

THE ROLE OF STRUCTURAL LINGUISTICS IN THE ANALYSIS OF THE FORM AND MEANING OF LITERARY WORKS

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Abstract

The relevance of this study is related to the need to examine literary texts from the standpoint of building structural patterns, in particular at the phonetic, lexical, and syntactic levels. With the help of comparative and literary sampling analysis, the main formal and substantive indicators of literary texts were investigated using the principles of structural linguistics. At the phonetic level, assonance and alliteration are highlighted in Albanian literature; metaphors, epithets, comparisons, allegory and hyperbole are used at the lexical level, and rhetorical constructions – parallelism, anaphora, and epiphora – at the syntactic level. At the phonetic level, alliteration was used in Azerbaijani literature; at the lexical level, comparisons, epithets, metaphors; and at the syntactic level, inversion, antithesis, rhetorical questions, refrain, anaphora, and epiphora. Assonance and alliteration are presented at the phonetic level in Kyrgyz literature, with hyperbole, metaphor, comparison, epithets, and tautology at the lexical level, and rhetorical figures – polysyndeton, epiphora, and anaphora – at the syntactic level. Meaningful components in Albanian literature are the type of lyrics – love, philosophical; the motives – motive of the transience of life, motive of unhappy love. Meaningful components in Azerbaijani literature are the type of lyrics – love, philosophical; and among the motives – the motive of time, lost or unhappy love, fate. Meaningful components in Kyrgyz literature are the type of lyrics – love, philosophical; and among the motives – the motive of fleeing happiness and transience of time. Symbolic images were also considered: in Albanian literature, a raven; in Azerbaijani, snow flowers; in Kyrgyz, a ship, a white birch. In the future, this study can be used to examine national literatures in the context of structural patterns, for the analysis of poetic and prose texts, to develop new technical solutions for structural analysis.

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Introduction

The need to review literary texts through the prism of structural linguistics is associated with the development of new genre forms and artistic methods: by analysing the structure of these texts, one can better understand the specifics of the literary process as a whole. With the help of structural linguistics, it is possible to determine which principles apply in constructing the formal and meaningful plan of artistic works, and in particular, how language structures are combined with each other at the phonetic, lexical, and syntactic levels.

The examination of national literatures is relevant in the context of reviewing their features, linguistic and cultural nature, and mental and cognitive parameters related to the perception of the world. Through national literature, it is possible to understand how representatives of a certain people think, what key topics they care about, and what expressive means are used to convey feelings and emotions. Thus, the relevance of this work consists in a detailed analysis of national literatures (Albanian, Azerbaijani, Kyrgyz) through the prism of structural linguistics tools. In particular, using the example of artistic poetic texts, it is possible to identify how the work is constructed using formal and meaningful elements.

This study is also relevant from the standpoint of the use of artistic means, in particular at different linguistic levels: phonetic (assonance, anaphora, epiphora, alliteration), lexical (epithet, metaphor, allegory, periphrasis, euphemism, comparison, litotes), and syntactic (parallelism, inversion, antithesis, rhetorical figures, refrain). Thus, the study is relevant from the standpoint of using such artistic means in one literary work, determining their role and functions, and influencing the expression of the content of a literary text. This study is also relevant to examining the poetic texts of national literatures (Albanian, Azerbaijani, Kyrgyz), in particular, the type of lyrics, their motifs, and symbol images.

The relationship between structural linguistics and other sciences was examined in the works of Nefdt (2021), and Jensen and Cigana (2023). In the study, the authors assessed the relationship between linguistic geography and structural linguistics and also explored the concept of a functional language. In the authors' paper, structural linguistics was considered in parallel with generative linguistics, in particular, changes in the context of generative syntax were discussed and the nature of structural properties was examined. However, these studies did not consider the relationship between structural linguistics and the analysis of literary texts.

The influence of the achievements of structural linguistics on the restoration of languages was emphasised in studies by Song (2022), and Ruiz de Mendoza Ibáñez and Sandra Peña Cervel (2023). In particular, Song raised the issue of overcoming linguistic injustice and reviving language through the mechanisms of structural linguistics. Ruiz de Mendoza Ibáñez and Peña Cervel considered structural similarities in figurative language; in particular, information was obtained through the use of cognitive analysis. However, these papers did not consider specific cases of using structural linguistics to analyse literary texts.

The use of structural linguistics for the implementation of new technical solutions in modern technologies was considered in the studies by researchers such as Kotlyar (2023), Li et al. (2022) and Freitas et al. (2021). Kotlyar considered the prospect of using the methodology of structural linguistics for network analysis; in particular, the use of network analysis and the methodology of structural linguistics simultaneously was reviewed. Notably, there are still unresolved problems related to new technical solutions for the analysis of literary texts. Li et al. aimed at using structural analysis for machine translation: a positive effect on the alignment of syntactic structures was shown. In the study by Freitas et al., an innovative application of structural analysis was conducted, illustrating the process of creating open networks. However, in these papers, attention was not paid to the examination of technical tools to improve the structure of poetic texts from the standpoint of three language levels: phonetic, lexical, and syntactic.

