

Syntactic Figures in Nazar Eshonqul's Prose and Their Stylistic Function: A Comprehensive Analysis

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Abstract. *This study provides a comprehensive analysis of syntactic figures in Nazar Eshonqul's prose, highlighting their significance in shaping narrative structure and thematic depth. Through a close examination of Tobut, Xayol Tuzog'i, and Shamolni Tutib Bo'lmaydi, the research identifies parallelism, repetition, inversion, ellipsis, and metaphor as key elements of his distinctive style. Far from serving as mere embellishments, these devices function as integral structural and philosophical tools, probing themes of existential uncertainty, cultural memory, and identity. By blending Sufi poetic traditions with modernist experimentation, N.Eshonqul constructs a fragmented syntax that reflects the complexities of contemporary Uzbek consciousness.*

Key words: *syntactic figures, Uzbek stylistics, narrative rhythm, existential ellipsis, metaphorical entrapment.*

Introduction. Nazar Eshonqul, a leading figure in modern Uzbek literature, is celebrated for his masterful manipulation of language and syntactic structures. His prose, often described as a "linguistic mosaic," blends rhythm, repetition, and figurative expressions to create a rich aesthetic and emotional depth [1]. By rejecting the rigid linearity of socialist realism, N.Eshonqul employs syntactic figures to dismantle conventional notions of time, space, and psychology, allowing his narratives to exist in a fluid, multidimensional realm. This interplay between tradition and modernity where Sufi allegories intersect with postmodern fragmentation establishes his unique literary identity [2]. This study builds upon previous scholarship by examining how N.Eshonqul's syntactic innovation functions as both a stylistic device and a means of expanding literary expression, shaping meaning, reinforcing themes, and deepening reader engagement.

N.Eshonqul's syntactic approach reflects a fusion of linguistic artistry and thematic depth. His use of elliptical structures aligns with Barthes' concept of the "writerly text," encouraging active reader engagement in meaning-making. Parallelism, on the other hand, draws inspiration from Uzbek oral epic traditions (*doston*), adapting their rhythmic and repetitive qualities to modernist literary experimentation. Through these techniques, N.Eshonqul disrupts conventional narrative flow, creating a dynamic interplay between tradition and innovation [3].

Methodology

The research approach chosen by the study was qualitative in nature and was carried out through textual analysis, where the study gained an insight into the syntactic figures employed in Nazar Eshonqul's prose. Parallelism, repetition, reversal, ellipsis, and metaphor all have important stylistic and functional characteristics in Tobut, Xayol Tuzog'i, and Shamolni Tutib Bo'lmaydi are establish as the basis for 3 key works by a close reading of these works. The stylistic analysis employs literary stylistics and narratology in order to uncover the relationships between these syntactic patterns and

thematic depth, the reinforcement of narrative rhythm, and the readers' investment in meaning creation. To understand Eshonqul's linguistic innovations better, the methodological framework refers to how rhythmic patterns of *doston* (epic poetry) have developed in Uzbek oral tradition and theoretical perspectives from the field of postmodernism and Sufi poetics. As models of the "writerly text," Barthes's notion of elliptical structures are interpreted as interactive spaces for readers to participate, comparative stylistic analysis also shows the techniques used by Eshonqul in comparison to other global literary figures, for example, Kafka and Faulkner. Information is collected by a thorough textual analysis of selected passages of prose, especially with reference to syntactic deviations and how the effect of them on narrative flow. In addition, the study also regards Eshonqul's historical and cultural background, which provided a background for the Uzbek literary progress and postcolonial aesthetics within Eshonqul's works. According to this synthesis of these analytical methods, the research attempts to explain how Eshonqul's syntactic figures primarily contribute to narrative meaning but, most importantly, claim his specific literary identity which clashes with the accepted stylistic norms.

