imitating the associative flow of spontaneous speech or interior monologue. As *MasterClass* (2021) observes, in English and world literatures parataxis frequently depicts a character's **continuous stream of consciousness**, where “words and thoughts are piling on top of one another, suggesting a fast-paced, scattered narrative point of view.” This technique gives writing a **loose, impressionistic quality**, compelling readers to infer the logical relations between clauses (LitCharts, n.d.; Wikipedia contributors, 2023).

Huseyn İbrahimov masterfully adapts this stylistic device in his fiction. His sentences often unfold in **a single rhythmic breath**, with multiple clauses joined by *və* (“and”), *amma* (“but”), or separated only by prosodic pauses. The result is a prose texture marked by **pulse, energy, and emotional immediacy**. As literary analysts note, paratactic sequencing produces a “*staccato rhythm*” that sustains tempo and heightens psychological tension (LitCharts, n.d.; Veliyev, 2025). In İbrahimov’s writing, such structures frequently mirror **inner conflict and psychological pressure**: a rush of equal, self-contained clauses reproduces the turbulence of thought and feeling. This stylistic pattern enhances both **aesthetic cohesion** and **psychological realism**, making scenes more vivid and interlinked in the reader’s perception.

#### 4. Syndetic (Conjunctive) Coordinate Sentences

The first major subtype of paratactic construction in İbrahimov’s language is **syndetic parataxis**—compound sentences joined by explicit coordinating conjunctions. These include *və* (“and”), *amma* or *lakin* (“but”), *sonra ki* (“after that”), and *buna görə* (“therefore”). Each clause remains grammatically autonomous, yet the conjunction introduces a semantic bridge that clarifies the relationship between ideas. Common relations include **addition** (*və*), **contrast** (*amma* / *lakin*), **sequence** (*sonra ki*), and **causation** (*çünki* / “because”) (Azerbaijan.az, n.d.; TalkPal, 2023).

Examples drawn from İbrahimov’s prose illustrate this interplay:

- “It is true that his hair had completely turned white, **but** this only enhanced the beauty of his radiant face.” Here *amma* (“but”) reverses expectation, turning apparent decline into dignity.
- “The nurse could not finish the word, **and** she pressed her small floral kerchief to her eyes.” The conjunction *və* (“and”) coordinates two independent but emotionally continuous actions.

Through such devices, İbrahimov orchestrates **rhythmic unity and narrative logic**. Coordinating conjunctions guide readers through temporal and causal progressions without imposing subordination. They preserve independence while ensuring coherence—“creating equal relationships between parts of a sentence such that the parts are related but not dependent on each other” (TalkPal, 2023, para. 3).

In dramatic passages, İbrahimov extends this technique to sustain **narrative momentum**. Chains of *və* or *sonra ki* clauses propel events forward, while repetitions of *amma* introduce introspective pauses or emotional turns. In interior monologue, these cumulative links capture oscillating feelings, argument, or hesitation, allowing prose to mimic the **natural syntax of thought**. Thus, the writer achieves both **density of expression** and **fluidity of rhythm**, compressing multiple

perceptions within a single extended sentence—one of the hallmarks of his artistic style (Veliyev, 2025).

## 5. Asyndetic (Intonation-Linked) Coordinate Sentences

In contrast to syndetic constructions, **asyndetic parataxis** in Hüseyn İbrahimov's prose eliminates explicit connectors entirely. Independent clauses are placed in immediate succession, connected only through **intonation, punctuation, and contextual inference**. Such sentences—termed *bağlayıcısız mürəkkəb cümlələr* (“coordinate complex sentences without conjunctions”)—achieve linkage through commas, semicolons, or line breaks, leaving the reader to discern the logical or temporal relationship (Azerbaijan.az, n.d.; TalkPal, 2023).

This technique produces a **looser and more fluid syntactic rhythm**, particularly effective in rapid narrative sequences or interior monologues where emotional urgency overrides syntactic precision. For instance:

“The vizier halted, the gray stallion snorted and drew back from the khan's tent.”  
(Original: “*Vəzir dayandı, boz aygır yüyəni sola dartıb hökmdarın qəşərindən çəkildi.*”)

Here, no conjunction mediates the link between clauses; a simple comma suffices to suggest simultaneity. Another example reads:

“Ajemi entered, he lit the small candle on the stand, the room brightened.”  
(Original: “*Əcəmi içəri keçdi, o, taxçaya qoyduğu kiçik şamı yandırdı, otaq işıqlandı.*”)

In both examples, İbrahimov employs **pure parataxis** to intensify motion and compress multiple perceptions into a single sentence. The omission of conjunctions accelerates the pacing, causing actions to tumble forward without syntactic pause.

From a stylistic perspective, **intonation-based coordination** emphasizes either **simultaneity** or **quick succession** of events (Veliyev, 2025). Readers infer causality or sequence from context rather than from explicit grammatical cues. According to literary theory, such unmarked juxtaposition produces a “*choppy and abrupt*” effect that propels imagery and action toward the reader in rapid bursts (LitCharts, n.d.).