The investigation of tropes and rhetorical figures was presented in the papers of Zhaparova et al. (2021) and Babayev (2021). In the study by Zhaparova et al., phonostylistic means used in the organisation of rhythm and rhyme in the Kyrgyz poetic tradition on the example of folklore texts and professionally written literature were regarded. In the study by JS Babayev, a comparative examination of figurative and stylistic techniques used in the Azerbaijani and English languages was conducted. In this paper, attention was focused on figurative-descriptive and figurative-expressive means. However, artistic works were not considered through the prism of structural linguistics, that is, at several language levels at once: from phonetic to syntactic.

The purpose of this study was to apply the principles of structural linguistics to analyse artistic poetic texts at different linguistic and structural levels: phonetic, lexical, and syntactic. Based on this purpose, the following tasks were set: to examine the formal and semantic features of literary texts of Albanian, Azerbaijani, and Kyrgyz literatures, explore the mechanisms of structural linguistics on the example of poetic texts, compare the structural features of the above literary traditions. The subject of this study is the poetic texts of Albanian, Azerbaijani, and Kyrgyz literature.

Materials and methods

In this study, poetic texts from Albanian, Azerbaijani, and Kyrgyz literature were used, by such authors as Kadare (2024), Kasamanli (2024), and Osmonov (2024). On the basis of these literary texts, the investigation of formal and substantive indicators was conducted. In particular, formal indicators were considered at the phonetic, lexical, and syntactic levels. At the phonetic level, attention was paid to such artistic means as assonance and alliteration; at the lexical level, epithet, metaphor, comparison, allegory, tautology, and hyperbole; and at the syntactic level, rhetorical constructions, parallelism, antithesis, inversion, polysyndeton, anaphora, and epiphora. From the standpoint of content, parameters such as the type of lyrics, motifs, and symbolic images were considered in this paper. These works of fiction were reviewed on the basis of contexts from poetic works in Albanian, Azerbaijani, and Kyrgyz literatures.

First, this study examined theoretical issues related to the examination of phonetic principles, the use of artistic means to express emotionality, the use of figurative and descriptive constructions, artistic transformations of various kinds, and the analysis of rhetorical figures and semiotic tools. In addition, among the theoretical issues, the use of artistic means in the context of structural linguistics was considered. Notably, information on the basic elements and principles of structural linguistics was investigated. In this study, attention was paid to the

development of language, the connections between internal components, binary oppositions, and the construction of language patterns.

After researching the basic theoretical information on the subject of formal and substantive structure, artistic poetic texts from Albanian, Azerbaijani, and Kyrgyz literature were considered. At the phonetic level, such artistic means as assonance and alliteration were presented; at the lexical level, such artistic means as epithet, metaphor, comparison, allegory, hyperbole, and tautology; and at the syntactic level, such artistic means as rhetorical constructions, parallelism, anaphora, epiphora, refrain, antithesis, inversion, and polysyndeton. From the standpoint of content, this paper examined the types of lyrics (love, philosophical), motives (the motive of the transience of life, unhappy love, time, fate, lost or unrequited love, fleeing happiness), and symbolic images (raven, snow flowers, ship, white birch). Thus, certain components of literary texts were examined.

Then, Albanian, Azerbaijani, and Kyrgyz poetry were compared according to formal and substantive indicators; the results of this comparison are presented in the tables below. Notably, in the course of examining national literature from the standpoint of structural linguistics, contexts from poetic texts by Albanian, Azerbaijani, and Kyrgyz authors were used. Further in this study, conclusions were drawn about the use of the principles of structural linguistics for the construction of literary texts, in particular, their formal and content components.

Results

Structural linguistics is one of the branches of linguistics in which language is analysed from a structural standpoint, as well as structural linguistic concepts. By analysing the structure of language, it is possible to understand how language development and interaction occur in socio-cultural terms (Juanda 2024). Text analysis from the side of structural linguistics involves the examination of the real text through the selection of various kinds of invariant units, such as sentence schemes, phonemes, and morphemes. Notably, structural linguistics helps to identify the internal relationships between the components of a language and its structural elements (Cresswell 2021).

Ferdinand de Saussure (2011) is considered to be the founder of structural linguistics, as he developed a concept based on an emphasis not on the internal structure of language but on its form, the role of languages, and the dependence of language on thought mechanisms. Notably, de Saussure aims to examine the internal relationships in language and the dependence of different elements. Among the binary oppositions, the author introduced concepts such as synchrony and diachrony, as well as signifier and signified. He also noted that the linguistic unit itself has no meaning; that is, letters are combined into words, and words, respectively, into sentences.

