

**DIGITAL TECHNOLOGIES AND ARTIFICIAL INTELLEGENCE-BASED  
INNOVATIVE METHODOLOGIES IN FOREIGN LANGUAGE TEACHING**

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**Narrative Style and Cultural Code: Distinctive Features of English and Uzbek  
Folklore in Comparison**

**Annotatsiya:** *Mazkur maqolada ingliz va o‘zbek folklorida uchraydigan o‘ziga xos stilistik xususiyatlar qiyosiy tahlil asosida o‘rganiladi. Tadqiqotning asosiy maqsadi har ikki xalq og‘zaki ijodida til birliklari, badiiy ifoda vositalari hamda madaniy-kognitiv elementlarning qanday shakllanishi va funksional jihatdan namoyon bo‘lishini aniqlashdan iborat. Ishda folklor matnlarining lingvostilistik xususiyatlari, jumladan, metafora, epitet, takror, parallelizm kabi vositalarning qo‘llanilishi hamda ularning milliy mentalitetni aks ettirishdagi o‘rni tahlil qilinadi. Tadqiqot natijalari shuni ko‘rsatadiki, ingliz folklorida individualizm, qisqa va lo‘nda ifoda ustunlik qilsa, o‘zbek folklorida kollektivlik, obrazlilik va emotsional boylik kuchli namoyon bo‘ladi. Shuningdek, har ikki madaniyatda stilistik vositalarning tanlanishi va qo‘llanilishi tarixiy, ijtimoiy hamda madaniy omillar bilan chambarchas bog‘liq ekani aniqlangan. Mazkur tadqiqot folklor matnlarini lingvistik va madaniy jihatdan chuqurroq anglashga xizmat qiladi hamda qiyosiy tilshunoslik va stilistika sohalarida yangi ilmiy xulosalar chiqarishga imkon yaratadi.*

**Kalit so‘zlar:** *folklor, lingvostilistika, qiyosiy tahlil, badiiy vositalar, metafora, epitet, madaniy kod, milliy mentalitet, og‘zaki ijod, stilistik xususiyatlar.*

**Annotation:** *This article presents a comparative analysis of distinctive stylistic features in English and Uzbek folklore. The primary aim of the study is to investigate how linguistic units, expressive means, and cultural-cognitive elements are formed and function within the oral traditions of both cultures. Special attention is given to the linguo-stylistic characteristics of folklore texts, including the use of metaphor, epithet, repetition, and parallel structures, as well as their role in reflecting national identity and worldview. The findings reveal that English folklore tends to favor brevity, simplicity, and individualistic expression, whereas Uzbek folklore is characterized by emotional richness, figurative language, and collective*

*cultural representation*<sup>15</sup>. Furthermore, the selection and use of stylistic devices in both traditions are deeply influenced by historical, social, and cultural contexts. The study contributes to a deeper understanding of folklore as a linguistic and cultural phenomenon and provides valuable insights for the fields of comparative linguistics, stylistics, and cultural studies.

**Keywords:** *folklore, linguo-stylistics, comparative analysis, expressive means, metaphor, epithet, cultural code, national identity, oral tradition, stylistic features.*

**Аннотация:** В данной статье проводится сравнительный анализ специфических стилистических особенностей английского и узбекского фольклора. Основная цель исследования заключается в выявлении способов формирования и функционирования языковых единиц, выразительных средств и культурно-когнитивных элементов в устном народном творчестве двух народов. Особое внимание уделяется лингвостилистическим характеристикам фольклорных текстов, включая использование метафоры, эпитета, повторов и параллелизма, а также их роли в отражении национального мировоззрения. Результаты исследования показывают, что английский фольклор характеризуется лаконичностью, простотой и индивидуалистической направленностью, тогда как узбекский фольклор отличается эмоциональной насыщенностью, образностью и коллективным характером. Кроме того, установлено, что выбор и применение стилистических средств в обеих традициях тесно связаны с историческими, социальными и культурными факторами. Данное исследование способствует более глубокому пониманию фольклора как лингвистического и культурного феномена и открывает новые перспективы для развития сравнительной лингвистики и стилистики.

