Syntactic Structure of Nazar Eshonqul's Prose: A Comprehensive Analysis

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Abstract. *This article explores the syntactic structure of Nazar Eshonqul's prose, a prominent figure in modern Uzbek literature. Through a detailed linguistic and stylistic analysis of selected works, the study examines how N.Eshonqul utilizes sentence construction, syntactic variety, connectors, and stylistic devices such as parallelism, repetition, inversion, and ellipsis to shape narrative rhythm and express psychological depth. Drawing from Uzbek oral traditions and modernist influences, N.Eshonqul's prose demonstrates a unique blend of simplicity and complexity. His syntax is not merely grammatical but functions as a powerful literary tool that enhances thematic expression and reader engagement. The study highlights how N.Eshonqul's manipulation of syntactic elements contributes to the philosophical and emotional resonance of his storytelling, marking his distinctive place in Uzbek literary prose.*

Key words: *Nazar Eshonqul, Uzbek prose, syntactic structure, stylistic syntax, sentence construction, parallelism, ellipsis, inversion, literary linguistics, modern Uzbek literature, oral narrative tradition.*

Introduction

Nazar Eshonqul (b. 1962) is a prominent Uzbek writer known for his innovative short stories and novellas. His prose emerged during a period of renewal in Uzbek literature (the 1980s–90s) when Western literary influences began blending with local traditions. N.Eshonqul has been credited with bringing a *"unique voice and spirit"* into Uzbek prose, harmonizing Eastern and Western narrative techniques. A key aspect of this uniqueness lies in his syntactic style – the structure of his sentences and the way he uses language to shape meaning. This article provides an academic analysis of the syntactic structure of N.Eshonqul's prose, drawing on examples from his works (as available on the Ziyouz literature portal) and scholarly perspectives on Uzbek literary syntax. We examine his sentence construction, types of sentences, use of connectors, stylistic syntax devices, and other distinctive elements of his style. By dissecting these features, we uncover how N.Eshonqul's syntax contributes to the thematic depth and artistic impact of his storytelling.

Background: Uzbek Prose and Eshonqul's Style

Modern Uzbek prose, especially in the late Soviet and early independence era, saw writers experimenting beyond traditional forms. As one literary scholar notes, N.Eshonqul's stories exhibit a *"mixed synthesis of Western and Eastern methods of expression,"* combining the advanced techniques of Western modernist narrative with the content and spirit of Uzbek storytelling traditions . In interviews, N.Eshonqul himself has acknowledged drawing strength from the rich classical Eastern literature while embracing global literary currents. Critics like I. G'afurov have observed that N.Eshonqul deeply studied *"the most advanced [world] literary movements and methods"* and reflected them in his works, while others note that his writing helps readers engage with European

and Latin American literary sensibilities through an Uzbek lens. In short, N.Eshonqul's prose style is a product of both heritage and innovation. This blend is evident in his syntax. Traditional Uzbek narrative often employs rich, flowing sentences and poetic imagery, whereas modernist influence encourages experimentation with form and structure. N.Eshonqul merges these tendencies: he utilizes classical devices like proverbs, parallelisms or mystical symbolism (echoing Sufi poetic tradition), yet also adopts modern narrative rhythms and fragmentation. His prose has been likened to a carefully constructed edifice – *"completely and firmly built, each word is a foundation, each thought is a layer, each metaphor is a beautiful pattern"*. The *"construction"* of his language is systematic and layered , indicating that syntax for N.Eshonqul is not mere grammar but a deliberate artistic tool. In the following sections, we delve into specific syntactic characteristics of his writing, supported by textual examples and scholarly insights.