In modern structural linguistics, terms such as 'system' and 'structure' are actively used. In structural linguistics, language is considered as a sign system, which is a set of components. Structural linguistics aims at the fact that phonetic, semasiological, and morphological elements fit into certain categories and groups. Among the key provisions of structural linguistics, the definition of language, the theory of language and speech, the theory of meaning, the systemic nature of language, the method of analysing linguistic elements, and the doctrine of diachrony and synchrony can be distinguished. Among the key schools of structuralism are the Prague

Linguistic Circle, the Copenhagen Linguistic Circle, and the American School of Structural Linguistics (Podder & Chatterjee 2021).

The Prague School (school of functional linguistics) is associated with the idea of language as a functional system; that is, the structural elements of a language are considered from the standpoint of fulfilling their functions. According to the principles of the Prague School, linguistic elements are studied not only from a synchronic standpoint but also from a diachronic. It is important to note that the Prague School also considered extralinguistic factors; that is, language was viewed in connection with the people's history and cultural legacy. An important contribution of the Prague School is the development of phonological and grammatical tools and functional stylistics. American structuralism is represented by descriptive linguistics, the school of generative grammar, and the school of transformational analysis. The Copenhagen School is concerned with the examination of the dependencies that exist between linguistic elements. The London Linguistic School is associated with the analysis of social linguistic aspects (Manghani 2023).

The critical levels of the language should be phonemic, morphemic, lexical (verbal), and syntactic. The phoneme performs two main functions: perceptual (perception) and significative (distinguishing); the morpheme is associated with a semasiological function, that is, the ability to express real and grammatical concepts; the word is associated with nominative and semasiological functions; and the sentence is associated with a communicative naming function. At the phonetic level, assonance (reception of the sound organisation of the text with the repetition of vowels) and alliteration (reception of the sound organisation of the text with the repetition of consonants) can be used. At the morphemic level, augmentative (to convey a subjective-evaluative meaning or to enhance a feature) and diminutive suffixes (to convey diminutive meanings) can be used in literary texts (Fries 1957; Bazell 1954).

Relevant elements include epithets (artistic definitions), comparisons (tropes that explain one object through another similar object), metaphors (artistic devices that transfer features of one object to another), metonymy (a trope where one word is substituted for another, denoting an object or phenomenon in spatial or temporal connection with the original), personification (expressions that assign unusual features to phenomena or concepts), allegory (representations of abstract concepts using specific images), periphrasis (the descriptive expression of a concept through several related concepts), hyperbole (exaggerations of an object's features to enhance the impression), litotes (a trope that downplays the strength or magnitude of a phenomenon), oxymoron (combinations of incongruous concepts), and euphemism (words or expressions used to soften undesirable or vulgar terms).

At the structural syntactic level, means of expression (figures of speech) can be distinguished as parallelism (a rhetorical figure that represents the use of similar or identical elements of speech), anaphora (a stylistic figure associated with the repetition of certain structures, in particular, syntactic and strophic), epiphora (a stylistic figure associated with the repetition of identical sounds, sound phrases), refrain (repetition of a group of words or lines), parcellation (a stylistic figure that provides for the differentiation of a sentence into independent sentences using intonation), inversion (one of the poetic figures associated with a violation of syntactic construction), antithesis (sharp contrast of concepts), rhetorical constructions (figures of speech expressing strong emotions) in particular, exclamations, questions, appeals. **Table 1** presents the structural elements of a literary text related to phonetic, lexical, and syntactic levels.

Phonetic level	Lexical level	Syntactic level
Assonances	Epithet	Parallelism
Alliteration	Comparison	Refrain
Anaphora	Metaphor	Parcel
Epiphora	Metonymy	Inversion
	Impersonations	The antithesis
	Allegory	Rhetorical constructions (exclamations, questions, appeals)
	Periphrasis	
	Litotes	
	Euphemisms	

Table 1 Structural elements of a literary text related to the phonetic, lexical, and syntactic level. *Source: prepared by the authors.*

The structure of the literary text is represented by such elements as characters, plot, composition, architectonics, and ideological-thematic core. The composition of a work of art consists of a sequence of parts of the text, in particular, compositional elements include such as prologue, exposition, beginning, development of action, climax, denouement, and epilogue. Among the elements of a poetic text, phonics, metrics, stanzas, vocabulary, grammar, syntax, and semantics can be distinguished, and among the elements of a prose text are vocabulary, grammar, syntax, plot, plot, space, time, and semantics. In this work, Albanian, Azerbaijani, and Kyrgyz poems were used to analyse the structure of artistic works. The structure of the form was considered through the prism of three main levels: phonetic, represented by assonance, alliteration, lexical, represented by epithets, metaphors, comparisons, allegory, hyperbole, and syntactic, represented by rhetorical constructions, parallelism, antithesis, inversion, refrain, and polysyndeton. The structure of the content was considered in the context of the type of lyrics (love, philosophical), motives (transience of life, unhappy love, time, fate, lost love, fleeing happiness), symbol images (raven, snow flowers, ship, white birch).

