

LINGUOCULTURAL FEATURES OF SYMMETRY AND ASYMMETRY PHENOMENA IN LITERARY TEXTS OF ENGLISH AND UZBEK LANGUAGES

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Introduction

A literary text is not merely a source of aesthetic pleasure, but also a profound linguistic medium through which an author conveys their worldview, inner experiences, and cultural values. Literary discourse demonstrates the functional and aesthetic capacities of language, blending the author's unique stylistic choices with culturally embedded expressive means. Artistic language employs a range of rhetorical devices—such as metaphor, simile, parallelism, gradation, and epithet—which enrich the text's rhythm, imagery, and emotional depth. Among these, the phenomena of symmetry and asymmetry play a significant role in shaping the internal structure and aesthetic expressiveness of literary works. Analyzing how symmetry and asymmetry manifest in English and Uzbek literary texts offers deeper insight into the interconnection between language and culture, as well as into the aesthetic and semantic mechanisms that underlie different literary traditions.

Symmetry and Asymmetry: Theoretical Foundations

Symmetry (from Greek *symmetria* – proportion, harmony) is an aesthetic principle based on balance, repetition, and structural harmony. In literary texts, symmetry appears through the repetition of motifs, parallel structures, rhythm, rhyme schemes, and narrative organization. It fosters a sense of completeness and artistic cohesion. For instance, in English literature, William Shakespeare's sonnets exemplify formal symmetry through their fixed structure—14 lines following the ABAB-CDCD-EFEF-GG rhyme scheme. This poetic form reflects clarity, elegance, and balance in the expression of ideas.

In Uzbek classical literature, Alisher Navoi's *Khamisa* offers a remarkable example of poetic symmetry. The composition of each poem, its use of fixed poetic forms such as qasida and ghazal, and the harmonious interaction of symbolic imagery reflect the aesthetic ideals of Eastern classical poetics, grounded in symmetry and balance.

Conversely, asymmetry (from Latin *a-* – without and *symmetria*) refers to the disruption of balance, irregularity, and unpredictability within a text. Asymmetry often contributes to emotional intensity and dramatic impact, conveying psychological depth and existential complexity. In English modernist literature, Virginia Woolf's *To the Lighthouse* demonstrates asymmetry through interior monologue, stream-of-consciousness narration, and the fragmentation of time and space. These narrative

strategies highlight the intricacies of human consciousness and break from traditional linear storytelling.

In Uzbek literature, Abdulla Qodiriy's novel *O'tkan kunlar* (*Bygone Days*) marks a transition toward psychological realism. The novel's multidimensional characters, unexpected plot developments, and complex emotional conflicts reflect an asymmetrical narrative structure. Here, asymmetry serves to challenge traditional narrative patterns and bring literature closer to real-life experience.

Linguocultural Features

Symmetry and asymmetry are not merely stylistic or formal devices; they also represent culturally specific aesthetic values and worldviews. Each language and culture interprets these concepts differently, revealing deeper cultural codes and mentalities. In English literary tradition, symmetry is often associated with aristocratic elegance, order, and refinement—values deeply rooted in classical aesthetics. Asymmetry, particularly in modern literature, symbolizes internal turmoil, individual freedom, and the fragmented nature of modern life.

In Uzbek cultural and literary contexts, symmetry is more closely tied to tradition, spiritual harmony, and the continuity of cultural values. This is evident in folklore, proverbs, and classical poetry, where balanced structures and repetition are central to meaning and form. In contrast, asymmetry in contemporary Uzbek literature is increasingly employed to portray realism, social tension, and personal conflict—offering a more nuanced and lifelike representation of human experience.

Thus, from a linguocultural perspective, symmetry and asymmetry reflect not only formal features of language, but also deep-seated cultural attitudes toward harmony, disorder, beauty, and truth.

Conclusion

Symmetry and asymmetry in English and Uzbek literary texts are more than aesthetic principles—they embody the cultural and linguistic ties that shape how literature is written and interpreted. Comparative analysis of these phenomena reveals the unique ways in which different literary traditions conceptualize structure, beauty, and narrative flow. While symmetry contributes to the unity and balance of literary expression, asymmetry enhances emotional depth, psychological realism, and narrative dynamism. Studying these elements through a linguocultural lens enriches our understanding of the semantic and aesthetic layers of literary works and highlights the intricate relationship between language, literature, and culture.

The list of 50 relevant sources for studying the linguocultural features of symmetry and asymmetry in English and Uzbek literature:

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