

Language Analysis of Text

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Abstract

This article examines the phonetic level of literary text as a crucial element of its aesthetic expressiveness. Key components—rhythm, rhyme, stress, sound symbolism—are examined, as well as two sublevels: primary (onomatopoeia) and secondary (the individual use of sounds, including alliteration). Particular attention is paid to paronomasia—the clash of paronyms for expressiveness. Using Konstantin Voloshin's poem as an example, it demonstrates how the organization of sound creates the emotional and aesthetic impact of the text.

Keywords: Phonetic level, literary text, sound symbolism, rhythm, rhyme, stress, alliteration, paronomasia, aesthetic expressiveness, poem.

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1. Introduction

For a long time, text was viewed primarily as a source of linguistic material, that is, a collection of units suitable for analysis. Therefore, linguistic, literary, and stylistic approaches to its study were distinguished.

Linguistic analysis aimed to observe the functioning of individual words, forms, grammatical categories, various parts of speech, and syntactic constructions as elements of language.

Literary analysis focused on the study of a work of art primarily as a product of social thought and national culture, as a phenomenon of verbal art. This included examining the work's connections to its historical era, its place in the overall literary process and in the work of a particular author, as well as the issues of imagery, composition, plot, and language.

Stylistic analysis examined both general linguistic and

individual authorial means of expression, including tropes.

In practice, a combination of these types of analysis was often used in the study of works of art.

Text analysis is currently included in state educational standards in both universities and schools, serving as an important part of studying modern Russian and the basis for interpreting and understanding literature.

When beginning text analysis, it is essential to first and foremost rely on knowledge of its structure and the functioning of the linguistic and speech mechanisms.

This mechanism, on the one hand, is characterized by a clearly defined systemic organization: linguistic units and patterns are interconnected, interact, and perform specific functions in accordance with the norms of language and speech at each stage of their development. General rules and norms learned by native speakers

ensure mutual understanding between interlocutors and enable the correct interpretation of text.

On the other hand, the language system possesses a certain flexibility, allowing for the free use and combination of linguistic means within the established norms.

When using language in oral or written communication, a person, subconsciously relying on the attitudes and norms ingrained in their consciousness,

creates a speech work—a text. The utterance is born in direct dependence on the situation, the psyche, and the mood of the speaker.

Definition of Text. Text Characteristics.

Each person's speech is deeply individual: just as no two people are exactly alike, no two ways of expressing thoughts are identical. From a vast vocabulary, speakers select the right words and connect them like pieces of a mosaic,

creating a unique pattern—the result of the human mind. Therefore, a text always reflects the author's personality and bears its unique imprint.

At the same time, text is subject to certain patterns of construction, semantic and formal unification, and delineation of its components. There are numerous definitions of text in scientific and educational literature, but they all generally agree on the understanding of text as organized according to certain rules of semantic unity.

In this case, it is appropriate to rely on the following definition: text (from the Latin **textus** — "fabric," "weaving," "connection") is a semantically coherent, organized, complex, and relatively complete sequence of speech units.

Yuri Mikhailovich Lotman noted that it is convenient to base the concept of text on a number of key characteristics.

First, "expressiveness": a text is always fixed in a specific symbolic form and, in this sense, is contrasted with extra-textual structures. In fiction, this is primarily expression through the signs of natural language. This understanding allows us to view a text as the realization of a specific system, its material embodiment. Within the framework of the opposition between language and speech, a text belongs specifically to the realm of speech.

Secondly, "boundariness": the text possesses clear boundaries. On the one hand, it is separated from all signs not included in its composition, according to the principle of "inclusion-exclusion." On the other hand, it is contrasted with structures that lack clearly defined boundaries, such as the language system as a whole or the potentially endless flow of speech utterances.

Thirdly, "structurality": the text is not a simple sequence of signs between two boundaries. It is characterized by an internal organization that transforms it, at the syntagmatic level, into a coherent, ordered system.

The three aforementioned characteristics are crucial to the text. It should be noted that the structure of the text is very complex. One of the essential characteristics of a text, falling under the broader concept of structure, is its compositional completeness.

Specifics of a Literary Text. Specifics of Literary Text Analysis.

When analyzing a text, it is essential to first consider its structure and the functional characteristics of its linguistic and speech mechanisms, as well as draw on key historical and literary data and theoretical literary concepts.

A text is a system of informational signs, specifically selected and organized in a specific manner. It reflects the surrounding reality in language through the prism of the author's individual consciousness. Key characteristics of a text include coherence, limitations, integrity, semantic closure, and completeness.

For a literary text, characteristics such as belonging to a specific genre and genre, as well as semantic and formal coherence, are particularly important. These characteristics, along with the theme, the author's position, evaluativeness, tone, and connection to a particular literary movement, determine the choice of linguistic means and the principles of their organization.