Using the example of Albanian poetic works, it is possible to trace the structure of the form and the ideological component of the works. Ismail Kadare (2024) is a world-famous Albanian novelist and poet, and an honorary citizen of Tirana, whose poems have been translated into various world languages. Notably, he has received many literary awards, such as the International Booker Prize, the Chino del Duca Prize, the Prince of Asturias Literary Prize. The poet had also been nominated for the Nobel Prize in Literature several times. The following means can be distinguished in the author's poems at the structural phonetic level: anaphora (repetition of 'Në s'të', 'Në s'gjetsha'):

Në s'të pranoftë asnjë varr, Asnjë mermer a morg-kristal, Mos duhet vall' prap' të të mbart Gjysmë të vdekur, gjysmë të gjallë? Në s'gjetsha hon ku të të hedh Të gjej një fushë a një lulnajë Ku butësisht porsi polen Gjithkund, gjithkund të të shpërndaj

In addition, there is assonance (repetition of sounds 'a', 'e'): 'të rrijmë pranë mermerit', 'të shpërndahen n'erë', 'qenë përherë', 'së kohës të shurdhër si dhe ne'), and alliteration: 'rrijmë pranë mermerit' (repetition of the sound 'r'), 'zallahisë së kohës të shurdhër' (repetition of the sound 'h') (from the verse 'Afrim Dimri'). At the structural lexical level, such artistic means

were discovered as the epithet 'sad bishop' ('Si peshkop i trishtë horizonti Thërret për mëshirë') and 'the quiet, endless evening of your eyes' ('Do të kujtoj Mbrëmjen e heshtur, të pafund të syve të tu, Dënesën e mbytur, rrëzuar mbi supin tim Si një dëborë të pashkundshme'); also metaphors, such as 'the wind rushes between the metro' ('Era si me bronshit në brinjë Ndër metro vërshëllen'), 'boredom crushed me', and 'happiness was darkening' ('Më rrëzëllinte si smerald mërzija, Dhe lumturia ngrysej si një muzg me re'). There is also comparison, 'graffiti is faster than television' ('Grafititë më shpejt se TV Shpërndajnë një lajm'); allegory, in using the image of a raven, in 'raven over a frozen field', 'crows on their heads roam menacingly' ('Ç'janë ato plaka me të seza që flasin një gjuhë të vdekur: Korba mbi fushën e ngrirë. Krokama të shkreta plot hutim', Korbat mbi kokat e tyre Enden kërcënueshëm'); and hyperbole, 'Even when my tired memory, like those midnight trams, stops only at the main stations, I will not forget you' ('Edhe kur kujtesa ime e lodhur, Ashtu si ato tramvajet e pasmesnatës Vetëm në stacionet kryesore do të ndalojë, Unë ty s'do të harroj').

At the structural syntactic level, such artistic means as rhetorical constructions (rhetorical questions) were used: 'The evil hour is everywhere, don't you feel it?' ('Shtë orë e ligë kudo, Vallë a s'e ndjen?'); and 'If no grave accepts you, no marble or crystal coffin, shouldn't I dance back, To carry you half dead, half alive' ('Në s'të pranoftë asnjë varr, Asnjë mermer a morg-kristal, Mos duhet vall' prap' të të mbart Gjysmë të vdekur, gjysmë të gjallë?'). There is also antithesis: 'I loved you without knowing that I love you' ('Te desha, pa e ditur se të desha'), or 'Then I realised that I had lost, I also realised that I have acquired' ('Ahere e kuptova ç'kisha humbur, Ç'kisha fituar kuptova gjithashtu'); and parallelism: 'Dark sky without storks, and rains without a rainbow in between' ('Qiejt e ngrysur pa lejlekë Dhe shirat pa ylberë në mes'), or 'A few drops of rain fell on the glass, and I missed you' ('Ca pika shiu ranë mbi qelq Dhe unë për ty seç ndjeva mall'. Considering the thematic content of Albanian poems, they can be stated to be represented by love lyrics ('Kristal', 'Edhe Kur Kujtesa', 'Ti Qave . . .', 'Mall') and philosophical lyrics ('Peisazh', 'Ora e Ligë', 'Afrim Dimri'). The motif structure is represented by such motifs as the transience of life and time ('Afrim Dimri'), the motif of hard times ('Ora e Ligë'), and the motif of unhappy love ('Ti Qave . . .', 'Peisazh', 'Mall'). Among the image-symbols used in Albanian poetry, the following can be distinguished: crows as a symbol of hell, which lead souls to the underworld and are messengers of the god of death.

