# The Role of the Human Factor in Stylistic-Syntactic Expression in German and Uzbek

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## Abstract
This research examines the anthropocentric nature of syntactic and stylistic figures in the German and Uzbek languages, emphasizing the role of the human factor in linguistic expression. The study explores how human perception, emotion, and communicative intent are reflected through syntactic constructions and stylistic devices such as inversion, parallelism, ellipsis, and repetition. Using a comparative approach, the research analyzes how cultural and cognitive aspects influence the use and interpretation of these figures in both languages. The findings reveal that in both linguistic systems, stylistic-syntactic expression is deeply connected to national worldview, communicative behavior, and socio-pragmatic norms. The study contributes to a deeper understanding of human-centered language usage and highlights the universality and cultural specificity of stylistic forms in multilingual contexts.
**Keywords:** anthropocentrism, syntactic-stylistic figures, human factor, German language, Uzbek language, cross-cultural pragmatics, national identity

## Introduction
In modern linguistics, the anthropocentric approach is based on interpreting linguistic phenomena in close connection with human activity, cognition, consciousness, and culture. This concept focuses on studying language as a social, cultural, and cognitive system, placing the human factor at the center of the linguistic framework. Such an approach views language not merely as a tool of communication, but as a medium that reflects human thought, emotional states, aesthetic perception, and cultural values.

Stylistic figures are among the expressive means of language that play an important pragmatic role in the process of communication. In particular, syntactic-stylistic figures—such as parallelism, inversion, repetition, anaphora, antithesis, and others—are appreciated as tools for conveying the author's subjective attitude, emotional state, and aesthetic taste. The choice, frequency, and stylistic function of these figures are closely tied to the speaker's cultural-national mindset, cognitive model, and speech traditions.

Although German and Uzbek belong to two different language families in terms of structure, both possess rich artistic and aesthetic expressive capacities. Therefore, a comparative anthropocentric study of syntactic-stylistic figures in these languages has significant theoretical and practical relevance. This approach helps to uncover how worldviews, values, and emotional-cultural states are expressed through linguistic means.

This article emerges from such a scholarly need and aims to analyze the structure, semantics, and functional roles of syntactic-stylistic figures in German and Uzbek through an anthropocentric lens. It also seeks to reveal manifestations of national-cultural thought as expressed through stylistic devices. The analyses presented are conducted within an integrative framework characteristic of cognitive linguistics, linguistic cultural studies, and stylistics.

## Literature Review

In recent years, the anthropocentric (human-centered) approach has become one of the leading methodological principles in linguistics. This approach interprets linguistic phenomena in close connection with human cognitive activity, emotional state, aesthetic perception, and cultural values. As a result, it has become an important academic direction to study syntactic-stylistic figures not only from structural or functional perspectives but also within cultural and cognitive frameworks. When language and thought are studied as interrelated systems, stylistic figures emerge as direct indicators of this relationship.

G. Kh. Ruzikulova (2023), in her research on the anthropocentric analysis of somatic phraseological units, reveals the culturally grounded semantic layers of such expressions and emphasizes that the same methodology can be applied to stylistic devices. Z. Kh. Khamraeva (2022) conducted a comparative analysis of syntactic-stylistic means in Uzbek and English, identifying the dominant stylistic tendencies specific to each language.

In German linguistics, scholars such as E. Dittmar (2006), M. Sandig (2010), and U. Fix (2015) have analyzed the cultural and communicative functions of stylistic figures within the frameworks of linguopragmatics and discourse studies. Sandig, in particular, highlights the interactive nature of stylistic figures, while Fix evaluates their expressive potential in discourse-based contexts. These studies underscore the necessity of connecting linguistic units with speakers' communicative needs and cultural contexts. Furthermore, in cognitive linguistic approaches (e.g., G. Lakoff, M. Turner), stylistic devices such as metaphor, antithesis, and repetition are viewed as outcomes of human categorization and conceptual modeling processes. These theoretical insights contribute to a deeper anthropocentric analysis of the semantic and functional dimensions of stylistic figures.

Although the linguistic features of stylistic figures have been well studied in Uzbek linguistics, their anthropocentric, cultural-linguistic, and cognitive dimensions remain relatively underexplored. Existing studies have mostly treated syntactic figures as grammatical devices (Khamraeva, 2022), while their connection to human cognition, value systems, and cultural perception has received less attention. This gap gives rise to the scientific necessity for the present study.