**Ключевые слова:** *фольклор, лингвостилистика, сравнительный анализ, выразительные средства, метафора, эпитет, культурный код, национальная идентичность, устное творчество, стилистические особенности.*

## INTRODUCTION

Folklore represents a complex linguocultural phenomenon that embodies the historical memory, worldview, and value system of a particular nation. It is not merely a product of oral tradition, but also a structured system through which collective experience, social norms, and aesthetic perceptions are expressed. In this context, stylistic devices used in folklore function as significant indicators of cultural cognition, revealing how language encodes meaning, emotion, and identity. Therefore, the comparative study of folklore across different linguistic

<sup>15</sup> Dundes A. *Interpreting Folklore*. – Bloomington: Indiana University Press. – 1980. – Т. 1. – №. 1. – С. 1–250.

and cultural systems has become an increasingly relevant area within modern linguistics, particularly in the fields of stylistics and comparative linguistics.

English and Uzbek folklore have developed within distinct historical, geographical, and sociocultural environments, which has led to the formation of unique stylistic systems in each tradition. English folklore tends to emphasize conciseness, structural clarity, and individual experience, whereas Uzbek folklore is characterized by collective consciousness, figurative richness, and expressive depth. These differences are reflected in the selection of linguistic units, the use of stylistic devices, and the overall narrative organization of folklore texts. Furthermore, such devices as metaphor, epithet, repetition, and parallelism carry different functional loads in each tradition and play a crucial role in conveying cultural meanings.

Although contemporary linguistic research increasingly focuses on the cognitive and pragmatic aspects of folklore, the stylistic features of English and Uzbek folklore have not yet been sufficiently explored within a unified comparative framework. Most existing studies remain limited to single-language analysis and lack integrative perspectives that would allow for deeper cross-cultural comparison.

The primary aim of this study is to identify and analyze the distinctive stylistic features of English and Uzbek folklore through a comparative approach and to reveal their linguocultural significance. To achieve this aim, the study sets the following objectives: to identify the key stylistic devices used in folklore texts, to examine their functional roles, and to determine the similarities and differences in their usage across the two traditions.

The novelty of this research lies in its integrative approach, combining linguo-stylistic and linguocultural analysis to uncover the relationship between stylistic expression and cultural identity. The findings are expected to contribute to the development of comparative linguistics, stylistics, and intercultural communication studies.

### **LITERATURE REVIEW**

The study of folklore has long occupied a central position in linguistics, literary studies, and cultural research, as it provides valuable insights into the relationship between language, culture, and collective cognition. Scholars have approached folklore from various perspectives, including structural, functional, and interpretive frameworks, each contributing to a deeper understanding of how meaning is constructed and transmitted through oral traditions.

One of the foundational contributions to stylistic analysis can be traced to Roman Jakobson, who emphasized the poetic function of language and highlighted the role of stylistic

devices in shaping meaning beyond the referential level<sup>16</sup>. His work laid the groundwork for later developments in stylistics, where attention shifted toward the interaction between linguistic form and communicative function<sup>17</sup>. Building on this tradition, Geoffrey Leech and Paul Simpson explored how foregrounding, deviation, and parallelism operate in literary and non-literary texts, including folklore, to create aesthetic and interpretive effects<sup>18</sup>.

From a folkloristic perspective, Alan Dundes argued that folklore should be understood not merely as a collection of texts, but as a dynamic system of meaning shaped by cultural context and social function. Similarly, Ruth Finnegan highlighted the importance of performance, audience interaction, and oral transmission in shaping the stylistic features of folklore. These perspectives suggest that stylistic devices in folklore are not fixed linguistic elements, but flexible tools adapted to communicative needs and cultural expectations<sup>19</sup>.

