

Linguostylistic Features of Literary Texts in Uzbek and Spanish Languages

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Abstract. *This article defines the linguo-stylistic features of literary texts in both Uzbek and Spanish languages, focusing on the expressive means and stylistic devices that enrich these literary works. Drawing on theories from text linguistics and cognitive approaches, the study examines how authors in both literary traditions use metaphors, similes, personification, hyperbole, and other stylistic tools to convey meaning, evoke emotions, and create aesthetic value. By comparing the role of stylistic features in both traditions, the study provides insight into how these languages communicate complex human experiences through literary expression.*

Key words: *linguo-stylistic features, Uzbek literature, Spanish literature, stylistic devices, metaphors, similes, personification, hyperbole, translation, cultural adaptation.*

INTRODUCTION

Text is regarded as “the primary given of all humanitarian and philological thinking” [1], and has been the focus of scholarly study since ancient times, beginning with Indian traditions and Greek rhetoric. The foundation of modern text theory was laid by earlier disciplines such as medieval poetics, 17th–18th century rhetoric, and 19th-century stylistics in both Western Europe and Russia. Russian scholars like B. Tomashevsky, V. Shklovsky, V. Propp, M. Bakhtin, and L. Scherba made significant contributions to the field, heavily influencing foreign researchers—especially those working in the structural-semiotic tradition.

By the mid-20th century, text was also studied in disciplines such as semiotics, cybernetics, and information science, where it was understood more broadly as any sign system that conveys information. Yuri Lotman, a key figure in this approach, proposed that any work of art—whether painting, architecture, or dance—could be considered a *text*. He viewed art as a language: “an ordered system of signs serving as a means of communication” [2]. In this framework, everything from maps and musical scores to butterfly collections can be interpreted as texts. [3].

Lotman identified three main features of a text:

Expressiveness – meaning conveyed through a system of signs.

Insularity – clearly defined boundaries (e.g., a beginning and end, a frame, a stage).

Structuredness – organized internal elements that are interrelated and interdependent

According to the Linguistic Encyclopedic Dictionary, a text is “a succession of sign units (letters, words, phrases, supra-phrasal units, punctuation signs, etc.), connected by semantic links.” One widely accepted linguistic definition of text comes from I.R. Galperin, who described it as a product of the speech-creative process. He emphasized that a text is a complete written document, shaped according to the type of text it belongs to. It consists of a title and multiple supra-phrasal units, connected through various types of lexical, grammatical, logical, and stylistic links, and it is created with a specific goal and communicative intent [4].

In more recent cognitive theories, a text is seen as a dynamic communicative unit composed of functionally organized elements. It represents the material and mental output of the author's speech activity and is meant to elicit a response from the reader or listener [5].

Linguo-stylistic analysis is the study of the expressive means and stylistic devices used in literary texts to create meaning, emotional effects, and aesthetic value. Unlike other modes of communication, literary texts do not just inform—they inspire thoughts and feelings, they expand the reader's imagination. These elements in language and style are very key to narratives within Uzbek literature. They express the cultural richness of the language and add to the overall depth of emotion for the reader.

According to newer cognitive theories, a text is a communicative unit, which is dynamic and composed of functionally organized elements. Its primary function is a stimulus-response mechanism, which, in turn, embodies the material and mental outcome of the activity of the one who is speaking. Uzbek writers are aware of this phenomenon, interpreting it through stylistic devices in order to contain specific doses of reaction and resonance for the reader. Another example can be found in **Abdulla Qodiriy**'s novel “*O'tkan Kunlar*”, where words related to nature—such as “guli” (flower) or “shamol” (wind)—carry a deep sense of nostalgia and longing, enhancing the emotional depth of the characters' internal worlds. **Moreover**, syntactic structures in Uzbek literary texts are not merely concerned with the arrangement of words but also with how these structures influence the flow, meaning, and emotional tone of the narrative. For instance, the sentence structure in **Erkin Vohidov**'s poetry often uses parallelism or inversion to create rhythm and emphasis. This syntactic manipulation is effective in drawing the reader's attention to key ideas or emotions, enriching the overall narrative experience.

In the poem '*O'zbekiston* ', Vohidov plays with the syntax by using parallel sentence structures: “**O'zbekiston – yuragimning qal'asi**” (Uzbekistan is the fortress of my heart), where the repetition of structure emphasizes the speaker's deep connection to the land, evoking both a sense of pride and emotional attachment. Uzbek literary texts are rich in stylistic devices such as *metaphors*, *similes*, *personification*, and *hyperbole*, which help convey deeper meanings and enhance emotional resonance. **Metaphors**: The metaphorical use of words such as “**yurak**” (heart), “**qalb**” (soul), or “**ko'z**” (eyes) allows Uzbek writers to express abstract ideas related to love, loss, and identity. In the works of **Zulfiya**, “*yurak*” often symbolizes emotional vulnerability or romantic longing. **Similes**: In **Abdulla Oripov**'s poems, similes such as “**yuragim tonggi quyoshga o'xshaydi**” (My heart is like the morning sun) evoke vivid images, conveying warmth and hope, while also emphasizing emotional vulnerability. **Hyperbole**: In Uzbek epic literature, hyperbole is commonly used to highlight heroism and larger-than-life qualities. For example, in “*Alpomish*”, the protagonist is often depicted as

possessing superhuman strength, and this exaggerated portrayal enhances the epic grandeur of the narrative.

