Syntactic-Stylistic Figures in Linguocultural Interpretation: A Comparative Analysis of English, German, and Uzbek Languages

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Abstract
The article explores the syntactic-stylistic figures in English, German, and Uzbek, analyzing their linguocultural characteristics. It emphasizes how each language's use of stylistic units is influenced by cultural and historical factors, which shape their linguistic aspects. The paper focuses on anaphora, epiphora, parallelism, and inversion, detailing how these figures are used in these three languages, with a particular focus on their semantic connotations. The study concludes that the use of syntactic-stylistic figures differs significantly in each language based on cultural and linguistic features.
The research findings indicate that the English language makes extensive use of stylistic figures to emphasize logical stress (sentence stress) and enhance expressiveness. Despite its strict syntactic structures, the German language actively employs such figures in poetic and formal styles, while the Uzbek language stands out for its widespread use of syntactic-stylistic figures in folk oral literature and poetic genres.
Keywords: Syntactic-stylistic figures, linguocultural characteristics, anaphora, epiphora, parallelism, inversion, comparative analysis, discourse analysis, statistical analysis, expressiveness, cultural values, speech traditions, poetry, oral folk art, artistic text, official speech, poetic genres, text structure study, artistic speech, cultural factors, historical factors, individual speech characteristics.

Introduction: The stylistic tools of a language reflect its linguocultural characteristics. The stylistic system of each language is unique, and it reflects speech traditions, cultural values, and historical development. Syntactic tools actively participate in the emergence of integrative relationships in artistic texts, and against the backdrop of these relationships, they can also express various artistic meanings and contents. In this regard, their aesthetic weight in artistic texts is no less significant than the potential of lexical tools. Moreover, the emergence of a specific field in modern linguistics, expressive syntax, which studies the descriptive expression possibilities of syntactic tools, also indicates the importance of syntactic tools and growing interest in studying the structure of texts. Syntactic-stylistic figures are one of the important tools that enhance expressiveness in artistic and journalistic texts.

Research methodology: The article utilizes the following methods for analyzing the relevant sources: **Comparative analysis**: Comparing the use of syntactic-stylistic figures across English, German, and Uzbek languages. **Discourse analysis**: Studying how stylistic figures are linked to cultural and linguistic factors. **Statistical analysis**: Determining the frequency and stylistic functions of these figures in each language.

Research results and discussion: The results of the research show that the use of syntactic-stylistic figures in English, German, and Uzbek languages demonstrates significant linguocultural differences. The article discusses how the key figures of anaphora, epiphora, parallelism, and inversion are employed in

each language, providing examples, scholarly references, and analytical approaches. It reveals that each language uses these figures in accordance with its cultural and linguistic features. The following provides a breakdown of how syntactic-stylistic figures are used in these three languages, with examples to clarify their meanings and purposes.

Anaphora - This is the repetition of a word or phrase several times to enhance the expressiveness of speech and intensify a particular idea or emotion. Anaphora is commonly used in speech and literature, especially in philosophical, poetic, and oral folk traditions. This figure of speech, with its rhythmic structure, makes the text impactful and memorable. In English, anaphora is often used in poetry, speeches, and literary works. The primary purpose of anaphora in this language is to emphasize an idea and focus the attention of the reader or listener on a specific subject. For example, *"I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.' I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood."* — Martin Luther King, Jr. In this example, the phrase *"I have a dream"* is repeated, which strengthens Martin Luther King Jr.'s hopes and aspirations. Anaphora creates a strong impact in his speech, focusing the listener's attention on a single idea. In German, anaphora is widely used in philosophical, poetic, and dramatic texts. This figure enhances musical rhythm and focus through the repetition of words or phrases. *"Er war ein Mann, ein Mann, der wusste, was er wollte. Er war ein Mann, der nie zögerte."* (He was a man, a man who knew what he wanted. He was a man who never hesitated.) In this example, the phrase *"Er war ein Mann"* is repeated. Anaphora here

is used to emphasize the character of the man, his determination, and his confidence in achieving his goal. In Uzbek, anaphora is widely used in poetry, folk oral traditions, and artistic texts. This figure enhances the impact of the text through its rhythmic structure. *"Yurakda dard, yurakda qayg'u, yurakda umid."* In this example, the word *"yurakda"* is repeated. With the help of anaphora, the author Erkin Vohidov intensifies the inner state of the character — pain, sorrow, and hope — and directs the reader's attention to these emotions.