The transition from oral to written forms of folklore has also been extensively examined by Walter J. Ong, who demonstrated that oral traditions tend to favor repetition, redundancy, and rhythmic structures to enhance memorability and participation. This insight is particularly relevant when comparing traditions such as Uzbek folklore, which retains strong oral characteristics, with English folklore, where written standardization has had a greater influence on stylistic expression<sup>20</sup>.

In the field of cognitive linguistics, George Lakoff and Mark Johnson introduced the theory that metaphor is not only a stylistic ornament but a fundamental mechanism of thought<sup>21</sup>. Their work, further developed by Zoltán Kövecses, provides a framework for understanding how metaphorical patterns in folklore reflect culturally specific conceptualizations of reality<sup>22</sup>. This approach is particularly useful in comparative studies, where differences in metaphor usage may reveal deeper distinctions in worldview.

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<sup>16</sup> Jakobson R. *Linguistics and Poetics // Style in Language*. – Cambridge, MA: MIT Press. – 1960. – T. 1. – №. 1. – C. 350–377.

<sup>17</sup> Simpson P. *Stylistics: A Resource Book for Students*. – London: Routledge. – 2004. – T. 1. – №. 1. – C. 1–270

<sup>18</sup> Lakoff G., Johnson M. *Metaphors We Live By*. – Chicago: University of Chicago Press. – 1980. – T. 1. – №. 1. – C. 1–276.

<sup>19</sup> Finnegan R. *Oral Literature in Africa*. – Cambridge: Open Book Publishers. – 2012. – T. 1. – №. 1. – C. 1–320.

<sup>20</sup> Ong W. J. *Orality and Literacy: The Technologizing of the Word*. – London: Methuen. – 1982. – T. 1. – №. 1. – C. 1–205.

<sup>21</sup> Leech G. *Language in Literature: Style and Foregrounding*. – London: Routledge. – 2008. – T. 1. – №. 1. – C. 1–240.

<sup>22</sup> Kövecses Z. *Metaphor: A Practical Introduction*. – Oxford: Oxford University Press. – 2010. – T. 1. – №. 1. – C. 1–375.

Research within the Uzbek scholarly tradition has also made significant contributions to the understanding of folklore and its stylistic features. Scholars such as To‘ra Mirzayev and Mamatqul Jo‘rayev have examined the structural and thematic aspects of Uzbek oral literature, emphasizing its richness in figurative language and its strong connection to collective cultural identity. These studies highlight the importance of emotional expressiveness, symbolism, and traditional values in shaping stylistic choices<sup>23</sup>.

Despite the substantial body of research on folklore and stylistics, there remains a noticeable gap in studies that integrate these perspectives within a comparative framework, particularly between English and Uzbek traditions. Most existing research tends to focus on either stylistic analysis within a single language or general folkloristic description without detailed linguistic examination. As a result, the interaction between stylistic form and cultural meaning across different linguistic systems has not been sufficiently explored.

Therefore, this study seeks to address this gap by combining linguo-stylistic and linguocultural approaches in a comparative analysis of English and Uzbek folklore. By examining how stylistic devices function within and across these traditions, the research aims to contribute to a more comprehensive understanding of folklore as both a linguistic and cultural phenomenon.

## METHODS

This study is conducted within the framework of a comparative linguo-stylistic approach. The methodological foundation is based on the principles of functional stylistics, linguoculturology, and comparative linguistics. Such an integrated approach enables a comprehensive analysis of linguistic units and stylistic devices not only at the formal level but also in terms of their semantic and pragmatic functions within folklore texts.

The research material consists of selected samples from English and Uzbek folklore, including folk tales, proverbs, legends, and myths. The selection criteria were based on thematic diversity, cultural representativeness, and historical relevance. As a result, a balanced corpus of texts from both traditions was compiled, ensuring the objectivity and reliability of the comparative analysis.