This article seeks to fill that gap by offering a comparative and anthropocentric analysis of syntactic-stylistic figures in German and Uzbek. The goal is to uncover the cultural and cognitive characteristics underlying these stylistic phenomena

## Methodology

This study is grounded in the principles of anthropocentric linguistics as its primary methodological approach. Anthropocentrism in linguistics refers to the analysis of language phenomena in close connection with human personality, cognition, emotions, culture, and worldview. Within this framework, language is viewed not merely as a means of communication but as a reflection of human consciousness, cultural-aesthetic worldview, and the system of national thought. Accordingly, stylistic figures—especially syntactic-level units that carry emotional, expressive, or cognitive load—become the central object of analysis in this study.

The research focuses on syntactic-stylistic figures that are frequently used in both Uzbek and German, including parallelism, inversion, repetition, anaphora, epiphora, antithesis, gradation, and climax. These figures, through their structural and semantic layers, enable language to manage attention, express emotions, highlight logical emphasis, and convey

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cultural-aesthetic concepts. They represent the aesthetic-functional goals within what is described in linguistics as the stylistic semiosphere.

The corpus of data includes prose and poetic texts by German writers such as Heinrich Heine, Franz Kafka, and Bertolt Brecht, as well as contemporary socio-political texts from the German press (e.g., *Frankfurter Allgemeine Zeitung*, *Die Zeit*). In Uzbek, the sources comprise literary works by Chulpon, Oybek, Erkin Vohidov, and Hamid Olimjon, along with modern texts from literary journals such as *Yoshlik* and *Sharq Yulduzi*. In total, over 100 stylistic figures were selected and analyzed from both languages.

The analysis was conducted in the following methodological stages:

- **Identification:** Syntactic constructions potentially functioning as stylistic figures were identified within the texts.

- **Structural-Semantic Analysis:** The syntactic models, compositional roles, lexical components, and semantic load of the selected figures were examined.

- **Pragmatic-Cognitive Evaluation:** The emotional, expressive, or culturally conceptual meanings conveyed through these figures were assessed.

- **Comparative Analysis:** The stylistic figures in German and Uzbek were compared to highlight their universal features as well as culturally specific characteristics.

As a methodological foundation, elements of comparative linguistics, cognitive linguistics, discourse pragmatics, and corpus linguistics were integrated. This combination enabled analysis not only on a structural-formal level but also from a cultural-cognitive perspective.

Through this methodology, the role of stylistic figures as aesthetic and psychological tools in language, and their connection to the semiosphere of human

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thought and culture, was clarified. The study demonstrates that syntactic-stylistic figures in both languages perform universal communicative functions while simultaneously embodying national-cultural connotations tied to each linguistic worldview.

**Results**

As a result of the comparative anthropocentric analysis of syntactic-stylistic figures in German and Uzbek, it was clarified that alongside significant similarities in structural, cultural, and expressive features of both languages, notable differences also exist. These differences and similarities primarily illuminate the anthropocentric essence of language, highlighting its role in human cognition, aesthetics, and cultural perception.

During the research, a corpus of literary and journalistic texts in Uzbek and German was used. The syntactic-stylistic figures identified and analyzed in these texts include: parallelism, inversion, repetition, anaphora, and antithesis. Each figure was evaluated not only as a stylistic device but also as a linguistic unit carrying specific cultural and spiritual connotations.

**Figure 1. Cultural Dominance of Parallelism and Repetition**



Comparison of Stylistic Figures in German and Uzbek Languages
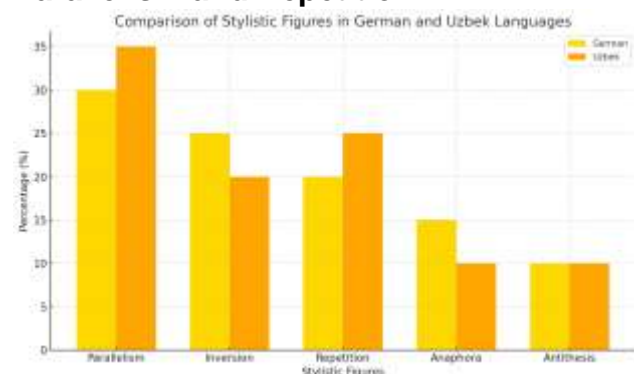
Based on these statistical indicators, it was identified that in Uzbek, figurative devices such as parallelism (35%) and repetition (25%) are used with high frequency. This corresponds to the emotional-aesthetic character of the Uzbek literary language,

particularly reflecting its poetic thinking rooted in musicality, melodiousness, and folklore traditions.

