



THE IMPORTANCE OF SYNTAX AND GRAMMAR IN CONVEYING THE AUTHOR'S INTENT IN FICTION TEXTS

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ABSTRACT: The aim of the study was to evaluate the role of syntax and grammatical constructions in fiction texts. The study used a mixed-method comparative approach combining quantitative syntax analysis with qualitative stylistic interpretation. The research analysed the syntactic techniques in the works of authors such as A. Navoi, R. Carver, A. Qadiri, E. Hemingway, A. Camus, J.-P. Sartre, and E. Dickinson. The analysis showed that the use of multi-clause and short sentences and different grammatical techniques significantly affects the reader's perception of the text. The comparative analysis has demonstrated how the use of certain syntactic and grammatical means forms unique artistic strategies that enhance the philosophical or emotional component of the work. Syntactic and grammatical constructions play a key role in forming the style of the work. The findings show that syntactic and grammatical choices shape narrative rhythm and emotional tone.

KEYWORDS: Stylistics, comparative analysis, multi-clause sentences, sentence structure, rhythm, perception.

LA IMPORTANCIA DE LA SINTAXIS Y LA GRAMÁTICA PARA TRANSMITIR LA INTENCIÓN DEL AUTOR EN LOS TEXTOS DE FICCIÓN

RESUMEN: El objetivo del estudio era evaluar el papel de la sintaxis y las construcciones gramaticales en los textos de ficción. El estudio utilizó un enfoque comparativo de método mixto que combina el análisis cuantitativo de la sintaxis con la interpretación estilística cualitativa. La investigación analizó las técnicas sintácticas en las obras de autores como A. Navoi, R. Carver, A. Qadiri, E. Hemingway, A. Camus, J.-P. Sartre y E. Dickinson. El análisis ha demostrado que el uso de oraciones de varias cláusulas y cortas y de distintas técnicas gramaticales afecta significativamente a la percepción del texto por parte del lector. El análisis comparativo ha demostrado cómo el uso de determinados medios sintácticos y gramaticales conforma estrategias artísticas únicas que realzan el componente filosófico o emocional de la obra. Las construcciones sintácticas y gramaticales desempeñan un papel clave en la formación del estilo de la obra. Los resultados muestran que las elecciones sintácticas y gramaticales conforman el ritmo narrativo y el tono emocional.

PALABRAS CLAVE: Estilística, análisis comparativo, oraciones de varias cláusulas, estructura de la oración, ritmo, percepción.

L'IMPORTANCE DE LA SYNTAXE ET DE LA GRAMMAIRE POUR TRANSMETTRE L'INTENTION DE L'AUTEUR DANS LES TEXTES DE FICTION

RÉSUMÉ : L'objectif de cette étude était d'évaluer le rôle de la syntaxe et des constructions grammaticales dans les textes de fiction. L'étude a utilisé une approche comparative à méthode mixte combinant une analyse syntaxique quantitative et une interprétation stylistique qualitative. La recherche a analysé les techniques syntaxiques dans les œuvres d'auteurs tels que A. Navoi, R. Carver, A. Qadiri, E. Hemingway, A. Camus, J.-P. Sartre et E. Dickinson. Sartre et E. Dickinson. L'analyse a montré que l'utilisation de phrases courtes et à plusieurs alinéas, ainsi que de différentes techniques grammaticales, affecte de manière significative la perception du texte par le lecteur. L'analyse comparative a démontré que l'utilisation de certains moyens syntaxiques et grammaticaux constitue des stratégies artistiques uniques qui renforcent la composante philosophique ou émotionnelle de l'œuvre. Les constructions syntaxiques et grammaticales jouent un rôle clé dans la formation du style de l'œuvre. Les résultats montrent que les choix syntaxiques et grammaticaux façonnent le rythme narratif et la tonalité émotionnelle.

MOTS-CLÉS : Stylistique, analyse comparative, phrases à plusieurs phrases, structure de la phrase, rythme, perception.

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1. Introduction

The study of syntactic and grammatical constructions in fiction is an important component of modern literary studies, since these elements form the rhythm, tone and general stylistics of the text. The need for this study stems from the lack of a comprehensive analysis that takes into account the specificity of syntactic structures in the context of different eras, genres, and authorial styles. While many studies focus on the substantive and semantic analysis of literary works, the issues of syntactic features that determine the dynamics and emotional content of the text remain understudied. This gap becomes especially noticeable when comparing works by different authors, where the choice of syntactic and grammatical means significantly affects the perception of the text and its interpretation.

The relevance of this study lies in the need for a deeper understanding of how syntactic and grammatical means influence the perception of artistic texts in different literary traditions. Contemporary literary studies practice often focuses on the substantive or semantic analysis of works, while syntax, which shapes rhythm, tone and overall stylistics, remains a less studied aspect. The lack of attention to this issue limits the possibilities of critical reflection on the evolution of literary language and its impact on the reader. Comparative analyses of syntactic structures in works of different eras and genres provide an opportunity to identify common patterns and peculiarities that can contribute to the expansion of approaches to the analysis of literary texts, particularly in an intercultural context.

At the international level, research on syntax in literature covers a wide range of aspects. For example, according to Jones (2020), syntactic simplicity is used in minimalism in postmodern prose to focus the reader's attention and increase the emotional impact. These results support the study's emphasis on how grammatical constructions influence the meaning and aesthetic impact of fiction. At the same time, studies by Jagaiah et al. (2020) analysed complex sentences in epic works, showing how they are used to building complex symbolic and metaphorical structures.

A considerable amount of research has already been devoted to analysing stylistic devices in literature. For example, the studies of Gonzalez (2021) and Kamilova et al. (2024) emphasised that language is not only a means of communication, but also a key element in structuring the very process of thinking that is reflected in literature. They pointed out the importance of studying not only vocabulary, but also how sentence construction, choice of grammatical forms and syntactic constructions influence the overall impression of the text and its interpretation. However, despite significant advances, the comparison of different approaches to the use of syntax and grammar in the works of different authors working in different genres and cultural contexts remains under-researched.

