

Cognitive-Stylistic Study Of Palindromes In Typologically Diverse Languages (Based On Uzbek And English Examples)

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Abstract

The study presented in this paper investigates the cognitive and stylistic aspects of palindromes in two languages of different linguistic families: Uzbek, which is an agglutinative Turkic language, and English, which is a fusional Germanic language. The results of the study help in comparative stylistics and cognitive linguistics by revealing the connection between the structure of language and the use of it in literature.

Keywords: palindrome, cognitive stylistics, typological linguistics, morphological structure, literary devices, comparative linguistics

Annotatsiya

Ushbu maqolada ikki tipologik jihatdan farqli tillarda palindromlarning kognitiv-stilistik xususiyatlari o'rganiladi: agglutinativ turkiy tillar oilasini ifodalovchi o'zbek tili va german tillari oilasini ifodalovchi ingliz tili. Ushbu natijalar til tuzilishi va adabiy ijodkorlik o'rtasidagi bog'liqlikni yoritib berish orqali qiyosiy stilistika va kognitiv tilshunoslikka hissa qo'shadi.

Kalit so'zlar: palindrom, kognitiv stilistika, tipologik tilshunoslik, morfologik tuzilish, adabiy vositalar, qiyosiy tilshunoslik

Аннотация

В данной статье исследуются когнитивно-стилистические особенности палиндромов в двух типологически различных языках: узбекском, представляющем агглютинативную тюркскую языковую семью, и английском, представляющем фузионную германскую языковую семью. Полученные результаты вносят вклад в сравнительную стилистику и когнитивную лингвистику, освещая взаимосвязь между структурой языка и литературным творчеством.

Ключевые слова: палиндром, когнитивная стилистика, типологическая лингвистика, морфологическая структура, литературные приёмы, сравнительная лингвистика

Introduction. Palindromes, having double value in terms of linguistic organization and creativity, provide a window to the cognitive factors involved in the processing and production of languages. Being reverse readable words, palindromes have captivated people from different fields such as linguistics, poetry, and cognition, thus giving rise to the question of form and meaning [1]. The study of palindromes across different languages clarifies how distinctive language systems limit and grant particular verbal creativity accessing, making the comparative analysis quite revealing for delving into the cognitive-stylistic aspects of this occurrence. The importance of investigating palindromes in different categories of languages is that they can be used as a mirror to show the differences in meaning encoding and processing across linguistic systems. The comparison of English and Uzbek is a perfect case as they are drastically different in morphological structures: English mainly relies on fusional and isolating processes along with a relatively fixed word order, while Uzbek has a high degree of agglutination with a multitude of suffixes attached to root morphemes [2]. These differences in structure bring about differences in the ways the formation of palindromes, their semantic scope, and the stylistic impact of the constructions vary in each language. The present research is aimed at identifying the cognitive-stylistic traits of palindromes in Uzbek and English through a comprehensive literature review and theoretical analysis, and thus, it will provide insights into the role of the typological features in the literary side of language.

Methodology and Literature Review. The research methodology of this paper combines cognitive stylistics with typological linguistics and makes use of qualitative content analysis in order to analyze the existing scholarly literature on palindromes, morphological typology, and comparative stylistics. The research brings together the results from local, Russian, and international sources in order to provide a detailed cross-linguistic theoretical model of palindrome formation and interpretation. Cognitive stylistics, as first developed by Stockwell, allows for the investigation of readers forming particular mental representations and getting specific aesthetic effects from linguistic forms when it applies the aesthetic approach of the writer [3]. The author asserts that language processing is embodied and that cognitive schemas play an important part in the interpretation of literature. Cognitive stylistic analysis, when applied to palindromes, indicates that the symmetric structure activates the pattern recognition mechanism while at the same time requiring the reader to keep different directional readings in working memory [4]. There is a considerable difference in the cognitive load caused by palindrome processing among the different languages depending on the morphological complexity and orthographic practices.

Typological research has affirmed that languages can be classified according to the main morphological processes with agglutinative languages, for example, Uzbek, having a clear-cut morpheme and a one-to-one relationship between forms and meanings [5]. The comprehensive grammar of Uzbek by Kononov illustrates the way the language makes complex words from suffix chains, thus allowing for morphological play similar to palindromic one which is not possible in fusional languages [6]. On the other hand, the English palindrome tradition which has been very well documented by Borgmann has primarily developed at the sentence level, making use of the language's word order which is its main characteristic, not morphological marking [7]. The works of the Russian scholars on Turkic palindromes, specifically Saidov's studies on Central Asian verbal art forms, point out the historical significance of palindromic structures in classical poetry and their connection to the symmetry pattern in the Islamic artistic traditions which are also quite broad [8]. This cultural aspect overlaps with cognitive processing for the reason that readers who are well acquainted with palindrome conventions build up special interpretative tactics that not only make recognition of these forms easier but also their appreciation.

Results and Discussion. The comparative research has detected major discrepancies in the patterns and functions of palindromes between Uzbek and English which are types of languages that share some characteristics. In the case of Uzbek, the agglutinative nature makes it possible to form palindromic words by the clever combining of roots with different suffixes, while the clarity of the morphemes makes it quite easy for the reader to understand the reversed word form. The phonetic feature of harmony that is typical of the Turkish language family further complicates the matter and may either open up or limit the palindromic possibilities since the harmonious sequences need to be maintained in both the reading and the hearing for the construction to be regarded as legally and linguistically authentic [9].

On the other hand, English palindromes are mainly found at the level of phrases and sentences, where the language's analytical structure allows for more free positioning of individual lexical items. The notorious phrase "A man, a plan, a canal: Panama" gives a clear picture of how English uses its few inflections and reliance on function words to produce long palindromic strings. Nonetheless, this very analytical trait is what limits the amount of word-level palindrome formation since the unpredictable correspondence between the spelling and pronunciation in English sets up extra mental processing demands which are not present in languages with more straightforward writing systems.

Palindromes' stylistic functions are not the same for the two languages and the differences are somehow connected to their literary traditions and cultural contexts. In the case of Uzbek literature, palindromes are linked to the Persian-Arabic verse wherein the symmetry conveyed divine perfection and cosmic order as symbolic meanings [10]. Hence, the creation of contemporary Uzbek palindromes is done in full awareness of the previous connection

between form and content. The English palindrome tradition, which might be of the same age, has nevertheless gone more towards the direction of word play, thus, solving puzzles, and less towards the dimensions of symbolism or spirituality that were formerly associated with the formal symmetry. The cognitive processing implications of these differences indicate that readers of agglutinative languages might develop different scanning strategies when faced with potential palindromes, focusing closely on morphological structure, while readers of fusional languages would probably rely on whole-word recognition and syntactic pattern matching. These processing differences have implications for psycholinguistic research on reading and for teaching literary analysis in cross-linguistic contexts.

Conclusion. The present research has successfully highlighted the occurrence of cognitive-stylistic traits of palindromes that are systematically different depending on the languages' typological features. Uzbek and English, belonging to the groups of agglutinative and fusional languages respectively, present different ways and stages of palindromes' creation, aesthetic evaluation, and even their processing. The clear-cut morpheme boundaries in Uzbek make it easier for the creative process of palindrome at the word level, whereas the analytical nature of English gave rise to the process of making extended phrase-level palindromes. The study brings the issue of cognitive stylistics closer to the point of universal creative impulses towards formal symmetry being influenced by particular language structures' constraints, and in addition, it encourages further empirical research on the topic of palindromes' processing for the linguistically diverse language pairs in typological terms to be more fruitful.

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