Sentence Construction in Eshonqul's Prose

One of the first noticeable features of Nazar Eshonqul's prose is his sentence construction – often complex, layered, and lengthy. He frequently employs long, compound-complex sentences that accumulate multiple clauses, mirroring the way thoughts and descriptions unfold in his narratives. For example, the opening sentence of N.Eshonqul's story *"Shamolni tutib bo'lmaydi"* (*"The Wind Cannot Be Caught"*) reads: *"They began to demolish the house of Bayna Momo, reminiscent of an ancient fortress full of unknown and terrible trials, like a memory doomed to be forgotten and destroyed."*. This single sentence packs in a lot of information and imagery – starting with a straightforward main clause ("They began to demolish the house of Bayna Momo") and then extending through a series of descriptive phrases and similes ("reminiscent of an ancient fortress… like a memory doomed to be forgotten and destroyed"). The structure is layered: a core action is embellished with subordinate clauses and comparative fragments that set a vivid, haunting scene. Such long sentences are characteristic of N.Eshonqul's narrative passages, allowing him to convey setting, character, and mood in a continuous flow. N.Eshonqul's syntax thus often exhibits hypotaxis – the use of subordinate clauses to enrich the main clause. In the story *"Tobut"* (*"The Coffin"*), the narrator's reflections are frequently delivered in extended sentences with multiple commas, dashes, and even parenthetical insertions. Consider a descriptive line from *"Tobut"*: *"Nazoratchi 'kasbdoshingiz' degandan so'ng telbaga tuzukroq razm soldim: deyarli adoyi tamom bo'lgan, kam uxlaganidan qovoqlari osilib qolgan, na kiyinishida, na chehrasida, na gap-so'zlarida avvalgi kasbidan darak beruvchi biron alomat qolmagan, faqat… qo'llarigina o'sha xushvaqt va dorilomon davrlarni eslatib turar, ko'zlari… qizarib ketgan… chuqur lahmga o'xshash qora cho'g'larida yillar davomida zanglagan qilich kabi bir telba istehzo qotib qolgan, … bu yuzni, bu vujudni yoritishga qurbi yetmay sassiz-sadosiz bo'lgan edilar."*. This sentence (spanning multiple lines in the text) is extraordinarily elaborate: it uses a colon to introduce a detailed character description and piles up numerous participial phrases and clauses (marked by commas) before arriving at a conclusion. The use of parallel negatives "na …, na …, na …" ("neither in his attire, nor in his face, nor in his speech…") within that sentence emphasizes the total absence of any sign of the character's past identity. We see that N.Eshonqul is unafraid to let a sentence run on when it serves to paint a complex image or stream of consciousness. These long sentences often mimic the psychological reality of his characters – a flow of perceptions and memories intertwining in one continuous breath.

However, N.Eshonqul balances these extensive constructions with simpler sentences at strategic moments. After a series of long clauses, he might insert a short, punchy sentence to deliver an impact or shift the rhythm. For instance, in *"Tobut"* the narrator after lengthy exposition states plainly: *"Buyruqni tutqazishgandan so'ng noiloj jo'nashga majbur bo'ldim."* (After they handed me the order, I had no choice but to depart.). The brevity of this sentence, especially following a convoluted explanation of circumstances, effectively conveys resignation. Thus, sentence length in N.Eshonqul's prose is deliberately varied to shape pacing: expansive, clause-rich sentences immerse the reader in detail or introspection, whereas short sentences provide clarity, emphasis, or a moment of relief in the narrative flow.