Previous studies have shown that multilevel analyses of syntactic devices in texts allow for a deeper understanding of the author's literary strategy. Meltzer et al. (2010) and Akhtar (2024) observed that the use of inversions and long complex sentences often reflect the internal complexity of characters and their emotional states. In their works, the authors explored the relationship between syntactic structures and symbolism in literature. Other scholars, such as Luo (2024), and Kataria and Nain (2024), have highlighted how short sentences or the switch to passive voice can emphasise alienation or subjectivity in texts by modernist authors. The short and concise sentences, characteristic of E. Hemingway and R. Carver, create an effect of detachment and brevity, pointing out emotional detachment or emptiness. This contrasts with the language strategies used in Orientalist literature, where multi-clause sentences and detailed descriptions are often used to convey the rich inner worlds of characters, as seen in the works of A. Navoi.

In addition, an important aspect of the analysis was the study of the interaction of grammatical and syntactic constructions with the overall stylistics of the work. For example, Novakova and Siepmann (2020) studied inversions and unusual grammatical forms that can give the text additional expressiveness, creating a unique authorial style. The study of these features allowed us to better understand how authors use linguistic means to convey complex emotional and philosophical ideas, forming a special atmosphere and perception of the text.

Nevertheless, modern literary studies demonstrate the insufficiency of comprehensive works that combine different approaches to the analysis of syntax in the works of authors from different cultures and periods. This is especially true for comparative studies, which can reveal how literary traditions of East and West use grammar and syntax differently to achieve similar or different artistic goals. This raises the need to broaden the field of study to include texts not only of Western but also of Eastern authors, in particular, the classics of Uzbek and Central Asian literatures. Comparative analysis of texts by authors working in different cultural traditions opens up new possibilities for understanding how syntactic structures can be used to convey deep philosophical or emotional ideas.

The aim of the study is to evaluate the role of syntactic and grammatical constructions in the perception of fiction texts, which is achieved through their comparative analysis in the works of different authors. The main objectives include:

- analysing the influence of syntactic structures (multi-clause and short sentences) on the perception of the rhythm and tone of the text;
- evaluating the use of passive voice and inversions and their impact on perceptual focus and expressiveness;

- investigating how different syntactic and grammatical devices affect emotional tension and plot dynamics;
- demonstrating how the chosen techniques form unique artistic strategies and enhance the philosophical or emotional component of the works, using R. Carver and A. Navoi as examples.

2. Materials and Methods

The study used a comprehensive approach, including both quantitative and qualitative methods of analysis. The study was conducted on the basis of an extensive sample of texts and data obtained from literary sources, which made it possible to take into account the global context of the study and ensure a high level of objectivity and accuracy of conclusions. The research was conducted using works of authors representing different literary epochs, trends and genres, which contributed to a more complete coverage of the topic under investigation.

The research was based on a comparative analysis of syntactic and grammatical constructions in the works of different authors, which allowed us to evaluate the role of syntax in creating the emotional and philosophical depth of the text. The sample for analysis included works by authors known for their unique style and characteristic syntactic techniques. The research material includes such works as the poem *Farhad and Shirin* by A. Navoi (1965), the short story *What We Talk About When We Talk About Love* by R. Carver (2009), the novel *Days Gone* by A. Qadiri (2009), the short story *The Old Man and The Sea* by E. Hemingway (1995), the novel *The Outsider* by A. Camus (2013), the play *No Exit* by J.-P. Sartre (1989) and E. Dickinson's poem *Because I Could Not Stop for Death* (1890). The texts were chosen because they were representative of various cultural-literary traditions and syntactic styles. Works by R. Carver and A. Navoi were selected for comparison because of their divergent approaches to syntax: Carver's simple prose reflects the syntactic economy of late 20th-century Western fiction, while Navoi's poetry exemplifies intricate, multi-layered structures typical of classical Oriental literature. This contrast makes it possible to examine in detail how different grammatical strategies can be used to achieve similar or different artistic goals.

The research methodology involved several stages. In the first stage, key texts were selected and structurally analysed. The main attention was paid to the length of sentences, the use of multi-clause sentences, passive voice and inversions. The quantitative assessment allowed us to identify characteristic syntactic structures frequently used by the authors and to determine their influence on the rhythm and pace of the narrative. Qualitative analysis, in turn, focused on interpreting the impact

of syntax on reader perception, including its influence on creating the emotional and philosophical background of the works.

The second stage of the research employed the method of syntactic-stylistic analysis, which was used to analyse the relationship between syntactic structures and their influence on the emotional perception of the text. Special attention was paid to the study of the contrast between long, multi-clause sentences and short, concise constructions. Long sentences were seen as a way of creating depth and layering in the text, while short sentences were studied in terms of their ability to enhance the dynamics and emotional intensity of the narrative.

The study of passive constructions and inversions also played a significant role in the research. It was analysed how these syntactic devices change the perception of the text by shifting the focus from the subject to the object of action, which often creates a special effect of alienation or highlights the philosophical emphases of the work. Inversions, with their disruption of the usual word order, play a role in creating stylistic originality and pointing out significant elements of the text.

These stages allowed for a comprehensive study of the influence and significance of grammatical and syntactic constructions on fiction, revealing how sentence structure and the choice of grammatical means shape the rhythm, emotional atmosphere and semantic subtext of the works. The outcome of the analysis was based on an in-depth syntactic and semantic parsing of the texts, which allowed for a detailed study of how different syntactic elements contribute to the perception and interpretation of a literary work.