The selected linguistic means, serving to convey information, are arranged into a specific composition and are given a spatiotemporal and rhythmic structure.

A functional style is a literary language variety that has historically developed within a specific linguistic community and is recognized by society. It represents a relatively closed system of linguistic resources that is regularly used in a specific sphere of activity and

communication.

The classification of styles is based on extralinguistic factors:

the area of language application, the relevant topic, and the goals of communication. Typically, the following main spheres of communication are distinguished: scientific, artistic, socio-political, administrative/business, and every day.

Accordingly, a distinction is made between scientific, artistic, journalistic, and formal-business styles, which are considered literary, as well as the colloquial style, which contrasts with them.

The scope of language use largely determines the subject and content of an utterance. It is the conditions and goals of communication that shape the key characteristics of style and its fundamental features.

According to Ditmar Elyashevich Rosenthal, the classification of functional styles is based on the most important social functions of language associated with various types of human activity: communication, reporting, and influence. Thus, the communicative function is most fully realized in the colloquial style, the reporting function in the scientific and official styles, and the influencing function in journalistic and artistic styles.

However, it's important to keep in mind that linguistic functions are closely interconnected and present to varying degrees in every style. Therefore, they should not be considered in isolation, but in conjunction with other extralinguistic factors.

It is these factors, which underlie the identification of functional styles, that determine their linguistic organization: the specific features of the tools used, as well as the principles of their selection and combination.

Differences between styles are determined not so much by the presence of stylistically distinctive units as by the specific relationships between linguistic devices common to all styles and the frequency of their use. Each functional style makes greater use of certain linguistic elements and reinforces their characteristic meanings.

In other words, styles differ in their scope of application, the specificity of their vocabulary and phraseology, the presence or absence of emotional and expressive overtones, as well as in the principles of selection and the unique combination of common and neutral means.

Furthermore, the nature and extent of the use of figurative and expressive means also plays an important role. All these characteristics allow us to consider style as a relatively closed system.

The concept of "closedness" implies that elements of other systems are perceived as alien, while the word "relatively" emphasizes the lack of rigid boundaries between styles. They constantly interact and interpenetrate: on the one hand, they are united by a broad range of common vocabulary, while on the other, linguistic units can migrate from one style to another.

Linguistics has not yet developed a unified approach to the problem of style. Some researchers view functional styles as categories of language, while others consider them a property of speech.

The distinctive feature of literary text is its ability to convey aesthetic impressions; that is, it fulfills an aesthetic function.

Literary text is constructed according to a layered model and includes the following linguistic levels:

- phonetic,
- lexical,
- morphological,
- word-formation,
- syntactic.

Furthermore, literary text has a specific level—the "composite" level—that unites individual elements into a coherent composition.

The phonetic level—the level of rhythm, rhyme, and stress.

Sound expresses emotion—sound symbolism. A distinction is made between the primary level—the level of onomatopoeia—and the secondary level—the level of individual use to create an aesthetic effect: vowel condensation (hyperbole), consonant condensation (alliteration). The main principle of the secondary level is the condensation of the same sound (repetition of the same sound).

A literary text is a pattern, not a chaotic sum of signs.

At the phonetic level, paranomasis—the intentional clash

of paronyms in a text—is prominent.

At the word-formation level, the use of expressive morphemes serves an aesthetic function.

At the morphological level, any condensation of a particular part of speech or category conveys an aesthetic sense and aids in analysis.

Not only significant but also auxiliary parts of speech can contribute to the existence of a text and the organization of meaning.

The syntactic level is the level of meaning. There is a special means for conveying the aesthetic meaning of a text—figures—the figurative and expressive means of the syntactic level.

The lexical level is the most significant level, where everything is important: synonymous series, antonym pairs, lexical meaning, the ability of words to combine into thematic groups.

A word is expressed on several planes: the sememe—the plane of a word's content, and the lexeme—the plane of a word's expression.

The composite level is a complex level that emerges from the intersection of all the others. Its unit is the artistic image.

An image is a reflection of objective reality. An artistic image is a reflection of reality plus the author's assessment, i.e., a reflection of objective reality with the author's vision. An artistic image is heterogeneous.

Images can be described by their frequency of occurrence in a text: a verbal image is an image that appears once; an interfering image is an image that appears with some regularity.

In most cases, the semantics of a word changes depending on the context.

2. Conclusion

In conclusion, it can be noted that the phonetic level of a literary text plays a key role in creating its aesthetic expressiveness. Through rhythm, rhyme, stress, and sound symbolism, the author conveys emotional coloring and enhances the artistic impact. The use of primary onomatopoeia and a secondary level, including sound condensation and alliteration, demonstrates the text's

structure and deliberateness. The use of paranoia further emphasizes artistic expressiveness, demonstrating that the text's sound organization is an important tool of the author's intention and not a random sum of symbols.

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