Types of Sentences and Variety of Structures

N.Eshonqul primarily employs declarative sentences in his narration, as is typical for storytelling. These declarative statements can be straightforward or complex as shown above. Yet, he also makes dynamic use of interrogative and exclamatory forms, often to serve rhetorical or stylistic purposes rather than to solicit actual answers. Notably, N.Eshonqul's characters (or narrators) engage in internal monologues that include rhetorical questions, which reveal doubt, wonder or emphasis. In *"Tobut,"* the narrator at times poses urgent, unanswered questions about the bizarre situation he witnesses. For example: *"Balkim tavqi la'natga yo'liqqan boshlagandi; ehtimol, bular sahroda ro'yo saltanatini qurishgandir?! Nima bo'lganda ham ko'rganlarim – shahar, o'lar, ho'mraygan odamlar, ... hammasi jodu bo'lsa-chi... degan shubha kuch to'plab... qayta–"*. Here the ?! punctuation and the phrasing *"...gandir?!"* indicate a conjectural question asked with a sense of alarm ("Could it be that…?!"). The question trails into an ellipsis of thought, conveying the narrator's anxiety and the unresolved mystery. Similarly, elsewhere the text asks *"o'latni xuddi mana shu ufunatdan izlash kerakdir?!"* – "Is it the plague that must be sought in this very stench?!", again a rhetorical interrogative laden with emotion. These rhetorical questions, often punctuated with exclamation marks, are a hallmark of N.Eshonqul's style to express inner turmoil or highlight crucial uncertainties in the story. They engage the reader in the character's bafflement and emphasize themes of ambiguity and dread (common in his plots). Exclamatory sentences (or interrobang ?! as above) appear in N.Eshonqul's prose usually tied to strong emotional reactions. Pure exclamations (e.g. a single word or phrase with "!") are less common in narration, but do occur in dialogue. For instance, a character might exclaim *"Hayratomuz,"* ("Amazing,") or other astonishments. In general, dialogues in N.Eshonqul's stories tend to be terse and realistic – often consisting of short questions, exclamations, or fragmentary responses that contrast with the richness of the narrative voice. This variation in sentence mood (declarative vs. interrogative vs. exclamatory vs. imperative) adds a multi-dimensional quality to his prose, shifting between exposition and dramatic immediacy. Imperative sentences are used sparingly, mostly in dialogue when characters give commands or plead (reflecting natural speech). The overall syntactic variety – from long declarative descriptions to sharp questions and exclamations – contributes to a dynamic textual rhythm. It ensures that the reader is not lulled by one uniform style of sentence, but is instead kept alert by the changing cadences of statements and questions, much like one experience in oral storytelling.

Use of Connectors and Sentence Flow

An important aspect of N.Eshonqul's syntax is his use of connectors – conjunctions and other linking words – which shape the flow of his sentences. Uzbek language, being agglutinative and flexible in word order, allows a rich use of both coordinating and subordinating conjunctions. N.Eshonqul leverages this to full effect. Within a single long sentence, it is not uncommon to find multiple conjunctions coordinating different clauses, as well as subordinators introducing dependent clauses. For example, consider this segment from *"Tobut"*: *"Biroq o'lim tobora ko'payavergach, tashvishga tushib qoldik. Maxsus emlash o'tkazdik, ... uylarni yoppasiga ko'rikdan o'tkazdik, ammo natija bo'lmadi – o'lim to'xtamadi. Aksincha, uylar asta-sekin bo'shab... ."*. Here we see coordinate conjunctions like *"ammo"* ("however") and serial connectors like the comma (implying "and") linking actions: *"...we conducted special vaccinations, (and) we inspected all the houses, but there was no result – the deaths did not stop."* The use of "biroq" ("but") at the start of a sentence is a common stylistic move by N.Eshonqul to indicate a contrast or twist in the narrative, even if it breaks the formal rule of not beginning a sentence with a conjunction. This gives the prose a storytelling, conversational flow – as if the narrator is thinking aloud, connecting ideas with "and" and "but" freely. Eshonqul also employs polysyndeton, the repeated use of conjunctions, to create a sense of accumulation or intensity. In one passage, a city official's speech goes: *"Sahro bor edi, va biz uni bo'ysundirdik. Va boshqa shaharlar bilan raqobat qila oladigan go'zal makon qurdik. ... Odamlarimiz to'q va farovon yashayotgandi; hatto sayyohlar xorijdan ataylab kelishardi."*. The back-to-back sentences starting with *"Va"* ("And") mimic natural oral narrative, giving the impression of someone enumerating achievements with pride. This and-and-and pattern (polysyndeton) builds a rhythm that can convey excitement, pride, or urgency. Conversely, N.Eshonqul knows when to use asyndeton (omitting conjunctions) for a clipped effect. An example

of asyndeton appears when a character lists bleak observations without any linking words: *"... – shahar, oʻlar, hoʻmraygan odamlar, tepakal boshliqlar, mahobatli binolar, hammasi jodu boʻlsa-chi…"*– here a series of nouns and noun phrases are strung together by commas with no explicit conjunction, reflecting a rush of fearful thoughts (*"the city, the plague, the scowling people, the bald officials, the imposing buildings – what if all of it is sorcery?!"*). The lack of connectors in that list intensifies the overwhelming scope of what the narrator is considering.