3. Results

3.1. Analysis of the influence of syntactic and grammatical constructions in literary texts

In literature, syntactic and grammatical constructions play a key role not only as means of expressing thought, but also as tools that allow us to convey deep aspects of the inner world of a character or the author himself (Stepanenko, 2024). Each element of syntactic structure – be it sentence length, use of conjunctions, rhythmic organisation of the text – forms not only the stylistic style of the work, but also creates emotional tension, accentuates key points, intensifies drama or, on the contrary, makes the narrative more detached and restrained (Table 1). The author, consciously using a variety of syntactic forms, can reveal the multilayered and complex inner world of characters, reflect their emotional state and thought processes. In addition,

grammatical constructions allow not only to enliven the text, but also to give it a semantic and emotional depth that cannot be achieved at the expense of content alone.

Table 1. Analysis of the influence of syntax on the rhythm of the text.

Author	Type of sentences	Effect on rhythm
Alisher Navoi	Long, multi-clause	Slowing down, deepening emotions
Raymond Carver	Short, concise	Acceleration, conciseness
Abdulla Qadiri	Description, rich details	Medium tempo, detail
Ernest Hemingway	Short, simple	Fast, rhythmic
Albert Camus	Complex, philosophical	Varies from slow to medium
Emily Dickinson	Short, metaphorical	Arrhythmic, meditative
Jean-Paul Sartre	Multi-clause, analytical	Slow, deepening

Analysing the works of the Uzbek author A. Qadiri *Days Gone By* (2009), it is possible to see that syntax plays a pivotal role in creating the atmosphere and conveying the emotional states of the characters. The text often contains multi-clause sentences, where one element is logically and grammatically intertwined with another, creating a continuous flow of thoughts and feelings. This structural solution contributes to the creation of an immersive effect, when the reader becomes not just a witness to the events, but as if he finds himself inside the minds of the characters, feeling their fears, hopes, and doubts.

“In a remote corner of the grove, near the graves, a foolish man, covered in tangled hair, overgrown and ugly, walked around a smoking stump, picking at it with a stick, trying to light a fire. The wind was gaining strength, roaring and howling, branches broke with a crack, old trees creaked pitifully in the cemetery, and, thus, the terrifying impenetrable darkness enveloped everything around, becoming more and more terrible” (Qadiri, 2009). In this fragment, Qadiri uses long, compound sentences to create a sense of dynamics and increasing tension. The first sentence describes the actions of the fool, and this action, despite its repetitive nature (“walking round the stump”), gradually intensifies the atmosphere of growing chaos. The author describes in detail the appearance of the fool (“covered in tangled hair, overgrown and ugly”), which reinforces the sense of his madness and strangeness.

The second sentence, following the first, moves on to describe nature and the actions of the wind, which significantly broadens the perspective of the narrative and engages the surrounding world in a state of anxiety and destruction. Qadiri uses compound sentences to build up the tension smoothly: first “the wind gathered

strength”, then “roared and howled”, after which the reader is presented with even more disturbing images – breaking branches, pitiful creaks of old trees and darkness enveloping everything around.

The author actively uses grammatical means to create the effect of immersion. The text has a lot of deictic turns, such as “picking at it with a stick, trying to light a fire”, which adds elements of simultaneity and detail to the action, which saturate the picture of the action. This helps the reader to focus not only on the events, but also on the feelings experienced by the characters and witnesses.

Complex syntactic structures that include numerous adjectival parts enhance the sense of a multi-layered description of what is happening, where each action and event has several interrelated aspects. In this example, several parts of the sentence add different details: a description of the wind, its effect on the trees and the cemetery, and then a description of the gloom covering everything around. This creates a three-dimensional, rich image that not only conveys a picture of the outside world, but also the emotional state of the characters.

The dynamics of the text is achieved through the alternation of long and short phrases. In the sentence “the branches, unable to withstand, broke with a crack, the old trees creaked pitifully in the graveyard” each next event adds an element of destruction and chaos to the previous one. The gradual development of the action allows the reader to feel the atmosphere of the growing storm, as if he or she were at the scene of the events. The use of short inserts, such as “it was getting more and more frightening” at the end of a compound sentence, reinforces the effect of the accumulation of anxiety. These short but capacious phrases act as a sharp contrast to the long, intense descriptions of nature, which helps the reader feel the climax of the scene.

In literature, the choice of syntactic structures plays a key role in creating the mood, rhythm and emotional intensity of the text (Sarzhigitov et al., 2024). The use of multi-clause sentences can enhance dramatic moments, complicating perception and immersing the reader in an atmosphere of deep reflection or chaos. However, an equally important and expressive device is short sentences, which, on the contrary, bring dynamics and tension to the narrative, making the events more intense and immediate. The example of the novel shows how multi-clause sentences not only convey the complexity of the characters' emotional experiences, but also enhance the drama of external events, such as the storm in the cemetery. At the same time, short sentences create a completely different effect, emphasising the speed and tension of what is happening. This is clearly seen in the story *The Old Man and the Sea* (Hemingway, 1995), where the author actively uses short, chopped sentences to create an atmosphere of struggle and survival. In this work, the writer seeks to convey not

only external events, but also the inner feelings of the hero through the economy of linguistic tools. One of such tools are short sentences, which create a special rhythm and tension, especially in action scenes and key moments.

During the struggle of the old man with the huge fish, Hemingway uses short, almost chopped sentences. Consider the passage in which the old man Santiago for the first time faces the marlin: "The fish pulled him. He pitched forward. The boat jerked. The rope pulled taut... He pulled. It jerked. He stood, holding the rope tightly" (Hemingway, 1995). Each sentence here is short and succinct. Hemingway deliberately avoids complex constructions and descriptive details. This allows the reader to feel the tension of the moment and immerse himself in the physical struggle of the old man with the fish. The alternation of short sentences creates a sense of a jagged rhythm, reflecting the unpredictable actions of both the old man and the fish. The brevity of phrases in *The Old Man and the Sea* emphasises the emotional intensity of the scene, creating an atmosphere of compressed time and rapid change of events. This technique helps to convey the intensity of the old man's physical and moral endeavours. Around the middle of the story, when Santiago's struggle with the fish reaches its peak, the author actively uses short sentences to enhance the dynamics of the scene.