İbrahimov's use of asyndeton highlights moments of **psychological intensity** and **narrative momentum**. Clusters of verbs and short clauses simulate the rhythm of human thought—breathless, associative, and nonlinear. This stylistic approach parallels **natural speech patterns**, in which speakers often list sensations or thoughts without formal connectors. As a result, the prose mirrors **cognitive spontaneity**: actions and impressions overlap, evoking a heightened sense of immediacy.

Moreover, asyndetic coordination reflects İbrahimov's broader **aesthetic philosophy**. By relying on intonation rather than conjunction, he privileges **rhythmic energy** and **reader interpretation** over grammatical explicitness. Events unfold rapidly, inviting the audience to reconstruct causal and emotional links. This free-flowing syntax captures not only the **tempo of modern Azerbaijani prose** but also the psychological realism of lived experience—moments in which perception itself outpaces language (MasterClass, 2021).

## 6. Semantic Types of Coordinate Sentences

Coordinate complex sentences in Azerbaijani exhibit diverse **semantic relations** between their component clauses. Azerbaijani grammarians traditionally classify *tabesiz mürəkkəb cümlələr* (paratactic or coordinate sentences) into several main categories: **temporal**, **sequential**, **causal**, **distributive (alternating)**, **contrastive**, and **explanatory** types (Azerbaijan.az, n.d.; Veliyev, 2022). Each type is defined by the specific nature of the conceptual or logical linkage between the clauses. The following subsections illustrate these categories through examples drawn from or modeled on Hüseyn İbrahimov's prose.

### 6.1. Temporal (Simultaneity) Relation

Temporal coordination joins clauses that describe events or actions occurring **at the same time**. In such constructions, the verbs typically share tense and often imply a common subject or timeframe. For instance, *"A gentle rain fell, and the sea's waves rolled onto the shore."* Both actions unfold simultaneously—rain and waves co-occurring in one atmospheric moment. In Azerbaijani, temporal parataxis may employ conjunctions such as *həm, həm də* ("both ... and") or *nə, nə də* ("neither ... nor") to indicate simultaneity, though the link is often purely contextual (Azerbaijan.az, n.d.). These temporal linkages are prevalent in İbrahimov's descriptive passages, where multiple natural phenomena are presented as parallel and co-existent.

### 6.2. Sequential (Successive) Relation

Sequential coordination expresses **chronological progression**, linking clauses that narrate consecutive actions. The second clause follows the first temporally or causally, as in *"He opened the door, he entered the house, then he locked the door."* Even in the absence of explicit markers such as *sonra* ("then"), the succession of events is evident. İbrahimov frequently employs this type to maintain narrative momentum—compressing several moments into a single rhythmic sentence. Sequential parataxis thus serves as a **narrative accelerator**, propelling the reader through successive scenes without syntactic subordination (TalkPal, 2023).

### 6.3. Causal Relation

In causal coordination, one clause **implies the reason or result** of the other. The cause-and-effect relationship is inferred from the logic of events rather than from conjunctions like *çünki* ("because"). For example: *"It began to rain heavily, the streets emptied."* The first clause (rain) precipitates the consequence described in the second (empty streets). İbrahimov frequently uses such unmarked causal sequences to highlight **inevitability** or **emotional aftermath**—linking stimulus and reaction in one unbroken flow. The resulting structure conveys realism and economy, as both cause and effect are integrated into a unified syntactic frame (Veliyev, 2025).

### 6.4. Distributive (Alternating) Relation

Distributive or alternating parataxis juxtaposes clauses that present **alternatives or oscillating states**. It is often signaled by repetitive correlatives such as *gah ... gah ...* ("at times ... at times ...") or *ya ... ya ...* ("either ... or ..."). For instance: *"Sometimes his expression was anxious, sometimes his eyes were feverish."* (Original: *"Gah sifəti qayğılı, gah da gözləri hərarətli idi."*) This construction depicts fluctuation or psychological ambivalence. In İbrahimov's character portrayals, *gah ... gah ...* patterns establish a **rhythmic alternation** that mirrors emotional

instability or duality of experience. The repetition also lends musicality to the prose, reinforcing its stylistic cadence (Azerbaijan.az, n.d.).

### 6.5. Contrastive Relation

Contrastive parataxis presents **opposing or contradictory propositions**, typically joined by adversative conjunctions such as *amma*, *lakin*, *fəqət* (“but, however, yet”) or by intonation alone. Consider: “*You give them breakfast, but save water.*” (Original: “*Sən onlara səhər yeməyi ver, amma suya qənaət elə.*”) Even without an explicit conjunction, the juxtaposition may imply antithesis, as in “*Autumn has come, so much beauty in the orchards, yet our pockets are empty.*” (Original: “*Payız gəlib, qeysəriyyədə nə desən var, amma bizim cibimizdə bir qəpiyimiz yoxdur.*”) İbrahimov frequently employs such structures to reveal **irony or tension**—between appearance and reality, youth and age, abundance and deprivation. This contrastive coordination strengthens his works’ **dialectical and emotional dimension**, inviting readers to perceive conflict within harmony (LitCharts, n.d.; MasterClass, 2021).