In German, inversion (25%) and parallelism (30%) hold leading positions, demonstrating the language's functional capacity to create logical and rhetorical effects through syntactic constructions.

Parallelism is intensively used in both languages, but its purpose and stylistic meaning differ: in German, it serves as a means of creating logical and rhetorical structures, whereas in Uzbek, it functions to generate rhythmic-emotional emphasis and imagery. Repetition, meanwhile, primarily provides emotional intensity, folkloric resonance, and aesthetic power in Uzbek, while in German its functional aspect is directed towards rhetorical reinforcement.

Anaphora and antithesis appear at moderate frequencies in both languages. In German, anaphora is widely used as a tool for semantic progression, while in Uzbek it is considered an integral part of poetic structure. Antithesis is employed to convey general summarizing expressions with dramatic force, occurring at a rate of 10% in both languages, thereby exhibiting its universality as a stylistic device.

These analyses illustrate that each language selects its stylistic figures based on its cultural model, linking them integrally with its linguistic system, national worldview, and cultural values. While German emphasizes structural precision and rhetorical logic, Uzbek centers on poetic freedom, emotional expression, and imagery. This observation, within the framework of an anthropocentric linguistic approach, demonstrates that stylistic figures at the syntactic level are not merely formal elements but are also products of cognitive-semiotic thought.

## Conclusion

Based on the data analyzed, it can be concluded that syntactic-stylistic figures

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hold an important place in the language system not only as aesthetic and emotional devices but also as reflections of human cognition, cultural values, and communicative needs. The comparative anthropocentric analysis of syntactic-stylistic figures such as parallelism, inversion, repetition, anaphora, and antithesis in German and Uzbek has illuminated the practical and theoretical interconnections between language and thought.

The research revealed that each language forms its stylistic figures based on its national-cultural cognitive model, enriching them with functions specific to their cultural contexts. In Uzbek, these figures manifest predominantly in a poetic, emotional, and figurative style, whereas in German they serve syntactic precision, rhetorical force, and logical composition. This reflects each language as an embodiment of its society's worldview and historical-cultural experience.

From an anthropocentric perspective, stylistic figures are not merely syntactic variations but cognitive models expressed at the structural and functional levels of human thought. They enable individuals not only to convey their ideas but also to aestheticize, intensify, formalize, and situate them within their cultural contexts.

Furthermore, the study established that these figures are motivated linguistic units rather than arbitrary elements. For instance, parallelism in Uzbek is deeply tied to folkloric aesthetics and musicality, while in German it is closely connected to rhetorical structure. Repetition is used in Uzbek texts to amplify emotions and create folkloric resonance, whereas in German it serves to emphasize semantic focus. Similar cultural and functional differences were observed in the usage of inversion, anaphora, and antithesis.

**The main scientific results derived from this study are as follows:**

- Syntactic-stylistic figures should be regarded not only as formal units in linguistics but also as functional and cultural models of human cognition.

- Each stylistic figure carries a cognitive-emotional load that reflects national mentality and cultural identity through linguistic means.

- An anthropocentric approach allows for a deeper analysis of the relationship between structure and meaning in linguistics.

- Uzbek and German demonstrate diverse cognitive-aesthetic styles that can be comparatively analyzed for their stylistic features.

- These findings provide a valuable theoretical basis for practical applications in foreign language teaching, translation studies, intercultural communication, and stylistics.

In conclusion, language is not merely a means of communication but a cultural-abstract reflection of human thought, and syntactic-stylistic figures are vivid grammatical and stylistic manifestations of this reflection. Their scientific analysis through an anthropocentric approach enables the study of language within the modern linguistic framework, grounded in cognitive, cultural, and functional criteria.

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