Here each sentence is an action, each phrase is short but intense. This economy of words, characteristic of E. Hemingway's style, not only creates a sense of a scene moving forward, but also allows the reader to feel each action of the hero as an independent, significant event. Each word seems to reflect the effort the old man puts forth to survive and conquer nature. In *The Old Man and the Sea*, the brevity of sentences also fulfils an important philosophical function. Hemingway does not simply shorten the length of sentences for the sake of dynamics; his minimalist style creates depth and symbolism in the work. Simple and short sentences reflect the protagonist's world-view – his determination, his desire for simplicity and naturalness of life (Rauf, 2023). For Santiago, the world is divided into simple, basic elements: life, death, and struggle. Short sentences convey this philosophy by indicating the old man's internal struggle, which amounts to his struggle with the fish.

The use of short sentences helps to create a tense and dynamic atmosphere. Such sentences play no less significant role in works of fiction than complex syntactic constructions. They not only bring dynamics and tension to the text, but also help the author to focus the reader's attention on key actions and emotions. The brevity of such phrases creates a sense of immediacy, speeding up the pace of the narrative and enhancing the perception of tense scenes. Unlike multi-clause sentences, which often convey reflection and complex experiences, short sentences make the narrative more intense and immediate, especially in situations that require quick changes of action or focus on the physical activity of the characters.

The passive voice is essential for understanding the importance of syntax and grammar in conveying the author's intent in fiction texts, which allows the author to shift the emphasis from the actor's to the process or result itself, which affects the reader's perception of events and helps to convey a certain mood. The passive voice in literature is often used to highlight the sense of alienation, fatality, and deprivation of control over the hero's own actions (Efremov, 2025). For example, in the novel *The Outsider* by A. Camus (2013), passive constructions reinforce the sense of impersonality of the surrounding world and the alienation of the protagonist Meursault. In the course of the narrative, he is confronted with events that happen around him, but not by his will, and he does not seek to actively influence the course of events.

“Here I am – I am ready to relive everything too. It is as if a violent gust of anger had cleansed me of pain, rid me of hope, and before this night, full of mysterious signs and stars, I open myself for the first time to the quiet indifference of the world. He is so much like me, he is like a brother to me, and it makes me feel – I was happy, I am happy now. To make it all complete, so that I am not so lonely, I can only wish that on the day of my execution there will be more spectators – and let them greet me with shouts of hatred” (Camus, 2013). A. Camus consciously creates the image of a hero who does not take part in controlling his own destiny, letting circumstances determine his life. Passive constructions in the language reflect this inner state of the hero. For example, Meursault witnesses his own trial but does not actively defend himself (Islam, 2008). His life seems to pass him by, and this point is emphasised by linguistic means. Actions are not performed by him, but happen to him, which reinforces the general atmosphere of fatalism. When analysing the use of passive voice in *The Outsider*, the following results can be highlighted. Passive constructions reflect not only the impersonality of actions, but also the philosophical position of Camus related to the concept of absurdism. Meursault is alienated from the world; he does not show an active will and makes no effort to change his life. This alienation is particularly evident in key moments of the novel, such as the scene of the murder of the Arab or the trial, where the protagonist is tried not for the crime but for his indifference.

The protagonist's passivity and passive grammatical constructions go hand in hand, highlighting his powerlessness in the face of circumstances and his unwillingness to confront them. For example, Meursault does not actively decide how to live his life; rather, life decides for him. This point perfectly captures the essence of the existentialist philosophy of Camus – life is absurd, and man's attempts to find meaning in it inevitably collide with meaninglessness. In *The Outsider*, the passive voice also serves as a means of conveying a fatalistic attitude to life. The protagonist

finds himself in a situation where external forces control his fate, while he makes no decisions himself. This is felt in the description of the trial, where Meursault is practically absent as an active protagonist. He is judged and punished for things he has no control over, and the reader is confronted with a general atmosphere of doom.

Passive constructions play a major role in literature and language, fulfilling not only a structural but also a semantic function (Awda and Alani, 2025). They allow shifting the emphasis from the actor to the process or result itself, creating the effect of objectivity and detachment. In fiction texts, the passive voice is often used to convey a sense of alienation, fatality, or lack of control over the characters' lives. This increases the emotional impact on the reader, emphasising the impersonality of what is happening and creating an atmosphere of powerlessness before circumstances. In academic and official style, passive constructions help to present information neutrally and impartially, concentrating on facts rather than on actors (Sheikh, 2019).

A critical technique in fiction is inversion. Changing the usual word order allows the author to highlight important points, point out emotional accents and increase the artistic impact on the reader. Thanks to inversion, the lines acquire an unusual rhythm, which contributes to a deeper perception of the text. This technique allows poets to manipulate syntax in such a way as to create a special atmosphere or to set the reader in a certain emotional perception. In poetry, inversions are often used to create expression and highlight key ideas. Changing the usual order of words allows the author to highlight important points, emphasise emotional accents and increase the artistic impact on the reader. Thanks to inversion, the lines acquire an unusual rhythm, which contributes to a deeper perception of the text. This technique allows poets to manipulate syntax in such a way as to create a special atmosphere or to set the reader in a certain emotional perception. Inversions are often used to express suspense, drama or lyrical depth, making the text not only structurally diverse but also richer in terms of meaning and aesthetic solutions (Sheikh and Juergensmeyer, 2019). One example of the use of inversions to achieve such an effect can be seen in the work of E. Dickinson *Because I Could Not Stop for Death* (1890). Dickinson, a master of subtle linguistic constructions, often turned to changing the standard word order to give her poems a special depth and expressiveness.