In addition to common conjunctions like *va* (and), *yoki* (or), *ammo/biroq* (but), *lekin* (however/yet), N.Eshonqul makes use of subordinating conjunctions and particles to embed clauses. Words such as *chunki* (because), *agar* (if), *garchi* (although), *boʻlsa-da* (even though), and the Persian-derived *ki* (that) appear in his prose to introduce reasoning, conditions, or explanations. For instance, *"ijroqoʻmda oʻlim sabablari har tomonlama oʻrganishga muhtoj, xususan … tekshirib koʻrish zarurligini aytishganda ham men bu yerda bizning sohaga bogʻliq biron narsani koʻrmagandim"* – the use of *"xususan"* ("specifically") and the particle *-da* in *"aytishganda ham"* ("even when [they] said…") link the subordinate clause to the main narrative. Moreover, Uzbek has enclitic conjunctions like *-u* or *-yu* (an enclitic meaning "though" or "but"), which N.Eshonqul uses within complex sentences: e.g., *"Kuniga qancha odam oʻlib borayapti-yu, lekin oʻlimning sababi… topilmayapti."* ("Every day so many people are dying, and yet the cause of death is still not found.") – here *-yu* attached to the verb *borayapti* conveys "even though". This fine-grained use of Uzbek connective particles adds to the subtlety of his syntax. It shows N.Eshonqul's command of language in linking ideas: he can seamlessly transition from one clause to the next, maintaining logical and temporal relationships, all the while keeping the reader absorbed in a continuous narrative thread.

In summary, connectors in N.Eshonqul's prose serve both logical cohesion and stylistic cadence. He employs them to ensure the complex sentences remain clear in meaning, and also manipulates them (overusing for effect or omitting deliberately) to control the pacing and emotional intensity. The result is prose that flows in a *"simple and soulful, but systematic"* manner – simple in its natural, speech-like connectivity, yet systematic in its deliberate structural design.

Stylistic Syntactic Devices: Parallelism, Repetition, Inversion, and Ellipsis

What truly distinguishes Nazar Eshonqul's syntactic style is his masterful use of stylistic devices at the syntactic level. Recent scholarly analysis has identified several key figures of speech in his prose syntax – notably *parallelism, repetition, inversion,* and *ellipsis* – which he uses to imbue his writing with rhythm and emphasis. These devices go beyond basic grammar; they are rhetorical techniques that enhance the expressiveness of the language. We will examine each in turn, with examples from N.Eshonqul's works.

➤ *Parallelism:* N.Eshonqul frequently employs parallel structures, where parts of a sentence or consecutive sentences have a similar grammatical form. This can be seen in the repetition of syntactic patterns or markers. A clear instance of parallelism is the earlier example of the triple "na … na … na …" construction (neither/nor) in *"Tobut"*, describing what a mad character lacks: *"na kiyinishida, na chehrasida, na gap-soʻzlarida [avvalgi kasbidan darak beruvchi] biron alomat qolmagan"*– "neither in his attire, nor in his face, nor in his speech was there any sign of his former profession." The repeated use of *"na"* at the start of each phrase creates a parallel rhythm that strongly accentuates the negation. Parallelism can also occur at the sentence level. For example, in *"Tobut"* a city leader boasts in successive sentences that start similarly: *"Shahar qurilganiga unchalik koʻp boʻlgani yoʻq…"*; *"Odamlarimiz toʻq va farovon yashayotgandi…"*; *"Hamma balo besh oycha burun boshlandi."* – each sentence begins with a subject followed by a past-tense predicate, forming a parallel structure in narrating the city's situation. This technique can lend a rhythmic, almost poetic resonance to the prose, as well as clarify comparisons or contrasts. By aligning phrases in parallel, N.Eshonqul often highlights similarities or lists multiple facets of a concept in a balanced way.

