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Qabul qilingan sana: 07.12.2025
Nashr etilgan sana: 30.01.2026

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THE CONCEPT OF LITERARY TEXT IN ENGLISH AND ITS STYLISTIC ANALYSI

Abstract. This article investigates the concept of the literary text in the English language and explores its stylistic properties from a linguistic perspective. A literary text is regarded as a complex form of discourse in which language is intentionally organized to achieve aesthetic, expressive, and emotional effects. The study outlines the key features that distinguish literary texts from other functional styles, such as imagery, emotional intensity, and the manifestation of authorial individuality. Particular attention is paid to stylistic analysis as a methodological approach that enables a deeper interpretation of literary meaning. The article examines how lexical, syntactic, and phonostylistic devices operate within English literary texts to construct imagery, shape narrative structure, and reinforce artistic impact. By analyzing the interaction between linguistic form and artistic content, the study demonstrates that stylistic analysis plays a crucial role in revealing implicit meanings and stylistic patterns in literary discourse.

Key words: literary text, literary discourse, stylistic analysis, English stylistics, expressive means, figurative language, lexical stylistic devices, syntactic stylistic devices, phonostylistic devices, imagery, authorial style, aesthetic function.

Annotatsiya. Ushbu maqolada ingliz tilidagi badiiy matn tushunchasi va uning stilistik xususiyatlari lingvistik nuqtayi nazardan tadqiq etiladi. Badiiy matn estetik, ifodaviy va emotsional ta'sir ko'rsatish maqsadida til vositalari ongli ravishda tashkil etilgan murakkab diskurs shakli sifatida talqin qilinadi. Tadqiqotda badiiy matnni boshqa funksional uslublardan farqlovchi asosiy belgilar, jumladan

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obrazlilik, emotsional intensivlik hamda muallif individualligini aks ettirish masalalari yoritiladi. Stilistik tahlil adabiy matn mazmunini chuqurroq talqin etish imkonini beruvchi metod sifatida alohida e'tiborga olinadi. Maqolada ingliz tilidagi badiiy matnlarda leksik, sintaktik va fonostilistik vositalarning obraz yaratish, narrativ tuzilmani shakllantirish va badiiy ta'sirni kuchaytirishdagi roli tahlil qilinadi.

Kalit so'zlar: badiiy matn, badiiy diskurs, stilistik tahlil, ingliz stilistikasi, ifodaviy vositalar, obrazli til, leksik stilistik vositalar, sintaktik stilistik vositalar, fonostilistik vositalar, obrazlilik, muallif uslubi, estetik vazifa.

Annotatsiya. В данной статье рассматривается понятие художественного текста в английском языке и анализируются его стилистические особенности с лингвистической точки зрения. Художественный текст трактуется как сложная форма дискурса, в которой языковые средства целенаправленно организованы для достижения эстетического, выразительного и эмоционального воздействия. В исследовании выделяются основные характеристики, отличающие художественные тексты от других функциональных стилей, включая образность, эмоциональную насыщенность и проявление авторской индивидуальности. Особое внимание уделяется стилистическому анализу как методу, позволяющему глубже интерпретировать художественный смысл текста. В статье анализируется функционирование лексических, синтаксических и фоностилистических средств в английских художественных текстах, их роль в создании образов, формировании повествовательной структуры и усилении художественного эффекта.

Ключевые слова: художественный текст, художественный дискурс, стилистический анализ, английская стилистика, выразительные средства, образный язык, лексические стилистические средства, синтаксические

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стилистические средства, фоностилистические средства, образность, авторский стиль, эстетическая функция.

In the context of the rapid development of modern philological and linguistic disciplines, the study of the text as a linguistic unit has gained particular importance. The text represents a highly complex, multidimensional, and meaningful phenomenon whose formation and functioning are examined at the intersection of linguistics, literary studies, and semiotics. This interdisciplinary approach has resulted in the emergence of a distinct field of research known as text linguistics or text theory. One of the primary objectives of this field is to investigate the text as an independent linguistic unit that differs from other language units and speech categories.