When translating Uzbek literary texts, the challenge lies in conveying the function and emotional impact of stylistic devices rather than replicating their exact form. This principle of stylistic compensation ensures that the emotional depth and artistic essence of the original text are preserved, even if the exact stylistic elements cannot be directly translated. For instance, an extended metaphor in an Uzbek text may be replaced with a culturally appropriate metaphor in the target language that evokes similar emotional and intellectual responses. Finally, stylistic devices in Uzbek literature play a significant role in shaping the emotional impact and narrative style. By manipulating language, authors create an emotional atmosphere that resonates with readers, influencing how they perceive characters, events, and themes. These devices invite readers to engage not just with the plot but with the underlying emotional and philosophical messages embedded in the text. In **Cholpon**'s works, the use of irony and vivid imagery, particularly in "*Birinchi Muhabbat*", creates a deep emotional connection between the reader and the protagonist, evoking a sense of longing, sorrow, and nostalgia.

So, Linguo-stylistic analysis of Uzbek literary texts highlights the intricate relationship between language, emotion, culture, and literary expression. Through the careful application of lexical choices, syntactic structures, and stylistic devices, Uzbek writers have created works that not only inform but also deeply engage the reader's emotions and intellect. Whether through metaphor, personification, or irony, these elements transform simple narratives into powerful artistic experiences that resonate across time and culture. Understanding these linguistic and stylistic features provides insight into the richness and depth of Uzbek literature and its ability to communicate complex human experiences.

In Spanish literature, stylistic devices (or *figuras retóricas*) play a fundamental role in enriching the expressiveness, creativity, and aesthetic quality of the texts. These devices include metaphors, similes, hyperbole, personification, alliteration, and more, which help authors convey their ideas with clarity and emotional depth. The mastery of these devices is essential for both interpreting and creating impactful Spanish literary works.

Stylistic devices are also very essential for better understanding the meanings and emotional resonance within Spanish literary texts. These tools, such as similes (comparative figures) and more complex rhetorical constructions like synecdoche and anaphora, allow writers to enhance their messages and engage the reader's imagination. They facilitate the exploration of universal themes, making the literature more relatable and stimulating.

Spanish literature features a variety of stylistic devices that contribute to its narrative richness. Metaphors and similes create vivid imagery, while hyperbole exaggerates traits or emotions for dramatic effect. Personification gives life to inanimate objects, and alliteration provides a lyrical quality that enhances the auditory experience of the text. These techniques add depth to the narrative and draw the reader's attention, making the literary experience more engaging. The use of stylistic devices in Spanish literature has evolved over time, reflecting the shifting cultural, social, and political landscapes. From the oral traditions of medieval Spain to the Golden Age, each period introduced its own stylistic innovations. The Golden Age is especially known for its sophisticated use of irony, hyperbole, and metaphor, which expressed the complexities of human nature and societal issues.

Renowned Spanish authors have showcased their mastery of stylistic devices, making them integral to their literary contributions. Federico García Lorca, for example, uses metaphor and vivid imagery in "*La casa de Bernarda Alba*" to explore themes of oppression. Meanwhile, Salvador Dalí employs surrealism, offering a unique stylistic approach in his works. Authors like Miguel de Cervantes in "*Don Quijote*" also use irony to analyze outdated societal norms, blending humor with deeper social commentary.

Modern authors such as Carmen Laforet and Camilo José Cela use techniques like stream of consciousness and evocative imagery to explore psychological and post-war themes in Spain. These devices help readers understand the emotional complexities and realities of contemporary Spanish life.

For Spanish language learners, mastering stylistic devices is essential for not only understanding literature but also for improving writing and speaking skills. By recognizing and applying these devices, learners can communicate more persuasively and expressively, enhancing their overall proficiency in Spanish.

In summary, linguo-stylistic features in Spanish literature, from metaphors to irony, are key to both the artistic and communicative value of literary texts. These devices allow for richer storytelling, deeper emotional engagement, and a more profound understanding of the social and cultural contexts in which these works created.

CONCLUSION

The linguo-stylistic analysis of literary texts in Uzbek and Spanish demonstrates the essential role of stylistic devices in shaping the emotional and intellectual experiences of readers. Both Uzbek and Spanish authors use a wide range of rhetorical tools, such as metaphors, similes, and hyperbole, to enhance the narrative depth and emotional impact of their works. The use of these devices not only enriches the aesthetic quality of the texts but also serves as a means of reflecting cultural and emotional realities. Furthermore, the challenges involved in translating these stylistic features underscore the importance of stylistic compensation and cultural adaptation in preserving the emotional and artistic essence of the original text. Understanding the intricate relationship between language, culture, and emotion in literature allows readers and translators to appreciate the nuances of both Uzbek and Spanish literary traditions, highlighting their unique contributions to the world of literature.

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