Epiphora - This is a stylistic figure that involves the repetition of one or more words or phrases at the end of a sentence. As the reverse of anaphora, epiphora uses words or phrases that are repeated at the end of a sentence. Epiphora is primarily used in speech, poetry, and literary works to emphasize and intensify an idea or emotion. This figure draws the reader's or listener's attention to a specific thought and enhances its impact. In English, epiphora is used in many famous speeches and literary works. Through this figure, the attention is drawn to the end of the sentence, and a particular idea is intensified. *"...and that government of the people, by the people, for the people shall not perish from the earth."* — Abraham Lincoln, Gettysburg Address. Here, the phrase *"the people"* is repeated at the end of the sentence. Through epiphora, Abraham Lincoln emphasizes the importance of government and strengthens the role of the people in governance. In German, epiphora is especially common in dramatic works and poetry. Through epiphora, words or phrases are repeated at the end of a sentence, which enhances expressiveness. Epiphora often strengthens a character's confidence, power, and invincibility. For example, *"Er wusste, dass er stark war, er wusste, dass usta edi, er wusste, dass er unüberwindlich war."* (He knew that he was strong, he knew that he was a master, he knew that he was

invincible.) In this example, the phrase *"er wusste, dass"* is repeated at the end of the sentence, and epiphora here enhances the character's confidence, strength, and invincibility. In Uzbek, epiphora is used in poetry, dramatic works, and speeches or addresses. With the help of epiphora, the reader's or listener's attention can be directed to a specific idea.

Parallelism - This stylistic figure involves using several elements in the same syntactic structure or style to enhance the impact of speech. Through parallelism, a particular idea or image can be repeated and intensified. This figure is primarily used in poetry, formal texts, and proverbs. Parallelism can make the text rhythmic, enhance its impact, and direct the reader's attention to a particular idea or image. In English, parallelism is often used to make speech more impactful and to draw the reader's attention to a particular subject. It is widely used in poetry, speeches, and literary works. *"I came, I saw, I conquered."* — Julius Caesar. In this example, the phrases *"I came," "I saw," "I conquered"* are repeated in the same structure. The sequence of these actions enhances the speed and simple yet powerful impact of Caesar's victory. In German, parallelism is often found in poetic and dramatic works as well as in formal speeches. This figure uses rhythmic and alternating structures. *"Er kommt, er sieht, er siegt."* In this example, the phrases *"er kommt," "er sieht," "er siegt"* are repeated in the same syntactic structure. This structure in German, similar to the English example, emphasizes the rapid and determined process of accomplishing a task. In Uzbek, parallelism is primarily used in poetry, proverbs, and other literary works. This figure is used to focus the reader's attention on a particular subject and enhance the image. *"Yurakda dard, dilda qayg'u, ko'zda yosh."* In this example, the words *"yurakda," "dilda,"* and *"ko'zda"* are repeated in parallel structure.

With parallelism, the inner state of the character — pain, sorrow, and tears — is connected and their intensification is shown.

Inversion - It is known that there is a certain order to sentence elements, but sometimes the specific order of a sentence is altered, meaning that the arrangement of sentence elements is changed by the creator's intention. This usually happens in the language of poetry. As a result, inversion occurs. Inversion is considered a characteristic of oral and literary style. In literary texts, it is used to bring the speech of characters closer to natural speech and to individualize their language. Let's look at some examples: *Navbahor: ochildi gullar, sabza bo'ldi bog'lar/ Suhbat aylaylik, kelinglar, jo'ralar, o'rtoqlar.* (Muqimiy) *Shovulladi tun bo'yi shamol/ Qaldiroqlar ko'chdi larzakor/ Shivirlading yonimda xushhol/ "Yana keldi, do'stginam, bahor."* (A. Oripov). This figure creates new layers of meaning by breaking the usual syntactic order. In English, inversion is more commonly used in poetry, literary works, and impactful speeches. Typically, the word order in English is: Subject + Verb + Object. Inversion creates a strong effect by altering this order. *"Into the valley of Death rode the six hundred."* — Alfred, Lord Tennyson, *The Charge of the Light Brigade*. Here, the phrase *"Into the valley of Death"* is placed at the beginning of the sentence. Normally, the sentence in English might be structured as *"The six hundred rode into the valley of Death."* By using inversion, this structure creates a powerful image about the fate of the soldiers heading into the valley of Death. In German, inversion is less common because German syntax is generally more rigid. However, inversion is often used in literary works and poetry. *"In den stillen Nächten, durch die dunklen Wälder ging der Wanderer."* In this example, *"In den stillen Nächten"* (In the quiet nights) is placed at the beginning of

the sentence. Normally, in German, it might be *"Der Wanderer ging durch die dunklen Wälder in den stillen Nächten."* In this case, inversion creates an imaginative, mysterious, and mystical atmosphere. In Uzbek, inversion is often used in poetry and proverbs. It is employed to intensify meaning and direct the reader's attention to a specific aspect by altering the sentence structure. *"Boshimda qorong'ulik, yuragimda to'kilgan yomg'ir."* In this example, the words *"Boshimda"* and *"yuragimda"* are swapped. Normally, the sentence would be *"Yuragimda to'kilgan yomg'ir, boshimda qorong'ulik."* With inversion, the heaviness of the inner state and the darkness are intensified.

Conclusion: The analysis reveals that in all types of syntactic figures, the meaning of the components used plays a crucial role. These figures enhance the individuality of the author's speech, providing emotional color to the text. They serve both as tools for shaping artistic speech and as means to connect different syntactic units around a central theme or stylistic goal. English uses these figures predominantly for creating persuasive speech. Despite its rigid syntactic structure, German employs these figures in poetic and philosophical texts. Uzbek, with its rich tradition of oral folk art and poetry, makes extensive use of these figures in artistic and folk expressions.

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