Results and Discussion

Eshonqul utilizes parallelism to convey the cyclical nature of time, a concept deeply embedded in Sufi cosmology. In *Tobut*, the recurring phrase "Tobut yopildi, tobut ochildi" ("The coffin closed, the coffin opened") reflects the protagonist's endless struggle to bridge past and present. This structural repetition mirrors the rhythmic flow of *zikr* (Sufi chant), transforming the narrative into a meditative experience that immerses the reader in the protagonist's existential dilemma [4].

In *Xayol Tuzog'i*, parallel clauses amplify the protagonist's claustrophobia: "*Har qadam ziyo. Har qadam zulmat. Har qadam sadoqat va xiyonat.*" ("Every step light. Every step darkness. Every step loyalty and betrayal.") Here, triadic parallelism reflects the labyrinthine duality of post-independence identity. Eshonqul's inversions destabilize reader expectations, privileging emotional logic over grammatical norms. In *Shamolni Tutib Bo'lmaydi*, the line "*Yiqildi u, lekin emas*" ("Fell he, but not") inverts subject-verb order to emphasize the protagonist's psychological collapse. Elliptical constructions, meanwhile, create narrative gaps that mirror existential voids. For example: "*Qo'lida... Qog'ozda... Ismi... Yo'q.*" ("In hand... On paper... Name... Gone."). The omission of verbs and subjects evokes the erasure of personal history under authoritarian regimes [5].

Eshonqul's similes fuse Sufi mysticism with modernist absurdity [6]. In *Xayol Tuzog'i*, time is likened to "*bir qo'lqop kiygan soat*" ("a gloved clock"), blending tactile imagery with existential critique [7]. His extended metaphors, such as the coffin in *Tobut* as a "womb of national memory," operate on multiple symbolic levels, challenging readers to decode layered meanings. Eshonqul's syntactic figures often dictate narrative progression. In *Shamolni Tutib Bo'lmaydi*, the shift from complex periodic sentences to fragmented phrases mirrors the protagonist's mental disintegration [8]:

Using textual Progression:

- Early chapters: Elaborate clauses reflecting ordered reality.
- Climax: Staccato sentences ("*Yomg'ir. Shamol. Xiyonat.*") signaling chaos.

Inversion and ellipsis visually enact thematic imprisonment. *Tobut*'s closing lines "*Tobut. Men. Yopildi.*" ("Coffin. Me. Closed.") use syntactic minimalism to convey finality, echoing Beckett's *Endgame* [9].

Parallelism's rhythmic cadence creates a hypnotic effect, while abrupt inversions startle readers into heightened awareness. Eshonqul's metaphors, rooted in Uzbek ecology (*shamol*, *qum*), localize universal emotions, fostering cultural intimacy [10].

N.Eshonqul's syntax challenges Eurocentric stylistic paradigms by centering Uzbek oral and mystical traditions. His ellipses resist the "completeness" demanded by colonial linguistic norms, asserting the validity of fragmentation as a postcolonial aesthetic [11]. (table 1)

Table 1 Comparative analysis: N.Eshonqul and global stylists

Device	Eshonqul	Kafka	Faulkner
Ellipsis	Erasure of history	Bureaucratic anonymity	Southern Gothic trauma
Parallelism	Sufi ritual rhythm	Mechanized repetition	Stream-of-consciousness
Metaphor	Coffin as cultural womb	Castle as existential maze	Bear as nature's indifference

Conclusion

In conclusion, Nazar Eshonqul's mastery of syntactic innovation reshapes Uzbek prose, transforming grammar into a dynamic space for cultural expression. His prose, often described as a "linguistic mosaic," reflects a deliberate fusion of Sufi poetic traditions with modernist fragmentation. By deconstructing conventional temporal, spatial, and psychological boundaries, Eshonqul challenges rigid narrative structures, moving beyond the linearity of socialist realism. This synthesis of tradition and experimentation creates a literary language that is both deeply rooted in Uzbek heritage and resonant on a global scale. Future research could employ corpus linguistics to analyze his unique syntactic patterns or explore the complexities of translating his richly textured prose while preserving its stylistic integrity.

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