Nusrat Kasamanli (2024) is an Azerbaijani poet, publicist, screenwriter, and a referent and literary consultant of the Writers' Union of Azerbaijan. At the structural phonetic level in Azerbaijani poetry, Kasamanli's writing can be distinguished by the use of alliteration, in particular, the repetition of consonants such as 's', 't', 'd', 'b': 'Mən sənin qarşında titrəyim, çsim, Səndən dünyaları istəmirəm, yox, Məni bağışlasan, bəsimdir, bəsim. . .'. Since poetry is characterised by rhyme, one can talk about the euphony of the extreme words in the lines: 'Bu qərib axşamın sükutu ağır, Üfüqdən gözümə bir həsrət yağır', 'Hər günün sonunda gecə görünür, Yandır çayını yol azmayasan, Arxanca qara bir kölgə sürünür, Çalış kölgənlə də gül çzməyəsən'. Tautology can be considered in the context of both phonetic and lexical: 'Bu həsrət həmişə təzədir, təzə. . .'. At the lexical structural level, such artistic means were used as the epithets 'dry springs', and 'crazy scream' ('Qurumuş bulaqlar içir könlümdən', 'Dəli bir ağlamaq keçir könlümdən') comparisons such as 'standing like this statue' ('Bir daş var gözümün yaşına həsrət, Dayanıb o giley heykəli kimi', 'Gözümüz dünyada ən qaynar bulaq', 'Yanağın elə bil alov dilmi, Illərin bir taxta yonqarı kimi . . .'); metaphors such as 'the winds are playing', 'fate takes me by the head' ('Küləklər oynayır kənd evimizdə', 'Tale baş götürüb aparır məni'), or 'death will strangle me and he will laugh' ('Vaxtlı-vaxtsız bir ölümdür, gələcək, Boğub məni qəh-qəh çəkib güləcək. . .'). At the syntactic

and phonetic level, epiphora can be considered – the repetition of the phrase ‘fresh day’, and the lexemes ‘fall’, and ‘strike’: ‘Gün təzə, Ömür təzə, gün təzə’, ‘Bir gün, Bənövşə bəndə düşdü, Bu xəbər kəndə düşdü’, ‘Bu qış o gülə dəydi, Hicran o günə dəydi. Bu ağac çiçək açmaz Balta kökünə dəydi’. Anaphora are also present, in the repetition of the phrase ‘your hands’: ‘Allərin nə yaman soyuqdur, gülüm, Allərin elə bil qar çiçəyidir. Ay aman, əlində dondu ki əlim, Əllərin əlimin buz əlcəyidir’.

In Azerbaijani poetry, using the example of Kasamanlı’s poems at the structural syntactic level, such elements as the antithesis can be distinguished: ‘This spring is not from that spring, not from the cold frost, I received a fresh letter, but not from that girl’ (‘Bu yaz o yazdan deyil, Soyuq ayazdan deyil, Təzə məktub almışam Ancaq o qızdan deyil’); inversion: ‘A fresh spring has come, the flower that it brings is fresh’ (‘Təzə bahar gəlibdir Gətirdiyi gül təzə’); rhetorical questions: ‘How did I put the fate of my whole life in these cold hands?!’ (‘Bir ömrün məhəbbət taleyini mən O soyuq çillərə necə qıymışam?!’); refrain: ‘Crows are no longer deceived by foxes, I no longer believe in fairy tales’ (‘Qarğalar tülküyə daha aldanmır, Daha nağıllara inanmıram mən’), and ‘I waited, not a single apple fell from the sky, I no longer believe in fairy tales!’ (‘Gözlədim göylərdən alma düşmədi, Daha nağıllara inanmıram mən!’); and rhetorical figures: ‘Who will come back, who will come?!’ (‘Kim qayıda, kim gələ?!’). Considering the content of Azerbaijani poetic works, it can be said that they are represented by love lyrics (‘Sən demə təzədən sevmək olarmış. . .’, ‘Biri vardı, biri yox. . .’, ‘Çillərin nə yaman soyuqdur, gülüm. . .’), and philosophical lyrics (‘Ağlama, Təbrizim, ağlama’, ‘Daha nağıllara inanmıram mən’, ‘Kaş ki . . .’). Among the key motives are the following: the motive of time (‘İş otağım’), the motive of fate (‘Sən demə təzədən sevmək olarmış. . .’), and the motive of lost, unrequited, or unhappy love (‘Etiraf’, ‘Dəli bir ağlamaq keçir könlümdən . . .’).

Alykul Osmonov (2024) is a Kyrgyz poet who actively participated in the modernisation of the poetic heritage in Kyrgyzstan. Among his main achievements are translations of world literature into Kyrgyz, the introduction of new topics into Kyrgyz literature, an emphasis on secular topics, and active promotion of nationalism in Kyrgyzstan. At the phonetic level, note the use of alliteration – the repetition of the sounds ‘t’ and ‘c’ (‘I was then in the works all, editing poems . . .’, ‘Listening to the sounds, above myself, silently, standing . . .’) – and assonance, in the repetition of the sound ‘and’ (‘I see my silhouette, powerless and emaciated . . .’, ‘And the lamp of life is dying out in the long night’). At the structural lexical level, the use of the following poetic means can be noted in Osmonov’s verse: hyperbole (‘If all the heavenly water, having collapsed, covered the cities, armed with your single gaze, I would cross the sea without difficulty’); metaphor (‘It seemed to me that happiness, teasing, would run away in broad daylight . . .’, ‘And lived, slightly holding a grudge, Among the high mountains, my youth’); comparison (‘. . . Like a beauty in a silk dress, and she won’t let me near her’); epithet (‘Yes, the silence of the grave is dark’, ‘I didn’t appreciate those golden years, I thought youth was with me forever’, ‘But, why, the soul is tormented by bright sadness, bold dreams, crazy games, I give myself up . . .’); tautology (‘. . . It will rise, and the depth will deepen . . .’); and allegory (‘I am the hurried ship that, having abandoned the house . . .’, ‘I am the hurried eagle, I am the swift golden eagle that finished the flight too early, at dawn . . .’). Anaphors were also used (‘It seems to her that I am not in business, my homework, paperwork seems to her frivolous . . .’, ‘To love, whispering priceless words, to love, overpowering your strength . . .’, ‘You borrow me freshness from the branches! You’re still young!’).