➤ *Repetition:* Closely related to parallelism, repetition is another stylistic hallmark in N.Eshonqul's syntax. He may repeat certain key words or phrases to reinforce a theme or emotion. Sometimes this is immediate anaphora (repeating a word at the beginning of successive clauses). For instance, in one dialogue excerpt the official complains: *"Hamisha nimadandir norozi, hamisha toʻngʻillashgani,*

to'ng'illashgan." – "Always dissatisfied with something, always grumbling, grumbling." The word *"hamisha"* ("always") is repeated at the start of two clauses, stressing the constant nature of the people's discontent. Additionally, the word *"to'ng'illashgani"* ("grumbling") is effectively repeated (the second time in a slightly shortened form) for emphasis. This kind of lexical repetition in close proximity can convey persistence or intensity (in this case, the incessant grumbling). N.Eshonqul also employs repetition of structures or motifs throughout a story. A phrase or a particular sentence structure might recur at different points as a refrain, creating cohesion in the narrative. Such usage ties into the oral storytelling tradition, where repetition aids memory and gives a rhythmic identity to the tale. It also aligns with the influence of Sufi poetic tradition, which often relies on repeated zikr-like phrases to evoke spiritual emphasis – a connection noted by researchers of N.Eshonqul's style.

➢ *Inversion:* Inversion refers to deviating from the normal word order for effect, for example placing a predicate or object before the subject. Uzbek's flexible word order allows Eshonqul to invert sentence parts to foreground certain elements. While a neutral Uzbek sentence order is Subject–Object–Verb, N.Eshonqul might begin a sentence with an object or adverbial phrase to set a scene or emphasize a detail before the action is stated. For instance, *"Avvaliga guruhga tasodifan qo'shishayapti, deb o'yladim,"* literally *"At first, [they] are adding (me) by accident, I thought,"* places the adverbial *"Avvaliga"* (At first) and the object clause *"guruhga tasodifan qo'shishayapti"* before the main verb phrase *"deb o'yladim"* (I thought). This inversion mirrors the thought process (the initial assumption coming before the act of thinking is concluded) and creates a suspense that is resolved when the verb finally appears. Another form of inversion N.Eshonqul uses is in predicative metaphors: e.g., *"ko'zlari... chuqur lahmga o'xshash qora cho'g'larida ... istehzo qotib qolgan,"* where the subject "ko'zlari" (his eyes) is separated far from its predicate "qotib qolgan" (had frozen) by a long metaphorical description. This delayed completion of the subject-predicate unit forces the reader to hold the image of "the eyes" through the intervening comparison (*"like burning coals in a deep tunnel, in which a mad irony had frozen"*), thereby foregrounding the imagery. Inversions in N.Eshonqul's prose often serve to spotlight imagery or key concepts by altering their usual placement, thus making the reader pause or pay special attention.

➢ *Ellipsis:* The term ellipsis in stylistics refers to the omission of elements in a sentence that are understood from context, resulting in a grammatically incomplete structure that nonetheless conveys meaning. N.Eshonqul makes strategic use of ellipsis to create *fragmentary expressions* that reflect authentic thought or dialogue. We have seen examples in the rhetorical questions ending with *"-chi"* (what if…) that have no explicit continuation, effectively leaving the outcome unsaid and letting the question hang. For instance, *"... hammasi jodu bo'lsa-chi"* – "what if it's all magic… [unsaid]", where the implied conclusion ("what if it's all magic, then [something]") is left for the reader to imagine. Such ellipses convey a sense of open-endedness and uncertainty. In dialogue, characters sometimes speak in incomplete sentences, cutting themselves off or assuming the listener's understanding. N.Eshonqul uses the em-dash or suspension to indicate interrupted or trailing speech. Although the written texts on Ziyouz do not show "…" explicitly, there are moments where a thought transitions without full syntax. For example, a sudden break: *"— qanday telba?! quyi ko'chadagi telba emasmi?"* (dialogue cutting in: "— which madman?! The madman from the lower street?") indicates one speaker interrupting or reacting before the other finished. More subtly, N.Eshonqul will omit a repeated verb in successive clauses to avoid redundancy, a common Uzbek linguistic ellipsis. In the phrase *"bir necha marta uylarni yoppasiga ko'rikdan o'tkazdik, ammo natija bo'lmadi – o'lim to'xtamadi"*, the second clause omits the subject *"we"* and the verb *"did (not achieve result)"* because it's implied from the first clause – a form of ellipsis that keeps the prose tight. Overall, these elliptical constructions contribute to what one researcher calls N.Eshonqul's *"fragmented syntax"*. They emulate the way real thoughts or conversations often come in pieces rather than complete sentences, thereby adding realism and emotional depth to the narrative voice.