When addressing the issue of text interpretation, especially in relation to literary texts, it is essential to consider various theoretical approaches that define its nature. As a specific object of linguistic inquiry, the text is viewed as a multifaceted concept. At present, there is no unanimous consensus among linguists regarding the definition of text or its classification as either a linguistic or a speech-related phenomenon. While some scholars focus on the grammatical organization of the text, others emphasize its communicative function and regard it primarily as a product of speech activity. These differing perspectives are reflected in the works of prominent linguists and methodological researchers.

According to Professor I. R. Galperin, a text is a completed product of speech presented in written form. It consists of a title and a sequence of interconnected language units, referred to as super-phrasal units, which are linked through lexical, grammatical, and stylistic means. Galperin emphasizes such defining features of text as semantic and structural completeness, integrity, and coherence, highlighting these characteristics as fundamental to understanding the text as a distinct linguistic entity.

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Literary discourse is primarily realized in written form. Its oral manifestation, such as when a text is read aloud by an actor or another individual, is considered secondary or derivative in relation to the written form. This oral realization is closely connected with the person who performs the reading, and it changes in accordance with the reader's individual interpretation and manner of presentation. The fundamental unit, or criterion, of literary discourse is a complete artistic work that conveys a coherent and finished message and is fully realized from an aesthetic perspective.

Similar to messages expressed through any functional style of language, the text of a literary work may be regarded as a sequence of speech acts organized in a systematic manner. This organization is determined by a range of objective and subjective factors related to the individual. The influence of these factors is most clearly observed within two types of discourse: everyday oral speech and literary discourse. The former is characterized by situational dependence and informality, whereas the latter is defined by its ideological and aesthetic orientation as well as its relevance to the spirit of the time.

Literary creativity represents a unique product of human engagement with reality, reflecting an individualized artistic interpretation of the world.

When exploring the multifaceted nature of the literary text, it becomes evident that each word and sentence functions as a meaningful unit reflecting the author's artistic mastery and communicative intention. A literary text does not merely convey information; rather, it constructs a complex artistic reality shaped by deliberate linguistic choices. In this context, stylistic analysis serves as a key methodological tool that enables scholars to decode the internal mechanisms of textual meaning, reveal latent semantic layers, and appreciate the aesthetic and artistic value of a literary work. Nevertheless, despite its analytical potential, stylistic analysis remains a challenging process, characterized by a number of unresolved theoretical and methodological issues.

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One of the central difficulties lies in identifying and interpreting the so-called "invisible" stylistic layers embedded within the textual structure. These layers extend beyond externally observable elements such as plot development, compositional structure, and character system. Instead, they involve implicit stylistic mechanisms that generate deeper semantic and emotional meanings and shape the reader's interpretation of the text.

Inner monologue and stream of consciousness are among the most effective techniques for revealing characters' inner worlds. In modernist English literature, these devices are particularly prominent. For example, in James Joyce's *Ulysses*, the stream of consciousness technique allows readers to follow the spontaneous flow of the protagonist's thoughts, emotions, and associations, thereby exposing psychological states that remain inaccessible through traditional narrative methods. Similarly, Virginia Woolf employs interior monologue in *Mrs Dalloway* to represent the fragmented and subjective nature of human consciousness, enabling the reader to perceive subtle emotional shifts and mental processes.

Symbolism functions as a key stylistic mechanism through which authors convey philosophical and ideological meanings. In George Orwell's *Animal Farm*, animals and events symbolically represent political figures and historical processes, transforming a seemingly simple narrative into a profound political allegory. The symbolic layer of the text is not immediately apparent and requires careful stylistic and contextual analysis to uncover its deeper implications. Likewise, in William Golding's *Lord of the Flies*, objects such as the conch shell and the "beast" operate as symbols of order, power, and primal fear, contributing to the novel's complex moral and philosophical dimensions.