At the structural syntactic level, particular means of expression can be distinguished in Osmonov's poems: rhetorical figures ('No, it's not true! It has returned,' And where is my trail? So will they remember me?', 'And why not go? Perhaps I will love at least the girl and the aunt . . .'); polysyndeton – a repetition of the conjunction 'and' ('And I am ready to be brave, generous with you, And give the heat of souls and passionate feelings. And like a girl, you were confused for a moment. . .', 'And he is surrounded by a lot of different young faces, And the souls of the living are fighting stubbornly for immortality'); and anaphora ('It seems to her that I am not in the business, it seems to her that homework, paperwork at home is not serious, and I agree with her the whole family', 'You and I have been like twins since childhood. We, birch, have grown up with you!'). From the standpoint of thematic content, Osmonov's poems are represented by love lyrics ('To a Woman', 'Evening Lake', 'Maiden's Look'), and philosophical lyrics ('Monument', 'About Himself'). Notably, the verses contain the motif of the transience of time ('I am a ship', 'Monument', 'About myself'), and the motif of fleeing happiness ('Happiness'). Among the symbolic and allegorical images, one can note such as a ship denoting the path of life ('I am a ship'), and a white birch denoting the symbol of youth ('White Birch').

Parameter	Albanian literature (Kadare)	Azerbaijani literature (Kasamanli)	Kyrgyz literature (Osmonov)
Form			
Phonetic level	Assonance, alliteration	Alliteration	Assonance, alliteration
Lexical level	Epithet, metaphor, comparison, allegory, hyperbole	Epithet, comparison, metaphor	Hyperbole, comparison, metaphor, epithets, tautology
Syntactic level	Rhetorical constructions, parallelism, anaphora, epiphora	Antithesis, inversion, rhetorical questions, refrain, anaphora, epiphora	Rhetorical figures, polysyndeton, anaphora, epiphora
Content			
Type of lyrics	Love, philosophical	Love, philosophical	Love, philosophical
Motives	The motive of the transience of life, the motive of unhappy love	The motive of time, the motive of fate, the motive of lost, unrequited, or unhappy love	The motive of the transience of time, the motive of fleeing happiness
Images-symbols	Raven	Snow flowers	Ship, white birch

Table 2 Structural elements at different levels of form and content in Albanian, Azerbaijani, and Kyrgyz literatures. *Source: compiled by the authors.*

Thus, assonance and alliteration were used at the phonetic level in Albanian literature, alliteration in Azerbaijani literature, and assonance and alliteration in Kyrgyz literature. At the lexical level, Albanian literature used epithet, metaphor, comparison, allegory, hyperbole, Azerbaijani literature used epithet, comparison, metaphor, and Kyrgyz literature used hyperbole, comparison, metaphor, epithet, tautology. At the syntactic level, rhetorical constructions and parallelism were used in Albanian literature, anaphora, inversion, rhetorical questions and

refrain were used in Azerbaijani literature, and rhetorical figures and polysyndeton were used in Kyrgyz literature. At the level of content, Albanian literature presents the motives of the transience of life, unhappy love, Azerbaijani literature uses the motives of time, fate, lost or unhappy love, and Kyrgyz literature presents the motives of the transience of time and fleeing happiness. Among the images are symbols: in Albanian literature there is a raven as a symbol of death, in Azerbaijani literature there are snow flowers, and in Kyrgyz literature a ship denotes the path of life, a white birch denotes the symbol of youth.