Through parallelism, repetition, inversion, and ellipsis, Nazar Eshonqul forges a distinctive narrative rhythm in his prose. These syntactic figures are not merely ornamental; they serve specific stylistic functions – creating emphasis, enhancing the musicality of the text, and mirroring the psychological states of characters. As Safarova (2025) observes in a comprehensive study of N.Eshonqul's prose, these devices *"function as integral structural and philosophical tools"* in his writing. In other words,

N.Eshonqul's syntax is deeply tied to meaning: the way something is said is as important as what is said.

Distinctive Elements of Eshonqul's Syntactic Style

Putting together the observations above, we can identify several overarching distinctive elements in Nazar Eshonqul's syntactic style:

➢ *Layered and Fragmented Syntax:* N.Eshonqul's sentence structures often oscillate between highly *layered* (long, subordinate-rich) and intentionally *fragmented*. This duality reflects the complexity of contemporary Uzbek consciousness and experience that he aims to portray. In one paragraph he may present a multi-clause sentence that encapsulates a character's entire stream of thought; in the next, a series of staccato phrases might convey shock or epiphany. This fragmented quality is not a sign of incoherence but a deliberate stylistic choice to break narrative flow at key moments, forcing the reader to engage with the text's pauses and gaps. It resonates with modernist experimentation in literature, where fragmentation is used to reflect disjointed realities or inner turmoil.

➢ *Rhythmic and Musical Prose:* Thanks to his use of parallelism and repetition, there is a palpable rhythm in N.Eshonqul's writing. Critics have noted that he blends *"Sufi poetic traditions with modernist experimentation"*, resulting in prose that sometimes reads like free verse or lyrical exposition. The repetition of words, the cadence of balanced clauses, and the rise-and-fall of sentence length give his text a musical quality. This rhythm can be gentle and *"soulful"* in reflective passages, or tense and pulsating in climactic scenes (where many short exclamatory sentences might appear in succession). The musicality of his syntax helps underscore emotional tones: for instance, a soothing parallel structure might be used in a nostalgic description, whereas a jarring break in syntax conveys fear or chaos.

➢ *Use of Syntax to Reinforce Theme:* N.Eshonqul's syntactic choices consistently reinforce the themes and atmosphere of his stories. In works that explore *existential uncertainty, cultural memory, and identity*, such as "Xayol tuzog'i" (*"The Trap of Imagination"*) or "Shamolni tutib bo'lmaydi", the fragmented and rich syntax reflects the content. Long, flowing sentences might represent the *"corridor of years"* of a character's life filled with sorrow (as in the depiction of Bayna Momo's decades of loneliness, which is given in a single flowing paragraph). Conversely, abrupt, incomplete sentences convey the *spiritual contradictions and turmoil* that often plague N.Eshonqul's characters . He even uses syntax metaphorically; for example, a sentence broken by a dash or a question mark might symbolize a broken thought or an unanswerable question in the narrative itself. This alignment of form and content is a mark of a mature style – syntax becomes a *"philosophical tool"* as much as a linguistic one.