In the poem *Because I Could Not Stop for Death* (Dickinson, 1890), inversions help to emphasise keywords and concepts. Usually, the word order in English follows the pattern: subject – predicate – complement. However, in this poem, Dickinson often breaks this order, which allows her to point out important concepts such as “Death”, “Immortality” and “Eternity”. In particular, in the first line of the poem, the author uses inversion: “Because I could not stop for Death – / He kindly stopped for me”. According to the traditional rule of subject and predicate, the word order could have

been different: “Because I could not stop for Death – / He stopped kindly for me”. However, such a rearrangement would have reduced the expressive and emotional power of the verse. The use of inversion emphasises the idea of the inevitability of death and the fact that this event does not depend on the will of the lyrical hero.

Inversion, as one of the elements of poetic technique, serves to point out the key themes and images, to increase the emotional impact on the reader. In the case of *I Could Not Stop for Death* (Dickinson, 1890), the change of the standard word order helps the author to highlight the essence of death and the path to immortality. By using inversions, the author emphasises the interaction of the lyrical hero with death, presenting it not as a frightening and sudden event, but as a calm and inevitable journey. This inversion also creates a certain sense of harmony between the hero and death, which is an important theme of the work.

Another example of the use of inversion in this poem is the line “We passed the Fields of Gazing Grain – / We passed the Setting Sun” (Khan, 2024). Here, inversion is used to reinforce the sense of time slowing down and the gradual movement of the hero and his companion, death, towards eternity. The rearrangement of words not only emphasises the important images of “grain” and “sun”, but also creates a rhythm that conveys a sense of inevitable end, plunging the reader into a meditative reflection on the finitude of human life.

Inversion plays an essential role in forming the emotional and semantic context of the work. It helps to highlight the key points of the text, focusing attention on central concepts such as death, time, and eternity (Sheikh, 2018). Without these stylistic devices, works often lose their depth and multi-layered, and interpretation becomes more superficial. Furthermore, modal verbs are worth noting, they play a pivotal role in literary texts, especially when it comes to conveying the philosophical and psychological aspects of works (Kieliszek, 2024). In particular, they are often used to express doubts, assumptions, and the relativity of truth. One example of such usage is the play *No Exit* by Sartre (1989), where modal verbs help the author to reveal the philosophical ideas of existentialism and increase dramatic tension in the dialogues.

“I could have been brave. Could have really fought instead of running away...”. In the play by Sartre, modal verbs such as “could”, “shall”, “can” and “should” help the characters to express their doubts and assumptions about their actions and their consequences. For example, in scenes where characters discuss their past and their actions, one can often notice the use of expressions indicating the possibility of alternative scenarios. These modal constructions demonstrate that events could have unfolded differently if the characters had made different decisions. This technique allows Sartre not only to reveal the inner feelings of the characters, but also to immerse the reader in the world of relativity and uncertainty. The question of “what could have

been” is raised in the play as a reflection of one of the key ideas of existentialism – freedom of choice and responsibility for one's actions. Characters who realise that they could have done things differently find themselves imprisoned in their own mistakes and, in effect, in the hell created by their decisions.

The modal verbs in *No Exit* (Sartre, 1989) fulfil an important function: they emphasise uncertainty and the possibility of other outcomes, thus reflecting the author's philosophical idea of the relativity of truth and the significance of choice. The characters try to reflect on whether they could have lived differently if they had not made these or those mistakes. However, the play clearly demonstrates that these reflections do not bring any relief, as decisions have already been made, and the characters cannot escape responsibility for them. The use of modal verbs also points out the dramatic tension: each of the characters finds themselves in a situation of moral and psychological deadlock. They agonisingly reflect on their past actions, questioning what they could have done differently, but find no answers. This creates an atmosphere of anxiety and hopelessness, increasing the dramatic load of the text.

Modal words in fiction play an important role, adding additional shades of meaning to the text and helping the author to convey various degrees of certainty, doubt, assumption, or possibility. With their help, the writer can subtly hint at the attitude of characters to what is happening, emphasise emotional state or focus attention on possible outcomes of events. Modal words influence the reader's perception of the text, creating the effect of uncertainty, tension or, on the contrary, confidence in what will happen. They can also serve as a means of conveying the subjective perception of characters, their inner struggles or philosophical reflections.

3.2. Comparison of syntactic features in the works of Navoi and Carver

In literary studies, syntactic analysis plays a key role in the study of an author's style, since it is syntax that determines the rhythm, structure, and intonation of a text. Understanding the syntactic features of works helps researchers to penetrate deeper into the author's intention, to identify ways of text organisation, and to analyse how certain grammatical constructions influence the reader's perception of the work. Syntax fulfils not only a structuring function, but also actively participates in the creation of artistic atmosphere, emotional background, and also contributes to a more accurate transmission of philosophical and psychological aspects of the work. Different writers use different syntactic means to achieve their creative goals: from long, branched sentences to short, minimalist phrases, each of which contributes to the overall impression of the text.

The study of syntactic features of works becomes especially important in comparative analysis, when the styles of authors from different epochs and cultural traditions are compared. Comparing works by writers with different syntactic approaches reveals how structural solutions affect the reader and create unique forms of artistic expression. Analysing syntactic structures helps to understand how authors use language to achieve a particular artistic effect, whether it is to create suspense, emotional involvement, or philosophical reflection.

For a deeper understanding of syntactic differences in the works, the stylistic features of two authors representing opposite approaches to the syntactic organisation of the text were considered – Uzbek writer Navoi and American author Carver (Table 2). These writers represent polar stylistic examples: Navoi, known for his poetry, is inclined to use complex, multi-clause sentences saturated with many adjectival constructions and grammatical connectives. Such syntactic organisation allows him to reveal psychological portraits of characters in more detail, create three-dimensional images and convey the depth of their emotional experiences. On the contrary, the style of Carver is characterised by brevity and minimalism. His texts are built on short, concise phrases, which emphasises the actions of the characters and their emotional state. Such minimalism allows increasing tension and creating an atmosphere of hidden meaning, where much is left to the reader's discretion.