Several research methods were employed in the analysis. First, the descriptive method was used to identify and classify the main stylistic devices, such as metaphor, epithet, repetition, and parallelism, and to describe their structural characteristics. Next, the comparative method allowed for the examination of similarities and differences in the frequency and functional use of these devices in English and Uzbek folklore.

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<sup>23</sup> Mirzayev T. O‘zbek xalq og‘zaki ijodi. – Toshkent: Fan nashriyoti. – 2008. – T. 1. – №. 1. – C. 1–300

In addition, the contextual analysis method was applied to determine the semantic and pragmatic roles of stylistic units within the broader textual environment, as well as their contribution to narrative structure. The linguocultural approach was used to interpret the cultural meanings embedded in stylistic choices and to explore how these elements reflect national mentality and worldview.

The study primarily relies on qualitative analysis; however, limited quantitative observations were also incorporated to assess the distribution and frequency of stylistic features. This combination enhances the validity and depth of the research findings.

### RESULTS

The findings of the study reveal significant differences in the use and function of stylistic devices in English and Uzbek folklore. In English folklore, stylistic expression tends to be concise and semantically transparent. Metaphors are typically based on clear and concrete imagery and are presented in a compact form. Repetition and parallelism are less frequently used and mainly serve structural purposes, contributing to textual coherence and clarity.

In contrast, Uzbek folklore demonstrates a broader and more diverse use of stylistic devices. Metaphors and epithets often carry strong emotional and evaluative meanings, functioning not only as descriptive tools but also as means of aesthetic expression. Repetition and parallelism play a crucial role in creating rhythm, emphasis, and expressiveness, reflecting the oral nature of the tradition<sup>24</sup>.

The results also indicate that narrative structures differ significantly between the two traditions. English folklore tends to focus on individual experience and often leads to personal or moral conclusions, while Uzbek folklore emphasizes collective wisdom and shared cultural values. These differences are reflected in stylistic choices: English texts favor functional and neutral expression, whereas Uzbek texts rely heavily on expressive and emotionally charged language.

Furthermore, the linguocultural analysis confirms that stylistic devices in both traditions serve as carriers of cultural meaning. English folklore reflects values such as pragmatism, rationality, and individualism, whereas Uzbek folklore highlights collectivism, tradition, and emotional richness.

Overall, the findings demonstrate that stylistic features in folklore are deeply rooted in cultural and cognitive frameworks, extending beyond purely linguistic phenomena. This underscores the importance of comparative stylistic studies for understanding not only language structures but also intercultural communication and cultural identity.

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<sup>24</sup> Zhirmunsky V. Introduction to Comparative Literature. – Moscow: Progress Publishers. – 1969. – T. 1. – №. 1. – С. 1–220.

## DISCUSSION

The findings of this study highlight the fundamental role of stylistic devices as carriers of cultural meaning in folklore and confirm that stylistic variation is not arbitrary but deeply rooted in the cognitive and social frameworks of each linguistic community. The observed differences between English and Uzbek folklore suggest that stylistic choices are shaped by broader communicative traditions and culturally specific modes of thought rather than merely linguistic preferences.

One of the key insights emerging from the analysis is the contrast between economy and expressiveness. English folklore demonstrates a tendency toward brevity and structural clarity, which aligns with a communicative model that prioritizes efficiency and directness. This may be interpreted as a reflection of a cognitive style oriented toward individual interpretation and pragmatic reasoning. In contrast, Uzbek folklore exhibits a more elaborative and expressive stylistic pattern, where meaning is developed through imagery, repetition, and emotional intensity. Such features indicate a communicative orientation that values shared understanding, collective memory, and aesthetic engagement.

The functional distribution of stylistic devices further supports this distinction. In English folklore, metaphor often serves a clarifying function, helping to simplify abstract ideas through familiar imagery. In Uzbek folklore, however, metaphor frequently operates on a more symbolic level, enriching the narrative with layers of cultural meaning and emotional resonance. Similarly, repetition and parallelism, while relatively limited in English texts, are central to Uzbek oral tradition, where they contribute not only to memorability but also to performative impact.

