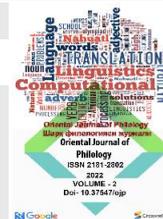


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<http://www.supportscience.uz/index.php/ojp/about>**LINGUOCULTUROLOGICAL FEATURES OF SYMMETRY AND ASYMMETRY IN LITERARY TEXTS IN ENGLISH AND UZBEK***Zilola Azimova**Jizzakh State Pedagogical University**Jizzakh, Uzbekistan***ABOUT ARTICLE**

Key words: linguoculturology, symmetry, asymmetry, literary text, comparative analysis, English and Uzbek.

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Abstract: This article presents a comparative linguoculturological analysis of symmetry and asymmetry in English and Uzbek literary texts. Symmetry and asymmetry are examined not only as stylistic and structural devices but also as culturally significant phenomena reflecting national worldviews. The analysis focuses on syntactic parallelism, repetition, inversion, semantic opposition, and textual imbalance, illustrated with concrete literary examples. The findings reveal culture-specific interpretations of symmetry and asymmetry within English and Uzbek literary traditions and contribute to the development of comparative linguoculturological studies.

INGLIZ VA O‘ZBEK BADIY MATNLARIDA SIMMETRIYA VA ASIMMETRIYANING LINGVOKULTUROLOGIK XUSUSIYATLARI*Zilola Azimova**Jizzax davlat pedagogika universiteti**Jizzax, O‘zbekiston***MAQOLA HAQIDA**

Kalit so‘zlar: lingvokulturologiya, simmetriya, asimmetriya, badiiy matn, qiyosiy tahlil, ingliz va o‘zbek tillari.

Annotatsiya: Mazkur maqolada ingliz va o‘zbek badiiy matnlarida simmetriya va asimmetriya hodisalarining lingvokulturologik xususiyatlari qiyosiy jihatdan tahlil qilinadi. Tadqiqotda simmetriya va asimmetriya faqat stilistik yoki struktur vosita sifatida emas, balki milliy-madaniy dunyoqarashni ifodalovchi muhim lingvistik hodisa sifatida yoritiladi. Tahlil jarayonida sintaktik parallelizm, takror, inversiya, semantik

qarama-qarshilik va matn tuzilishidagi nomutanosibliklar misollar asosida ko'rib chiqildi. Tadqiqot natijalari ingliz va o'zbek adabiy an'alarida simmetriya va asimmetriyaning madaniy talqini turlicha ekanligini ko'rsatib, badiiy matnlarni lingvokulturologik nuqtayi nazardan o'rganishda muhim ilmiy xulosalar beradi.

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ ОСОБЕННОСТИ СИММЕТРИИ И АСИММЕТРИИ В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ НА АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

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О СТАТЬЕ

<p>Ключевые лингвокультурология, асимметрия, художественный текст, сопоставительный анализ, английский и узбекский языки.</p>	<p>слова: симметрия, английский и узбекский языки.</p>	<p>Аннотация: В статье проводится сравнительный лингвокультурологический анализ симметрии и асимметрии в художественных текстах на английском и узбекском языках. Симметрия и асимметрия рассматриваются не только как стилистические и структурные средства, но и как отражение национально-культурного мировосприятия. В ходе анализа исследуются синтаксический параллелизм, повтор, инверсия, семантическое противопоставление и особенности текстовой организации. Результаты исследования выявляют культурно обусловленные различия в интерпретации симметрии и асимметрии в английской и узбекской литературных традициях.</p>
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Introduction. In contemporary linguistics, the growing interest in the interaction between language and culture has led to the development of linguoculturology as an independent and interdisciplinary field of study. Linguoculturology focuses on revealing how cultural values, national worldviews, and collective consciousness are reflected and encoded in language, particularly in literary texts. Within this framework, literary discourse is regarded not merely as a linguistic phenomenon but as a culturally marked space where language structures interact with cultural meanings.

One of the significant linguocultural phenomena manifested in literary texts is the concept of symmetry and asymmetry. Symmetry in language is traditionally associated with balance, harmony, parallelism, and structural regularity, whereas asymmetry reflects deviation, contrast, tension, and semantic imbalance. In literary texts, these phenomena function not only as stylistic

devices but also as carriers of deep cultural and conceptual meanings shaped by a particular linguistic and cultural tradition.