Navoi (1965), a classic of Uzbek and Persian literature, left an indelible mark on Oriental poetry, creating works that are characterised not only by rich content but also by unique syntactic complexity. His work is saturated with multi-layered syntactic constructions that create a special atmosphere of deep reflection and emotional intensity. In long sentences, Navoi often uses many adjectives, which not only gives the narrative additional expressiveness, but also makes it possible to convey the inner feelings of the characters in more detail. This complex syntactic structure creates a sense of slow rhythm, giving the reader the opportunity to comprehend every word, every emotion and action of the characters.

In *Farhad and Shirin* (Navoi, 1965), one of his most famous works, the author turns to complex syntactic structures to reflect the inner conflicts of his characters. When Farhad is confronted with his deep and conflicting feelings for Shirin, his inner state is described through long and branching sentences. In these descriptions, the author moves smoothly from one thought to another, emphasising the multi-layered psychological processes that take place in the hero's soul. For example, Farhad's complex emotions such as love, suffering, and self-denial are conveyed through long phrases in which each element of the sentence is closely related to the previous one, creating a picture of a slow but deep inner experience.

Table 2. Comparative analysis of syntactic structures in the works of Navoi and Carver.

Author and text	Multi-clause sentences	Short sentences	Passive voice	Inversion	Modal verb
Farhad and Shirin by Alisher Navoi	High frequency of use. Complex structures	Rare frequency of use, more often for dynamic scenes	Rarely used to maintain attention and focus on an object	Average frequency of use to enrich the semantic load	Rare frequency of use. To denote duty, obligation and moral standards, emphasising the philosophical and social responsibility of the heroes
What We Talk About When We Talk About Love by Raymond Carver	Almost never used. Preferred simple, laconic structures	High frequency of use. Minimalistic designs. Dynamics and tension	Medium frequency of use. For a classic atmosphere of detachment	Almost never used. Inversion didn't fit into his overall minimalist style	Medium frequency of use. Usually used to express uncertainty, possibility, and moral advice

Oriental poetry, to which Navoi's work belongs, is traditionally rich in metaphors, hyperboles and comparisons, which requires the use of complex syntactic forms. These forms help the authors not only to convey the emotional states of the characters, but also to deepen the philosophical understanding of the events. In Navoi's works, metaphorical and figurative language is often framed by long sentences, which allow the author to reveal each detail with maximum expressiveness. For example, in the scene where Farhad sees Shirin for the first time, the author uses a long sentence to convey the full range of the hero's feelings: "When Farhad saw Shirin, his heart overflowed with a wave of love, and he, not knowing how to cope with this turbulent feeling, rushed into the desert to surrender himself to the mercy of fate, for in his soul there was a fire that could not be extinguished by any man or any force in this world" (Navoi, 1965).

Such complex syntactic structures allow us to convey the multiplicity and gradualness of the characters' inner feelings. Each nuance of their feelings and emotions is revealed slowly, giving the reader time to delve into their psychological

state and better understand the motives behind their actions. Navoi's long sentences create not just a narrative rhythm, but a special atmosphere in which the inner world of the characters becomes more tangible and emotionally rich. The author's syntactic constructions are closely connected with his philosophical and aesthetic views, where each element of the sentence emphasises the depth of the emotional and spiritual state of the characters.

Navoi's syntax plays a key role in shaping the unique aesthetics of his works. Complex sentences with numerous adjectival constructions allow him to reveal the inner worlds of his characters more deeply, creating emotional multilayeredness and philosophical saturation of the text. The syntactic features of Navoi's works point out his ability to combine the richness of language with deep psychological reflection, which makes his work particularly valuable for research in the context of literary analysis.

In contrast to the multi-layered and detailed work of Navoi, who makes extensive use of complex syntactic constructions, Carver follows a minimalist approach, which can be considered one of his key creative features. The minimalism of Carver manifests itself in short sentences, simple syntactic structures and limiting the narrative to a minimum. This is particularly evident in his stories, where the emphasis is on the actions, dialogues and superficial behaviour of the characters rather than on their inner feelings or detailed descriptions of the environment.

In the story, *What We Talk About When We Talk About Love* (Carver, 2009), the author demonstrates his mastery of minimalism by creating an intense and emotionally intense atmosphere with the use of only a few words. The brevity of sentences and the avoidance of long monologues help the author to focus the reader's attention on specific moments, leaving the rest of the space for speculation and interpretation. The dialogues of the characters are presented in a concise form, with each word having considerable weight. The author avoids complex syntactic constructions, which makes the narrative dynamic and concise, increasing the sense of uncertainty and understatement. "Mel said: 'You know what I'm thinking?'. We all looked at him. He said: 'I'm thinking about the fact that love is not what we think it is. We don't know what it is'".

Such short phrases by Carver create a sense of straightforwardness, while the dialogues are filled with hidden meaning and inner tension. Here, syntax fulfils an important function: it enhances the understatement and emphasises the emotional distance between the characters. The minimalism that Carver aims to keep the reader focused on the key emotional points of the story, without being distracted by extensive descriptions or long explanations. The short sentences used in the dialogues serve to reinforce the sense of uncertainty that is characteristic of Carver in general. He

deliberately leaves gaps in the narrative, inviting the reader to fill them in on his own. This technique allows deepening the perception of the text, making it more multivalent, despite its apparent simplicity and straightforwardness. Thus, the minimalism of Carver becomes a powerful tool through which the author achieves an emotional response from the reader without resorting to complex grammatical and syntactic means. In addition, the minimalist style of Carver gives an opportunity to highlight the language itself and its laconic beauty. Short sentences, not overloaded with complex constructions, create a feeling of lightness and tension at the same time, which enhances the overall dramatic atmosphere of the work.