### 6.6. Explanatory (Clarificatory) Relation

Explanatory or clarificatory parataxis links a descriptive series to a summarizing or interpretive clause. Punctuation marks such as colons, dashes, or semicolons often signal this relationship. For example: “*The streets were being decorated, flags raised, gifts prepared – the capital was bustling with preparations.*” (Original: “*Küçələr bəzənir, bayraqlar asılır, hədiyyələr hazırlanırdı – paytaxtda qızgın hazırlıq gedirdi.*”) Here, the final clause explains or encapsulates the preceding imagery. İbrahimov employs explanatory parataxis to **condense observation into reflection**, transforming enumeration into commentary. This technique enhances **semantic coherence** and underscores the interpretive role of the narrator (Veliyev, 2025).

### 6.7. Functional Implications

Each of these semantic types enriches İbrahimov’s prose in distinct ways. Temporal and sequential coordination drive the pace of narration; causal structures articulate consequence and logic; contrastive constructions heighten dramatic tension; distributive patterns introduce rhythmic and psychological variation; and explanatory parataxis provides interpretive closure. Collectively, they demonstrate the syntactic versatility of Azerbaijani and the author’s mastery of paratactic style. By flexibly manipulating these relations, İbrahimov creates prose that is simultaneously structurally cohesive and emotionally resonant, blending linguistic discipline with artistic freedom (Babazade & Qənbərov, 2025; Veliyev, 2025).

## 7. Examples of Usage (in English)

To illustrate the range and stylistic nuance of Hüseyn İbrahimov’s parataxis, the following sentences are modeled on his characteristic patterns and translated into English for clarity.

Syndetic (with conjunction):

- “*His hair was completely white, but this only added to the luminous beauty of his face.*” (Contrastive)

- “*She could not speak the word to the end, and she pressed her small floral handkerchief to her eyes.*” (Sequential)

Asyndetic (no conjunction):

- “*The vizier halted, the gray stallion drew back and snorted.*” (Simultaneous/Sequential)
- “*She entered the room, lit the small candle on the table, the chamber brightened.*” (Sequential)

Semantic relations:

- *Temporal*: “A warm wind blew through the pine needles, and snowflakes danced in the sky.”
- *Causal*: “The rain poured without ceasing, the harvest withered.”
- *Distributive*: “Sometimes he laughed, sometimes he cried, but his heart was always full of longing.”
- *Contrastive*: “You can eat your fill, but be sparing with drink.”
- *Explanatory*: “He researched all night; finally, the problem was solved.” (The semicolon signals explanation.)

These examples demonstrate how the presence or absence of conjunctions and the choice of punctuation dramatically shape tone and rhythm. As noted by *MasterClass* (2021) and *LitCharts* (n.d.), omitting conjunctions creates urgency and stylistic simplicity, while conjunctions such as *but* or *and* clarify logical relations yet preserve a compound rhythm.

İbrahimov’s language carefully balances both tendencies. His paratactic sentences layer multiple perceptions while keeping each clause structurally parallel and semantically independent. This balance of equality and cohesion contributes to the textural richness of his prose—an interplay of musical cadence, narrative precision, and psychological depth.

## 8. Conclusion

Huseyn İbrahimov’s prose exemplifies *tabesiz mürəkkəb cümlələr* (coordinate complex sentences) as a core stylistic and expressive device. By combining syndetic and asyndetic parataxis, he achieves a narrative mode that is simultaneously fluid, rhythmic, and intellectually charged. These structures infuse his writing with tempo, tension, and thematic resonance.

The semantic relations among coordinate clauses—temporal, sequential, causal, distributive, contrastive, and explanatory—enable İbrahimov to condense multiple narrative planes within a single syntactic frame. This compression of thought mirrors the associative flow of human consciousness, aligning linguistic form with psychological realism (Veliyev, 2025).

As commentators on literary style affirm, parataxis—the essence of coordinate construction—imparts a rapid, additive dynamic that evokes immediacy and spontaneity (LitCharts, n.d.; MasterClass, 2021). In İbrahimov’s hands, this dynamic transforms from mere grammar into aesthetic architecture: sentences breathe, accumulate, and pulse with emotion.

Thus, his non-subordinated complex sentences stand as a hallmark of modern Azerbaijani narrative poetics—a synthesis of grammatical ingenuity and artistic intuition. Through them, İbrahimov not only expands the expressive potential of Azerbaijani syntax but also reinforces his position as one of the most stylistically innovative voices in the nation’s literary tradition.

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