In English and Uzbek literary traditions, symmetry and asymmetry are realized through various linguistic levels, including phonetic, lexical, syntactic, and textual structures. Parallel constructions, repetition, antithesis, inversion, and narrative fragmentation serve as key means for expressing these phenomena. However, the ways in which symmetry and asymmetry are constructed and interpreted are largely influenced by national cultural codes, historical experience, and aesthetic norms specific to each linguistic community.

Despite the increasing number of studies devoted to stylistics, discourse analysis, and cultural linguistics, the comparative linguoculturological analysis of symmetry and asymmetry in English and Uzbek literary texts remains insufficiently explored. Most existing research focuses either on a single language or examines symmetry and asymmetry primarily from a structural or stylistic perspective, without fully addressing their cultural and conceptual dimensions. This gap highlights the necessity of an integrated approach that combines linguistic analysis with cultural interpretation. The relevance of this study is further enhanced by the role of literary texts as repositories of national identity and cultural memory. Through the lens of symmetry and asymmetry, literary works reflect culturally significant oppositions such as order and chaos, tradition and innovation, stability and change. A comparative analysis of English and Uzbek literary texts enables a deeper understanding of how these universal concepts are linguistically shaped and culturally interpreted within different literary traditions. The present article aims to identify and analyze the linguoculturological features of symmetry and asymmetry in English and Uzbek literary texts, revealing their structural, semantic, and cultural specificity. The findings of the study contribute to comparative linguistics, cultural studies, and translation theory, and may also be applied in teaching literature, stylistics, and intercultural communication.

Literature review. The study of the relationship between language and culture has long been a central concern in modern linguistics, giving rise to such interdisciplinary fields as cultural linguistics, cognitive linguistics, and linguoculturology. Scholars emphasize that language functions not only as a communicative system but also as a repository of cultural values, collective experience, and national mentality. Literary texts, in this regard, represent a privileged domain for linguocultural analysis, as they embody culturally conditioned meanings through artistic language.

Linguoculturology views literary discourse as a space where linguistic structures interact with cultural concepts and symbolic representations. Researchers argue that cultural meanings are encoded in lexical choices, syntactic patterns, stylistic devices, and narrative organization. From this perspective, the analysis of textual phenomena such as symmetry and asymmetry becomes

particularly significant, as these notions reflect both universal cognitive principles and culture-specific aesthetic norms.

The concept of symmetry has traditionally been examined in linguistics and literary studies through notions of parallelism, balance, repetition, and structural harmony. In stylistic studies, symmetry is often associated with rhetorical devices such as parallel constructions, anaphora, epiphora, and rhythmic regularity, which contribute to textual coherence and aesthetic harmony. These features have been widely discussed in analyses of English literary texts, where symmetry is frequently linked to clarity, logical order, and rhetorical persuasion.

Conversely, asymmetry has attracted scholarly attention as a marker of deviation, tension, and expressive disruption in literary discourse. Asymmetrical structures manifest themselves through syntactic inversion, fragmentation, ellipsis, semantic contrast, and narrative discontinuity. Literary theorists point out that asymmetry often serves as a means of representing psychological complexity, emotional instability, or social conflict. In modern and postmodern English literature, asymmetry is frequently interpreted as a reflection of fractured reality and individual subjectivity.

Within linguoculturological research, symmetry and asymmetry are increasingly analyzed as culturally meaningful phenomena rather than purely formal characteristics. Scholars emphasize that cultural traditions influence preferences for symmetrical or asymmetrical textual organization. For instance, Western literary traditions, including English literature, often demonstrate a dynamic balance between symmetry and asymmetry, combining structured composition with creative deviation. This balance reflects broader cultural values such as rationality, individuality, and innovation.

In Uzbek linguistics and literary studies, research has primarily focused on national-cultural specificity, poetic traditions, and the symbolic functions of language in literature. Uzbek literary texts are deeply rooted in oral tradition, folklore, and classical poetry, where symmetry is commonly realized through rhythmic repetition, parallelism, and balanced imagery. These features are associated with harmony, moral order, and aesthetic completeness, reflecting the cultural worldview embedded in Uzbek literary heritage.