Syntactic analyses of the works of Navoi and Carver demonstrate the contrast between complex and simple constructions that fulfil different functions within the narrative. Navoi uses complex syntactic structures to convey the emotional swings, inner turmoils and spiritual quests of his characters. His text is saturated with descriptions of nature, metaphors and philosophical reflections. His complex sentences show the inner world of his characters and the development of their feelings. Each element of the text works to create a rich, multi-layered context that provokes deep reflection and emotional experience in the reader. Carver, on the other hand, emphasises brevity and conciseness. In his works, syntax becomes a tool to create a tense but simple picture of reality. Short sentences and simple structure help to convey the essence of events and emotions, leaving room for reader's interpretation. The minimalistic style of R. Carver points out the limited knowledge of the characters about themselves and the world, their inability to express their feelings accurately.

The cultural and historical backgrounds of Navoi and Carver are fundamental to the syntactic distinctions between them. The rhetorical devices of classical Persianate literature, where complex linguistic forms were used to express philosophical and moral complexity, are reflected in Navoi's intricate and metaphor-rich syntax. Carver's minimalist prose, on the other hand, developed within the framework of postmodern American literature and was influenced by cultural ideals of emotional understatement, ambiguity, and restraint. The authors' varying narrative goals and syntactic preferences are influenced by these divergent traditions; Carver encourages interpretive openness through structural simplicity, while Navoi aims to engross the reader in layered reflection.

In the course of syntactic analysis of the works of Navoi and Carver, it is revealed that each of the authors uses syntax as a powerful tool to express the philosophical and emotional aspects of their works. Navoi's multi-clause complex sentences allow delving deeply into the inner world of the characters, conveying all the nuances of their emotional and spiritual experiences. Using complex syntactic structures, the author creates a rich and complex picture of the world, in which each

element is connected with philosophical and moral issues. Carver, on the other hand, achieves the opposite effect: his minimalism does not allow the reader to go deep into reflection, but forces the reader to focus on the present moment and on feelings that cannot be expressed in words. This style creates emotional tension and a sense of understatement, which intensifies the characters' inner conflicts and makes them more understandable to the modern reader.

Both authors effectively use syntactic features to convey the author's intent. Complexity and minimalism in syntax work to create different forms of artistic impact: if Navoi suggests immersion in philosophical reflections, Carver highlights the immediate emotional reaction of the characters.

4. Discussion

The results of the study demonstrated that syntactic and grammatical structures play a decisive role in the formation of the artistic style of the work. The use of multi-clause and short sentences, as well as passive voice, inversions and other techniques significantly affects the reader's perception of the text, determining its rhythm and tone. For example, multi-clause sentences, often used in literature by Navoi and Camus, create a sense of depth and layering, helping to convey complex symbolic structures. In contrast, short sentences, characteristic of the minimalist prose of postmodernists such as Carver, create an effect of emotional intensity and focus on the essential.

The importance of these results lies in expanding the understanding of how syntactic devices can alter the overall perception of a text. This not only allows for a better understanding of the author's intent, but also promotes greater awareness among readers as to how certain stylistic elements affect their emotional reactions and interpretation of the story. In particular, the use of inversions enhances the expressiveness of the text by emphasising key elements of the phrase, which gives the text stylistic originality and helps readers to pay attention to important nuances of the content.

The use of syntactic structures to create certain stylistic effects is a universal technique in the literature of different cultures and epochs (Serikova et al., 2024). The study of minimalism in prose demonstrates that short sentences and simple grammatical constructions point out the intensity of characters' experiences and create a sense of lack of unnecessary details. This is consistent with Hook et al. (2021) who studied the effect of short sentences in creating dynamism and emotional intensity. The authors noted that the use of short constructions in works allows the reader to focus on the psychological states of the characters and their internal conflicts, which

creates a “vacuum” effect around key scenes, increasing the feeling of loneliness and alienation.

The research on the use of multi-clause sentences in epic works of fiction conducted by Lozano-Palacio (2023) and Kosterec (2021) found that such structures often serve to construct complex metaphorical and symbolic images. This echoes the findings of this study on the use of multi-word constructions to convey deep philosophical ideas and create an impression of multidimensionality in the text. Complex subordinate structures make it possible to create an epic narrative that covers not only the events of the plot, but also the characters' inner experiences, their spiritual development and metaphysical quest (Kieliszek and Gocłowska, 2021). This approach gives the work meaningful depth and emphasises the importance of each individual fragment in the overall structure of the work.

Comparison with the literature of the East also provides interesting and diverse results. Studies of texts from classical Persian and Arabic literature show that authors from these cultures make extensive use of complex and compound sentences to convey deep philosophical reflections and complex conceptual ideas. In these texts, syntactic constructions often become not only a narrative tool, but also a means of artistic and intellectual expression, reflecting the subtleties and nuances of the Eastern world-view. Such practice of syntactic complication in the prose and poetry of Oriental authors has deep cultural and literary roots, as the texts do not simply narrate events, but seek to convey multilayered meanings and give the reader an opportunity to reflect on the essence of existence and spiritual quest. These findings are supported by the research of Scott (2018) and Paradis (2024), who noted that syntactic structures create an impression of multiple meanings and narrative depth, which is characteristic of literary traditions that focus on revealing the inner world of man and his spiritual quest. Simplified structures, on the contrary, are rarely found in texts where philosophical or religious motifs prevail, as they limit the possibilities to express complex ideas and inner states of characters (Kieliszek and Gocłowska, 2019). Thus, the choice of syntactic means becomes an important element of artistic strategy that allows authors not only to express their thoughts but also to convey unique aspects of cultural and spiritual context.

Syntactic structures can vary depending on the genre of the work. In detective literature and thrillers, short sentences play an important role in creating tension and quickening the pace of the narrative. This is in line with the works of Preger (2021) and Bálint (2020), who confirmed that short constructions are used to create suspense and dynamics. On the other hand, novels oriented towards philosophical or historical reflections are dominated by long, multi-clause sentences. The genre belonging of the

text also influences the choice of syntactic means, which should be taken into account in further research on this topic.