Another important aspect revealed by the study is the relationship between narrative structure and stylistic expression. English folklore tends to follow a linear and goal-oriented narrative progression, often culminating in a concise moral or resolution<sup>25</sup>. This structure reinforces the use of restrained stylistic devices that support clarity and coherence. Uzbek folklore, on the other hand, often incorporates cyclical or accumulative narrative patterns, allowing for the expansion of descriptive and expressive elements. As a result, stylistic devices are used more freely and creatively, contributing to a richer and more immersive storytelling experience.

From a linguocultural perspective, these differences can be interpreted as manifestations of distinct value systems. The stylistic restraint observed in English folklore reflects cultural priorities such as individual responsibility, rational judgment, and practical wisdom. Conversely, the stylistic richness of Uzbek folklore embodies values of collectivism,

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<sup>25</sup> Vasilieva N. V. *Linguoculturology: Theory and Practice*. – Moscow: Academia. – 2009. – T. 1. – №. 1. – C. 1–210.

tradition, and emotional interconnectedness. In this sense, stylistic analysis provides access to deeper layers of cultural identity that may not be immediately visible at the surface level of the text.

At the same time, it is important to acknowledge certain universal tendencies identified in both traditions. Despite their differences, both English and Uzbek folklore employ stylistic devices to enhance memorability, structure narrative flow, and convey moral or social lessons. This suggests that while stylistic forms may vary, the underlying communicative functions of folklore remain broadly comparable across cultures.

The study also opens new perspectives for further research. Future investigations could expand the corpus to include additional genres or dialectal variations, or apply quantitative methods to explore stylistic patterns at a larger scale. Moreover, integrating cognitive linguistic frameworks could provide deeper insights into how metaphor and other stylistic devices shape conceptualization in different cultures.

### CONCLUSION

This study set out to examine the distinctive stylistic features of English and Uzbek folklore through a comparative linguo-stylistic and linguocultural framework. The analysis has demonstrated that stylistic devices in folklore are not merely ornamental elements, but function as essential mechanisms for encoding cultural values, shaping narrative structures, and guiding interpretation within specific communicative traditions.

The findings confirm that English and Uzbek folklore exhibit markedly different stylistic orientations. English folklore tends toward structural economy, semantic clarity, and functional use of stylistic devices, reflecting a communicative model grounded in individual reasoning and pragmatic expression. In contrast, Uzbek folklore is characterized by stylistic richness, emotional intensity, and extensive use of figurative language, which aligns with a collective mode of thinking and a strong emphasis on aesthetic and cultural continuity.

At the same time, the study has shown that despite these differences, both traditions share fundamental communicative purposes. In both English and Uzbek folklore, stylistic devices contribute to the transmission of cultural knowledge, reinforcement of social norms, and preservation of collective memory. This duality variation in form alongside similarity in function highlights the universal nature of folklore as a human communicative practice, while also emphasizing its culturally specific manifestations.

An important contribution of this research lies in its integrative methodological approach, which combines stylistic, contextual, and linguocultural analysis. This approach has made it possible to uncover the deeper relationship between language, cognition, and culture, demonstrating that stylistic variation reflects broader patterns of worldview and social organization.

The study also suggests several directions for future research. Expanding the range of analyzed materials, incorporating digital folklore sources, and applying interdisciplinary frameworks such as cognitive linguistics or discourse analysis could provide further insights into the dynamic nature of stylistic expression across cultures. Additionally, exploring the pedagogical implications of folklore-based stylistic analysis may contribute to more culturally informed approaches in language teaching. The comparative analysis of stylistic features in English and Uzbek folklore underscores the significance of language as a medium of cultural expression and cognitive representation. By revealing how stylistic choices reflect and construct cultural meaning, this research contributes to a deeper understanding of both linguistic diversity and intercultural communication in a globalized context.

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