Considering the substantial structure of works of art, the lyrics are presented as loving and philosophical. In addition, among the key motives in Albanian literature, one can note the motive of the transience of life, unhappy love; in Azerbaijani literature includes the motive of time, fate, lost, unrequited, or unhappy love; and Kyrgyz literature includes the motive of the transience of time, and fleeting happiness. Among the images-symbols: Albanian literature uses the raven, Azerbaijani literature has snow flowers, and in Kyrgyz literature a ship denoting the path of life, a white birch denoting the symbol of youth. The main purposes of using artistic means at the phonetic, lexical, and syntactic levels are the following. Assonance was used to give the text melody and expressiveness, and alliteration gives the text musicality and expressiveness. The epithet was introduced to create images and enhance the expressiveness of speech, metaphor forms the author's style and enhances the effect of artistic expressiveness; comparison is used to compare qualitative and quantitative phenomena and processes; allegory conveys deep symbolic meaning; hyperbole enhances the expressiveness of a certain thought; tautology creates imagery and influences the reader at the emotional level. The antithesis was used to create imagery and contributed to the reader's influence on an emotional level; inversion enhances the expressiveness of speech; rhetorical figures emphasise the expressiveness of a phrase; and polysyndeton was used to depict expressivity. Anaphora was used to create the effect of forcing meaning, and establishing a logical connection between different fragments of the text content.

Discussion

The examination of Albanian, Azerbaijani, and Kyrgyz poetry identified key artistic means used at the phonetic, lexical, and syntactic levels. In particular, assonance and alliteration were presented at the phonetic level, epithets, metaphors, comparisons, hyperbole, and tautology at the lexical level and rhetorical constructions, anaphora, epiphora, refrain, antithesis, and polysyndeton at the syntactic level. In addition, in the study by Irmawati and Hum (2014), structural linguistics was considered in the context of the classification of corpus elements at different language levels – phonemic, morphemic, lexical, and syntactic – in the context of teaching and learning foreign languages. The study on Albanian, Azerbaijani, and Kyrgyz literature was considered from the standpoint of the use of phonetic means, including assonance and alliteration. Beddor (2023) discussed three main theoretical issues: the study of phonetic principles related to variability, the prerequisites of the phonetic genus – which show the degree of phonological instability – and speech production and perception of speech in modelling phonetic changes. In the context of the considered poetic works, a high degree of observance of phonetic principles should be noted, in particular when using rhyme and phonological stability in terms of similar vowels and consonants.

Hazel Price (2022) considered figurative and descriptive means that appear as separate words and expressions, and figurative and expressive means that are syntactic figures. Thus, the

terms 'stylistic device' and 'expressive means' are called 'figuratively descriptive means' and 'figuratively expressive means'. Notably, in the context of Albanian literature, such syntactic figures as rhetorical constructions, parallelism, anaphora, and epiphora were used at the structural syntactic level; in the context of Azerbaijani literature is antithesis, inversion, rhetorical figures, refrain, anaphora and epiphora; and in the context of Kyrgyz literature we find rhetorical figures, polysyndeton, anaphora, and epiphora. The study by Mishra (2022) finds, among the key artistic means for a certain degree of emotionality, metaphor, hyperbole, litotes, assonance, and alliteration. Notably, Derakhshani et al. (2021) focused on the use of such artistic means as parallelism, anaphora, antithesis.

In this paper, structural linguistics was examined through the prism of the use of phonetic, lexical, and syntactic resources. In particular, using the example of Albanian, Azerbaijani, and Kyrgyz literature, the processes related to the artistic picture of the world in poetic works were monitored. Evaluation of literary works, according to a study by Li (2022), is primarily related to their identification, and to various types of activities: cognitive, aesthetic, and recreative. Since semiotics is a theory of signs and sign systems, it is quite close to structural linguistics. Kalelioglu and Yurtseven (2023) consider semiotics as one of the fields of research explaining facts and phenomena that coexist in different cultural systems. Semiotics can be examined through the prism of social sciences, engineering sciences, fine arts, natural sciences, and humanities. The examination of Albanian poetry shows that love and philosophical lyrics were actively used in it; among the motives one can distinguish the motive of the transience of life and the motive of unhappy love, and among the image-symbols is the raven. According to a study by Nika (2022), Albanian literature underwent transformations related to the literary process in Europe and beyond. During the analysis, it was confirmed that the main factor of influence on Albanian literature is European and world literature, which can also be traced by the example of formal and substantive indicators.

The examination of formal indicators of Albanian, Azerbaijani, and Kyrgyz literature is associated with the investigation of phonetic, lexical, and syntactic levels, in particular, represented by such artistic means: assonance and alliteration at the phonetic level; epithet, metaphor, comparison, allegory, hyperbole, at the lexical level; and rhetorical constructions, parallelism, anaphora, and epiphora at the syntactic level. Notably, in the work of Flack (2023), 'internal form' was also analysed from the standpoint of structural linguistics; in particular, attention was focused on the relationship of the concept with the internal form. Also, through the prism of structural linguistics, one can consider the practices used to analyse language structures. Similar issues were focused on in the paper of Sudha Mishra (2017), in particular, the disclosure of implicit layers of semantic depth of the text using structural analysis.