➢ *Clarity amid Complexity:* Despite his intricate style, N.Eshonqul's prose remains remarkably clear and readable. Part of this comes from his control over syntax – even the most convoluted sentence is *grammatically coherent* and leads the reader to a definite end point. Additionally, he often uses synonyms or appositive phrases to restate an idea in different words, ensuring the reader grasps it. For instance, if he introduces a rare image or metaphor, he might follow it with a more literal explanation embedded in commas or parentheses. This technique means that the text can be decoded on multiple levels: a casual reader might follow the surface story without getting lost, while an attentive reader finds layered meanings in the syntax and diction. As one conference paper metaphorically described, *"his work is distinguished by its deep and layered structure… standing out with its simple and soulful, but systematic construction"*. This captures the essence of how N.Eshonqul's syntax can be both complex and *"simple"* – complex in construction, yet straightforward in guiding the reader through the narrative.

➢ *Influence of Uzbek Oral Narrative:* Finally, a distinctive element in Eshonqul's syntax is the echo of oral storytelling traditions. Uzbekistan has a rich heritage of epic storytellers and folklore, where the spoken word's rhythm and formulaic expressions are crucial. N.Eshonqul's use of repetition, his tendency to start sentences with "And" or "But" as if continuing a spoken tale, and his inclusion of colloquial patterns (like interjections *"E, yo'q." – "Oh, no.") ground his sophisticated prose in an accessible, oral-like style. This may explain why, although his stories deal with profound and

sometimes abstract themes, they remain engaging – the syntax itself invites the reader as if listening to a captivating storyteller by the fireside. It's a conscious stylistic strategy that places him *"among the writers who integrate [Eastern] oral narrative tradition with [Western] literary techniques"*.

In summary, Nazar Eshonqul's syntactic style is distinctive for its integration of complexity and clarity, tradition and innovation. His sentence structures are crafted to serve the narrative's mood and message, whether by elongating into elaborate periods or fracturing into sharp fragments. Such a style requires skillful handling of language, and indeed scholars have found that N.Eshonqul employs these syntactic strategies with purposeful artistry. The prose becomes a *"polyphonic"* experience – the syntax allows multiple voices and interpretations to emerge, enriching the literary experience.

Conclusion

The syntactic structure of Nazar Eshonqul's prose is a vital component of his literary artistry. By analyzing his sentence construction, types of sentences, connectors, and stylistic devices, we see how form and content in his stories are inextricably linked. Eshonqul's use of long complex sentences alongside short abrupt ones creates a dynamic rhythm that mirrors the psychological and emotional currents of his narratives. His adept handling of connectors provides cohesion and flow, while deliberate use of parallelism, repetition, inversion, and ellipsis infuses his prose with emphasis, musicality, and depth. These syntactic choices are not random; they align with the themes of dislocation, memory, and existential search that pervade his works. In particular, Eshonqul's style exemplifies the convergence of Uzbek traditional narrative elements (such as oral storytelling techniques and Sufi-inspired lyricism) with modernist and postmodernist techniques (such as fragmentation and stream-of-consciousness). From the perspective of Uzbek literature, Eshonqul stands out as a stylist who expanded the possibilities of Uzbek prose syntax. His unique "voice" demonstrates that the Uzbek language – with its agglutinative structure and flexible word order – can achieve narrative effects comparable to those in any world literature, yet in its own idiom. As one study highlighted, N.Eshonqul *"constructs a fragmented syntax that reflects the complexities of contemporary Uzbek consciousness"*, suggesting that his syntactic style itself tells a story about the modern Uzbek experience: one that is layered, evolving, and at times challenging, but ultimately coherent and resonant. Future scholarly work can build on this analysis by examining how N.Eshonqul's syntax compares to that of his contemporaries, or how it influences reader reception. For now, it is evident that Nazar Eshonqul's prose syntax – rich in structure and purpose – significantly contributes to why his stories leave a lasting impression in Uzbek literature. Through syntax, he not only tells a story but also shapes the reader's journey through that story, making the act of reading a profound and artful experience.

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