However, some aspects of the study do not agree with the previous results. Researchers Sobirov (2019) and Tal (2024) noted that inversions are more often used to create a certain rhythm and melody of the text, whereas this analysis showed that inversions can also enhance the emotional component of the text, emphasising certain important elements and giving the utterance more expressiveness. Inversion, as a means of breaking the usual word order in a sentence, can accentuate the reader's attention to important details or phrases, creating the effect of surprise or pointing out the significance of certain events. This approach is often used in works intended to impress the reader with the originality of the statement or to focus his attention on certain aspects of the plot.

Studies by Lubis and Miranti (2024) also indicated that the use of passive voice in literature allows the reader's attention to be focused on the action rather than on the subject who performs it. This study has shown that passive constructions can have another important function: they create an impression of detachment and objectivity, distancing the reader from the emotional experiences of the characters and giving the text a certain documentary or narrative character. This is especially important for works that aim to convey complex social or political realities.

The obtained results open new opportunities for further research in the field of comparative analysis of syntactic structures in literary works. It is worth paying attention to the study of the specifics of syntax use in works of not only Western but also Eastern literature. The verbose constructions and detailed descriptions characteristic of classical Uzbek literature can be compared with the laconic style of modernists to reveal how different cultural traditions use syntax to achieve similar or different artistic goals. In addition, a promising direction is to investigate the influence of syntactic structures on the perception of texts in translations. How exactly, emotional and semantic emphases change when translating multi-clause sentences or inversions into languages with other grammatical structures (Daurenbekova et al., 2021; Mandri et al., 2025).

Syntactic and grammatical means are key elements that not only determine the style and content of a literary work, but also significantly influence its general perception by the reader. They fulfil the role of a kind of architectural framework of the text, on which the entire artistic composition is built, from the general rhythm and pace to the transmission of the subtlest emotional nuances. Complex sentences, which are often used to create complex syntactic constructions, not only add depth and multilayers to the text, but also help to convey complex ideas and philosophical concepts. They create a kind of thinking space in which the reader is able to delve into

different levels of content, exploring each individual aspect of the statement. On the other hand, the short sentences characteristic of minimalist prose creates the effect of immediacy and dynamism. They give the text a special vigour and brevity, directing the reader's attention to the key moments of the plot or emotional peaks. Such sentences are usually used to emphasise tense moments or to convey strong emotions when there is no need for long explanations or details. Thus, they create a sense of intense action or emotional intensity, which allows the reader to fully immerse in the dramatic events and feel the emotional intensity along with the characters of the work. Grammatical and syntactic means play a central role in the construction of a work of fiction, determining its rhythm, tone and general atmosphere. The choice of a certain syntactic structure depends on the author's intentions, his artistic vision and desire to evoke certain emotions and reflections in the reader.

5. Conclusions

The study investigated the role of syntactic and grammatical constructions in fiction texts on the basis of comparative analysis of works by authors of different genres, epochs, and trends. The study revealed how the choice of syntactic means affects the construction of the text, its rhythm, dynamics and emotional content. One of the key aspects of the work was the analysis of such syntactic structures as multi-clause sentences, short sentences, passive constructions, inversions, and other grammatical techniques that give texts a unique stylistic and semantic depth.

It is revealed that multi-clause sentences contribute to the creation of complex semantic constructions where each element influences the overall perception of the text, giving it multiple layers and intellectual depth. Such sentences are most often used to create psychologically rich descriptions and reflections, allowing the reader to penetrate deeper into the essence of the author's intention. On the other hand, short sentences, as the research has shown, add dynamics and intensity to the text, helping to emphasise key events or emotions, giving the text speed and ease of perception. Short sentences, especially in dialogue or action descriptions, allow the author to avoid unnecessary details and focus on the main points, helping to create tension and dramatic effect. The analysis also covered the use of passive constructions, which change the emphasis of the sentence, shifting the focus from the doer of the action to the action itself or its object. This gives the text a touch of objectivity and detachment, which is especially important in works that highlight introspective or philosophical reflection. Passive constructions allow avoiding direct statements about the protagonist, which creates the effect of uncertainty and multiple meanings. Inversion, as the study has shown, is also a powerful means of emphasising the importance of individual elements of a sentence. The displacement of habitual grammatical

structures allows the author to point out certain parts of the text, giving them special expressiveness and emotional reinforcement. Inversions can add an element of surprise or highlight the importance of a certain thought or image.

The overall results of the study suggest that the choice of syntactic and grammatical devices is an important component of creating unique artistic strategies that enhance the philosophical or emotional component of the work. It is critical to note that syntactic constructions are not neutral elements of the text, but actively interact with the content, creating additional levels of perception and allowing the reader to reinterpret the author's intent. Syntax not only determines the style of a literary work, but also influences the depth of its content. The rhythm, tone, and structure of a text largely depend on how the author uses syntactic techniques, and this allows achieving various artistic goals, such as conveying emotions, creating a certain atmosphere or emphasising specific elements of the plot. This interaction between the form and content of the text allows the author to create multifaceted works where each syntactic element works towards the overall idea.

One of the key limitations of this study was the limited number of authors and texts analysed. For a more in-depth and comprehensive analysis, a larger number of works should be considered in order to identify more universal patterns in the use of syntactic and grammatical constructions in literary texts of different eras and genres.

Promising avenues for further research include a more in-depth study of the influence of syntactic constructions on text perception in different cultural and historical contexts. This may provide an opportunity to understand how cultural differences influence the choice of certain syntactic techniques, as well as how these techniques can be adapted to specific literary traditions. It is also promising to analyse syntax in the works of authors of experimental literature, who often go beyond the traditional rules of syntax and use it to create new artistic effects.

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