Among the stylistic figures used in Albanian literature are rhetorical constructions, parallelism, anaphora, epiphora; among the stylistic figures used in Azerbaijani literature are antithesis, inversion, rhetorical questions, refrain, anaphora, and epiphora; and among the stylistic figures used in Kyrgyz poetic texts are rhetorical figures, polysyndeton, anaphora, and epiphora. Upon careful analysis of the influence of tropes and rhetorical figures in political speeches, Pelenyte and Grigaliuniene (2021) determined that the absence of these artistic means leads to a substantial decrease in the rhetorical effect. A similar problem was also considered in the study by Feng et al. (2023), which aimed to assess the effect of rhetorical techniques on audience reaction by using an advanced development model. Therewith, the active use of rhetorical figures leads to an increase in the level of audience engagement.

Notably, in the analysis of poetic texts, a variety of artistic means were used at different levels – from phonetic to syntactic within the framework of structural linguistics. In particular, rhetorical figures, parallelism, anaphora, epiphora, antithesis, inversion, polysyndeton, and other stylistic means were considered. The problems of using artistic techniques in postmodern literature were considered by Al Faqih *et al.* (2023); among them are fragmentation, metafiction, irony, intertextuality, and scepticism. During the analysis, it was established that fragmentation leads to non-linearity of the narrative; intertextuality is associated with the enrichment of the meanings of texts through the use of allusions; and metafiction was used for self-reflection.

Based on the analysis of contexts from Albanian, Azerbaijani, and Kyrgyz literature, it was determined that using structural analysis, it is possible to examine the use of artistic means at different language levels: from phonetic to syntactic. Structural analysis can also be used to analyse the formal and substantive indicators of artistic works. In the study by Basri *et al.* (2023), an attempt was made to review phrases using the application of structural analysis to understand English. The results showed a 59.86% improvement in language training. Notably, the indicators related to syntactic components have been substantially improved. In Albanian, Azerbaijani, and Kyrgyz literatures, the principles of structural linguistics were used through the prism of formal and substantive components of poetic texts and the main theoretical aspects of structural linguistics were also outlined. A paper by Milosevic (2022) was devoted to structural linguistics, in particular, the development of European and American structuralism. Structural linguistics was considered in the context of genetic structuralism.

Thus, in modern scientific practice, such issues as phonetic principles, artistic means used to express emotionality, the use of figurative and descriptive means, artistic transformations, rhetorical effects, and semiotic tools have been investigated. Notably, this study also examined the problems associated with the use of artistic means and content parameters using the basic principles of structural linguistics, when building the structure of a poetic text at different linguistic levels: from phonetic to lexical, from lexical to syntactic.

Conclusion

Structural linguistics is related to the analysis of the process of language formation and construction. Structural text analysis is the examination of a real text through the analysis of its invariant units, in particular, sentence schemes, phonemes, and morphemes. In this study, national literatures, in particular, poetic texts, were considered through the prism of structural linguistics, that is, from the standpoint of formal and substantive indicators. Among the formal indicators, artistic means were examined at the phonetic, lexical, and syntactic levels. Among the substantive indicators, such as the type of lyrics, motifs, and symbolic images, were considered.

According to the results of this study, such artistic means as assonance and alliteration were used in Albanian literature at the phonetic level, epithets, metaphors, comparisons, allegory, hyperbole at the lexical level, and rhetorical constructions, parallelism, anaphora, and epistrophe at the syntactic level. In Azerbaijani literature, alliteration was used at the phonetic level, epithets, comparisons, metaphors at the lexical level, antithesis, inversion, rhetorical questions, refrain, anaphora, and epistrophe at the syntactic level. Notably, in Kyrgyz literature, assonance and alliteration were used at the phonetic level; hyperbole, metaphor, comparison, epithets, and tautology at the lexical level; and rhetorical figures, polysyndeton, epistrophe, and anaphora at the syntactic level.

From the standpoint of the content components identified in the analysis of artistic works in Albanian, Azerbaijani, and Kyrgyz literatures, these national literatures considered love and philosophical lyrics. Among the key motives in Albanian literature is the motive of the transience of life, and the motive of unhappy love; in Azerbaijani literature is the motive of time, the motive of fate, and the motive of lost or unhappy love; and in Kyrgyz literature is the motive of the transience of time, and the motive of fleeting happiness. Among the images-symbols in Albanian literature is a raven, in Azerbaijani literature are snow flowers, and in Kyrgyz literature is a ship, and a white birch.

During the structural analysis of poetic works in this study, the main functions of artistic means were also identified: assonance was used to add melodicality to the text, and alliteration for musicality and expressiveness. Epithets enhanced the figurative component, metaphors formed the author's style, allegory conveyed symbolic meanings, and hyperbole enhanced expressiveness. The creation of imagery was associated with antithesis, expressiveness with inversion and rhetorical figures, and expressiveness with polysyndeton.

It is also important to note that among the limitations of this study are the following: only poetic texts were used, prose texts were not used, and the sample of poetic texts is small. Priority tasks in the future scientific perspective may include examining national literatures in terms of structural templates for poetic and prose texts and developing new technical solutions to improve the analysis and processing of literary texts. Among the important areas in the future are the investigation of the content parameters of the text using structural analysis and the analysis of the artistic parameters of the text using structural linguistics methods.

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