However, studies explicitly addressing asymmetry in Uzbek literary texts remain relatively limited. Existing research tends to interpret asymmetrical structures mainly as stylistic deviations or expressive tools, without fully exploring their linguocultural implications. Moreover, comparative studies that examine symmetry and asymmetry across English and Uzbek literary texts from a linguoculturological perspective are scarce.

Overall, the review of existing literature reveals a clear research gap: while symmetry and asymmetry have been widely studied in stylistics and literary theory, their comparative linguoculturological analysis in English and Uzbek literary texts has not been sufficiently

developed. This gap underscores the need for an integrated approach that combines structural, semantic, and cultural analysis. Addressing this gap allows for a deeper understanding of how universal textual principles are shaped by specific cultural contexts, thereby contributing to the advancement of comparative linguoculturology and intercultural literary studies.

Methodology. The present study employs a qualitative, comparative, and interpretative research design aimed at identifying and analyzing the linguoculturological features of symmetry and asymmetry in English and Uzbek literary texts. The methodological framework is grounded in the principles of linguoculturology, which integrates linguistic analysis with cultural interpretation to reveal how language structures reflect culturally embedded meanings. The research material consists of selected English and Uzbek literary texts representing different literary genres, including prose and poetry. The texts were chosen based on their cultural significance, artistic value, and richness in stylistic and structural devices related to symmetry and asymmetry. Both classical and modern literary works were included to ensure a broader representation of linguistic and cultural tendencies within each literary tradition.

The research procedure involved several stages. First, textual fragments containing symmetrical and asymmetrical structures were identified and classified. Second, these fragments were analyzed linguistically to determine their structural and semantic characteristics. Third, the identified features were interpreted from a linguoculturological perspective, taking into account cultural background, literary tradition, and aesthetic conventions. The combination of multiple methods ensures the reliability and validity of the research findings. The interdisciplinary nature of the methodology allows for a holistic analysis of symmetry and asymmetry as both linguistic and cultural phenomena. By integrating linguistic description with cultural interpretation, the study provides a comprehensive account of how literary texts encode culturally meaningful patterns through symmetrical and asymmetrical structures.

Analysis and results. The analysis of English and Uzbek literary texts demonstrates that symmetry and asymmetry function as significant linguoculturological mechanisms through which cultural meanings, aesthetic preferences, and national worldviews are encoded. These phenomena are realized at multiple linguistic levels, including syntactic, lexical, semantic, and textual organization, and their usage varies according to cultural and literary traditions.

1. Symmetry in English Literary Texts

In English literary discourse, symmetry is frequently manifested through syntactic parallelism, repetition, and balanced clause structures, which contribute to clarity, rhythm, and rhetorical coherence. Such symmetrical constructions often reflect cultural values associated with order, logical progression, and rhetorical effectiveness.

Example (English): “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness...” (Charles Dickens)

This example illustrates syntactic and lexical symmetry through repetitive parallel clauses. The balanced structure creates a rhythmic pattern while simultaneously emphasizing semantic contrast. From a linguoculturological perspective, this symmetrical organization reflects the English literary tradition’s tendency to structure complex social realities through orderly and rhetorically persuasive language forms.

The analysis reveals that symmetrical constructions in English texts often serve not only aesthetic purposes but also cognitive and cultural functions, guiding the reader through logically structured arguments and reinforcing conceptual oppositions such as progress vs. decline or reason vs. emotion.

Asymmetry in English literature is commonly realized through syntactic inversion, fragmentation, and semantic disruption, especially in modern and postmodern texts. These features reflect cultural tendencies toward individualism, psychological depth, and the representation of fragmented reality.

Example (English): “Gone were the days. Silent, the streets.”

Here, inversion and elliptical sentence structure create asymmetry by breaking conventional syntactic expectations. This asymmetry intensifies emotional expression and foregrounds the psychological state of the narrator. Linguoculturally, such structures mirror cultural shifts toward subjectivity and emotional complexity in English literary discourse. The findings indicate that asymmetry in English texts often functions as a stylistic strategy to depict tension, instability, or transformation, aligning linguistic form with cultural and thematic content.