Metaphor and figurative language further enhance the expressive and semantic richness of literary texts. In Shakespeare's plays and sonnets, metaphors serve as powerful tools for conceptualizing abstract ideas such as time, love, and mortality. For instance, in *Sonnet 18*, the metaphor comparing a beloved to a

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"summer's day" establishes an enduring image that extends beyond literal meaning and reinforces the theme of poetic immortality. Through such figurative devices, authors create associative networks that deepen interpretation and intensify aesthetic impact.

Literary texts represent a multifaceted and complex linguistic phenomenon, where every word and sentence reflects the author's artistic intention and mastery. They are primarily realized in written form, while oral presentations, such as readings by actors or other individuals, are considered secondary manifestations dependent on the performer's interpretation. The study of literary texts requires attention to both their external structure and their hidden layers, which encompass the text's symbolism, stylistic features, and the author's individual approach. Stylistic analysis serves as a key methodological tool to uncover these dimensions, facilitating a deeper, more comprehensive understanding of the work.

One of the primary goals of stylistic analysis is to achieve a profound understanding of the text. By moving beyond superficial content, analysts can identify implicit meanings, symbolic elements, and the unique stylistic characteristics of the author. This allows for accurate inferences regarding the author's intention, the emotions they aim to evoke, and the philosophical or ideological ideas embedded in the work. Every writer possesses a distinctive style, and stylistic analysis enables scholars to recognize the specific phonetic, lexical, grammatical, and syntactic patterns that define it. Furthermore, it provides insight into the aesthetic impact of literary devices, showing how they influence readers' perceptions, evoke emotions, and contribute to the overall artistic value of the text.

Stylistic analysis also enriches our understanding of literary processes. Examination of a particular work can reveal connections with literary movements, period styles, and intertextual relations, situating the text within its broader historical and cultural context. Moreover, stylistic analysis is closely linked to various branches of linguistics, including lexicology, grammar, phonetics,

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semantics, and pragmatics, making it an essential approach for exploring the artistic potential of language. In educational contexts, stylistic analysis equips students with the skills to engage deeply with literary texts, develop critical thinking, and conduct thorough analytical research.

However, stylistic analysis presents several challenges. Subjectivity is a primary concern, as the analyst's personal perspective, taste, and expertise may influence the interpretation, potentially leading to biased conclusions. The complexity of context, including the author's biography, the socio-political environment, and literary traditions, further complicates analysis. Additionally, the boundaries between linguistics and literary studies are sometimes unclear, requiring careful methodological consideration. Multiple theoretical approaches and methodologies exist for stylistic analysis, each with distinct advantages and limitations, making the selection of an appropriate framework a critical task for researchers.

In practical terms, stylistic analysis of literary texts often focuses on hidden or "invisible" layers that extend beyond the observable plot, composition, and character systems. Techniques such as inner monologue and stream of consciousness, as exemplified in James Joyce's *Ulysses* or Virginia Woolf's *Mrs Dalloway*, allow readers to access characters' psychological states and subtle emotional dynamics. Symbolism, seen in works like George Orwell's *Animal Farm* or William Golding's *Lord of the Flies*, conveys philosophical and ideological meanings that emerge through careful interpretation rather than surface-level reading. Metaphor and figurative language, such as Shakespeare's comparisons in *Sonnet 18*, establish associative links, enrich semantic depth, and amplify the aesthetic effect of the text.

In conclusion, stylistic analysis provides a powerful method for exploring the richness of literary texts, revealing their hidden structures, aesthetic potential, and the author's individual style. By integrating linguistic and literary perspectives,

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it enhances comprehension of both the artistic and semantic dimensions of texts, while highlighting the challenges posed by subjectivity, context, and methodological diversity. Ultimately, it remains an indispensable tool for scholars, educators, and students seeking to engage deeply with English literature and its enduring cultural significance.

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