



## LINGUOPOETICS AND LITERARY TEXT: THE AESTHETIC FUNCTION OF LANGUAGE DEVICES

**Babaxanov Laziz Abdullaxanovich**

senior lecturer of the department of Language and Its Teaching  
Methodology at Angren University, Uzbekistan

### ABSTRACT

The article examines linguopoetics as a multidisciplinary field that explores how linguistic form generates aesthetic effects in literary texts. Drawing on functional stylistics, cognitive poetics and semiotics, the study analyses correlations between phonetic, lexical, syntactic and tropological devices and a reader's aesthetic response. A corpus of English-language and Russian-language poems and short prose passages ( $n = 120$ ) was subjected to close reading augmented by quantitative stylistic profiling. The findings show that foregrounding through parallelism, alliteration and metaphor clusters constitutes the principal mechanism by which language devices transform propositional content into an aesthetic experience. Moreover, the salience of micro-level devices is amplified by macro-level narrative perspective and genre expectations. The article contributes to current debates on the interface between linguistic form and literary value, proposing an integrative model that aligns Jakobson's poetics of the sign with contemporary embodied-cognition theories.

### KEYWORDS

Linguopoetics; aesthetic function; literary text; foregrounding; stylistic analysis; language devices.

### INTRODUCTION

The aesthetic dimension of literature has long been attributed to "poetic language", yet the precise linguistic mechanisms that evoke an aesthetic reaction remain contested. Early formalists, notably Russian scholars such as Eikhenbaum and Shklovsky, argued that *ostranenie* arises from deliberate deviation against habitual speech norms; structuralists subsequently mapped such deviations onto hierarchical language levels. Modern linguopoetics extends this project, positioning literary language at the crossroads of linguistics, cognitive science and hermeneutics. In this framework linguistic units are treated simultaneously as carriers of meaning and as artefacts capable of eliciting aesthetic pleasure. Previous research has established correlations between foregrounding devices and heightened reader engagement, but the field lacks an explanatory synthesis that connects micro-structural patterns with global textual architecture. This study addresses the gap by investigating how clusters of phonetic, lexical and syntactic devices operate conjointly to produce an aesthetic effect within the constraints of genre and discourse tradition.

The empirical base comprises 120 texts: 90 lyrical poems (50 English, 40 Russian) published between 1850 and 2020, and 30 short prose excerpts drawn from modernist and postmodernist fiction. The selection ensured diversity in period, authorial style and genre. For each text a two-tiered analytical procedure was employed. First, qualitative close reading identified salient language devices—phonemic patterning, semantic tropes, syntactic inversion,



polysyndeton—and their contextual motivations. Second, the texts were processed with the Stylo package for R, generating frequency profiles of part-of-speech tags, type–token ratios and entropy measures. These metrics were correlated with expert judgments of perceived aesthetic intensity obtained from a panel of 15 literary scholars who used a seven-point Likert scale. Inter-rater reliability reached  $\kappa = 0.82$ , indicating robust consensus. Statistical significance was tested with Pearson's  $r$  and multiple regression, establishing predictive weights for individual device clusters while controlling for text length and publication date.

The analysis demonstrates that aesthetic impact is significantly associated with foregrounding density ( $\beta = 0.64$ ;  $p < 0.001$ ). Alliteration and assonance patterns correlate with elevated aesthetic ratings in lyric poetry, whereas syntactic parallelism exerts stronger influence in prose passages. Metaphor clusters with high semantic tension—defined as combinations of distant conceptual domains—contribute an independent effect size ( $\beta = 0.27$ ;  $p = 0.004$ ). Reader judgments also increase when phonological patterning aligns with semantic motifs, evidencing multimodal reinforcement. Crucially, the interaction term between device density and narrative perspective (first-person vs. heterodiegetic) reaches significance ( $\beta = 0.19$ ;  $p = 0.02$ ), indicating that stylistic devices embedded in first-person discourse are perceived as more aesthetically charged. Genre moderates these results: free-verse poems tolerate higher deviation levels without sacrificing coherence, whereas prose relies on rhythmic cues to maintain narrative flow. Regression models explain 73 % of variance in aesthetic ratings, supporting the premise that measurable linguistic features account for most of the perceived aesthetic function.

The findings substantiate Jakobson's claim that the poetic function projects the principle of equivalence from the axis of selection onto the axis of combination, yet they refine his model by quantifying the differential contributions of specific devices. The prominence of phonological foregrounding confirms phonesthetic theories positing an indexical link between sound texture and affective response, while the synergy with narrative perspective aligns with embodiment frameworks that anchor aesthetic experience in simulated agency. Moreover, the genre-sensitive thresholds echo Lotman's semiosphere concept: literary systems stabilise expectations that shape how deviation is evaluated. By integrating corpus metrics with hermeneutic reading, the study bridges the gulf between quantitative stylistics and interpretive criticism, demonstrating that aesthetic value is neither purely subjective nor reducible to isolated features, but emerges from patterned interaction across linguistic levels. Limitations include the Anglophone-Russophone focus and reliance on expert rather than lay readers; future work should incorporate multilingual corpora and neurocognitive measurements to validate the proposed model.

Linguopoetic analysis reveals that the aesthetic function of language devices is governed by density and interaction patterns that foreground selected features against systemic norms. Phonological, lexical and syntactic devices coalesce within genre-specific frameworks to generate readerly pleasure and interpretive depth. These insights advance an integrative theory of literary aesthetics that is amenable to empirical testing and rhetorical application in creative writing pedagogy and automated literary analysis.

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