In Uzbek literary texts, symmetry is deeply rooted in oral tradition, folklore, and classical poetry, where parallelism and repetition play a central role. Symmetrical structures are commonly associated with harmony, moral balance, and aesthetic completeness.

Example (Uzbek): “Yurakda dard bor, ko‘ngilda armon bor.”

This example demonstrates lexical and syntactic parallelism, where symmetrical construction enhances emotional intensity and poetic harmony. Linguoculturologically, such symmetry reflects Uzbek cultural values emphasizing balance, continuity, and collective emotional experience. The analysis shows that symmetrical patterns in Uzbek literature often function as cultural markers, reinforcing traditional worldviews and shared moral concepts through rhythmic and repetitive language forms.

Asymmetry in Uzbek literary discourse appears less frequently than symmetry but becomes prominent in modern prose and poetry. It is typically realized through semantic contrast, disrupted parallelism, and unexpected imagery, often signaling internal conflict or social change.

Example (Uzbek): “U kuldi... ammo ko‘zlarida sukut yig‘lardi.”

The ellipsis and semantic contrast between “kuldi” (laughed) and “yig‘lardi” (was crying) create asymmetry, producing emotional tension. From a linguoculturological perspective, this asymmetry reflects a shift from traditional harmony toward the exploration of inner psychological conflict in contemporary Uzbek literature.

The comparative analysis reveals both universal and culture-specific features of symmetry and asymmetry. In both English and Uzbek literary texts, symmetry tends to symbolize order, harmony, and stability, while asymmetry conveys tension, change, and emotional complexity. However, their relative frequency and cultural interpretation differ. English literary texts demonstrate a dynamic balance between symmetry and asymmetry, reflecting cultural values of rational structure combined with creative deviation. Uzbek literary texts, by contrast, show a stronger preference for symmetry, rooted in tradition and collective aesthetics, with asymmetry emerging primarily in modern contexts.

Conclusion. The present study has explored the linguoculturological features of symmetry and asymmetry in English and Uzbek literary texts through a comparative and interpretative approach. The analysis demonstrates that symmetry and asymmetry function not merely as stylistic or structural phenomena but as culturally meaningful mechanisms that reflect national worldviews, aesthetic principles, and collective modes of perception embedded in language. The findings reveal that symmetrical structures in both English and Uzbek literary texts are commonly associated with harmony, balance, and coherence. In English literature, symmetry often manifests through syntactic parallelism and rhetorical repetition, supporting logical organization and persuasive discourse. In Uzbek literary texts, symmetry is more deeply rooted in oral tradition and classical poetic forms, where repetition and parallel constructions serve as carriers of moral values, emotional continuity, and cultural harmony.

Asymmetry, by contrast, emerges as a powerful expressive tool that conveys tension, contrast, and transformation. English literary texts, particularly in modern and postmodern contexts, demonstrate a frequent and intentional use of asymmetrical structures such as inversion, fragmentation, and syntactic deviation, reflecting cultural tendencies toward individualism, psychological depth, and fragmented perception of reality. In Uzbek literature, asymmetry appears less frequently and is often associated with contemporary literary experimentation, signaling shifts in cultural consciousness and the exploration of inner conflict.

The comparative analysis highlights both universal and culture-specific aspects of symmetry and asymmetry. While the symbolic opposition of order and disorder appears to be universal, the linguistic realization and cultural interpretation of these phenomena differ significantly across English and Uzbek literary traditions. Similar linguistic patterns may convey distinct cultural

meanings depending on the historical, aesthetic, and ideological contexts in which they are employed.

Overall, the study confirms that symmetry and asymmetry play a crucial role in shaping the artistic and cultural dimensions of literary texts. By integrating linguistic analysis with cultural interpretation, the research contributes to the advancement of comparative linguoculturology and provides valuable insights for literary studies, translation theory, and intercultural communication. Future research may further expand this framework by incorporating additional languages, genres, or cognitive perspectives to deepen the understanding of how cultural meanings are encoded through linguistic form.

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