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LINGUOCULTURAL INTERPRETATION OF SYMMETRICAL AND ASYMMETRICAL STRUCTURES IN ENGLISH AND UZBEK FICTION

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Abstract

This article examines symmetrical and asymmetrical structures in English and Uzbek fiction from a linguocultural perspective. The study is based on the assumption that textual form is not only an aesthetic device but also a carrier of culturally marked meanings. Symmetry is interpreted as balance, recurrence, equivalence, and compositional proportionality, whereas asymmetry is understood as deviation, rupture, incompleteness, and disproportionality. The aim of the research is to identify how these structures function in English and Uzbek fiction and how they reflect different cultural models of social relations, memory, and moral evaluation. The material includes English prose by Jane Austen and Virginia Woolf and Uzbek prose by Abdulla Qodiriy and Utkir Hoshimov. The analysis shows that symmetrical structures in both traditions often express order, ethical coherence, and semantic unity, while asymmetrical structures reveal emotional tension, historical instability, and individual subjectivity. In English fiction, symmetry is frequently associated with conversational balance and ironic framing, whereas asymmetry is linked to fragmentation of consciousness and unstable perception. In Uzbek fiction, symmetry more often reflects communal values, relational ethics, and narrative circularity, while asymmetry is connected with social rupture, moral conflict, and emotional loss. The article concludes that symmetrical and asymmetrical structures should be understood as linguoculturally significant strategies of meaning construction in fiction.



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In literary studies, symmetry and asymmetry are usually discussed as formal categories related to composition, syntax, imagery, and plot design. However, in fiction these categories also function as culturally meaningful patterns. A symmetrical structure can create a sense of harmony, equivalence, or social order, while an asymmetrical structure can mark instability, contradiction, or crisis. Thus, literary form becomes one of the ways through which culture interprets reality. This idea is consistent with the works of Roman Jakobson, who emphasized the role of equivalence in poetic language, and with later discourse-oriented approaches that connect textual organization with cultural meaning.

The relevance of this topic lies in the need to compare English and Uzbek fiction not only at the level of themes and images, but also at the level of textual structuring. English fiction, especially from realism to modernism, often uses symmetry to represent social decorum and asymmetry to express inner fragmentation. Uzbek fiction, by contrast, more frequently links symmetry with moral and communal continuity, while asymmetry reflects social disruption or the erosion of ethical balance. This article aims to reveal these differences through a comparative linguocultural interpretation of selected prose texts.

The research applies a comparative, interpretive, and linguostylistic method. Symmetry is defined in the study as recurrence of lexical, syntactic, thematic, and compositional correspondences. Asymmetry is understood as the violation of such correspondences through shifts in voice, disproportional narration, broken sequence, or semantic imbalance. The main material consists of Jane Austen's *Pride and Prejudice* published by Oxford University Press in 2020, Virginia Woolf's *Mrs Dalloway* in the 2025 Oxford edition, Abdulla Qodiriy's *O'tkan*



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kunlar, and Utkir Hoshimov's *Dunyoning ishlari*, published by Yangi asr avlodi in 2015.

The analysis focuses on how linguistic symmetry and asymmetry operate in dialogue, narration, and imagery, and how these structures interact with cultural concepts such as respect, selfhood, memory, hierarchy, and emotional expression. The analysis demonstrates that symmetry in English fiction frequently appears in dialogic and compositional balance. In *Pride and Prejudice*, balanced turns of speech, mirrored situations, and antithetical phrasing structure the social world of the novel. These forms reflect a culture in which verbal control, measured judgment, and social reciprocity are highly valued. Symmetry here serves not only as elegance of style but also as a marker of cultural legitimacy. Characters become intelligible through comparison, repetition, and proportional response.

In Uzbek fiction, symmetry often has a more explicit ethical function. In *O'tkan kunlar*, repeated motifs, relational formulas, and cyclic returns to family and honor create a discourse of moral coherence. Symmetry reinforces the idea that the individual exists within a larger communal and historical order. Likewise, in *Dunyoning ishlari*, recurring emotional images and narrative echoes organize memory around the values of kinship, maternal care, and human dignity.

Asymmetry in English fiction is especially visible in modernist prose. In *Mrs Dalloway*, fragmented temporality, shifting consciousness, and unstable transitions between inner and outer speech create a structure in which imbalance becomes meaningful. This asymmetry reflects a cultural experience of modernity shaped by psychological complexity and the loss of stable interpretive frameworks. In Uzbek prose, asymmetry more often emerges through moral disproportionality and historical fracture. Characters may remain oriented toward ethical wholeness, yet the surrounding world no longer guarantees it. As a result, asymmetry becomes a sign of rupture between cultural ideal and lived experience.



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The findings suggest that symmetrical and asymmetrical structures in fiction should be interpreted as linguocultural signs rather than purely formal devices. In English literary discourse, symmetry frequently encodes civility, irony, and discursive equilibrium, while asymmetry expresses subjectivity, uncertainty, and internal fracture. In Uzbek literary discourse, symmetry tends to preserve communal ethics and cultural continuity, whereas asymmetry reveals broken ties, emotional incompleteness, and social disturbance. This means that similar structural devices may perform different cultural functions in different literary traditions.

The comparison also shows that symmetry and asymmetry are not opposites in isolation. Their interaction creates artistic depth. Symmetry establishes expectation and norm, while asymmetry makes deviation semantically visible. Therefore, the interpretation of fiction requires attention not only to what is said, but also to how textual balance or imbalance encodes cultural worldview.

Symmetrical and asymmetrical structures in English and Uzbek fiction represent culturally significant modes of organizing literary meaning. In both traditions, symmetry is associated with order and coherence, while asymmetry reveals tension and transformation. Yet their linguocultural content differs. English fiction often directs these structures toward social irony and psychological fragmentation, whereas Uzbek fiction connects them more strongly with moral continuity and communal memory. A linguocultural approach therefore allows deeper interpretation of literary form as a reflection of national models of experience, value, and discourse.

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