

## TEXT COMPLEXITY: THE LAST VICTIM OF THE WAR (STORY) BY OTKIR HOSHIMOV

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**Abstract:** Text complexity constitutes a multidimensional construct that encapsulates the intricate interplay between linguistic, cognitive, and conceptual elements within written discourse. It extends beyond mere lexical difficulty, encompassing syntactic sophistication, discourse cohesion, thematic profundity, and inferential demands placed upon the reader. Accurate assessment of text complexity necessitates an integrative approach combining quantitative metrics, such as readability indices and corpus-based analyses, with qualitative evaluations that consider narrative structure, genre-specific conventions, and conceptual abstraction. Moreover, comprehension is profoundly mediated by reader-intrinsic factors, including prior knowledge, metacognitive strategies, and motivational orientation. A nuanced understanding of text complexity is pivotal for optimizing pedagogical practices, facilitating differentiated instruction, and promoting higher-order literacy skills, thereby fostering critical engagement with complex texts across diverse educational contexts.

**Keywords:** Text complexity; linguistic features; syntactic sophistication; lexical density; discourse cohesion; conceptual difficulty; readability metrics; quantitative analysis; qualitative evaluation; cognitive load; metacognitive strategies; reader proficiency; comprehension processes; educational assessment; literacy development.

Let's look at the scientific work of Robert Gunn. Robert Gunning (1913–2000) was an American editor, publisher, and readability researcher best known for developing the Gunning Fog Index. His work had a strong influence on modern readability studies, plain language movements, and effective communication practices in journalism, business, and education. Through systematic research and practical observation, he aimed to understand why readers struggle with written text and how writing can be made clearer.

Reader Behavior Analysis: Gunning's experiments measured how long readers needed to understand different types of texts and how often they had to re-read passages. These findings contributed to the development of his readability formula.

The Gunning Fog Index: The Gunning Fog Index, created in 1952, is Gunning's most important contribution. It measures the complexity of a text and estimates how many years of formal education a person needs to understand it on first reading.

Purpose of the Formula: The formula evaluates text by focusing on: average sentence length

number of complex words (three or more syllables)

The Formula Fog Index =  $0.4 \times ((\text{Number of words} \div \text{Number of sentences}) + 100 \times (\text{Complex words} \div \text{Number of words}))$

Complex words are defined as words with three or more syllables, excluding proper nouns, compound words, and common verb endings.

Interpretation: 6–8: easy to read

10–12: standard business writing

14–16: academic or complex texts

18+: very complex scholarly writing

Edgar Dale and Jeanne Chall are two of the most influential researchers in the field of readability and text complexity. In 1948, they developed the Dale–Chall Readability Formula, which remains one of the most accurate scientific tools for measuring how difficult a text is to read. Their work focused on understanding how vocabulary familiarity affects reading comprehension.

Scientific Research Conducted by Dale and Chall- Research on Word Familiarity :Dale and Chall carried out large-scale experiments to determine which words are familiar to most readers. They tested thousands of students and adults, asking them to identify words they understood. Based on this research, they created a list of 3,000 common and familiar words, known as the “Dale–Chall Word List.” Key findings: Unfamiliar words greatly increase text difficulty. Vocabulary difficulty has a stronger impact on comprehension than sentence length.

Readers slow down significantly when encountering too many difficult words.

Research on Vocabulary Development: Jeanne Chall studied how vocabulary grows at different stages of reading development. She discovered that: Vocabulary knowledge is the strongest predictor of reading comprehension. Students process familiar words much faster than unfamiliar ones. Text difficulty should match the reader's developmental level. These findings directly shaped the Dale–Chall Formula , Studies on the Psychology of Comprehension: Their research also explored how readers process information, focusing on: attention and cognitive load, memory and word recognition,the impact of unfamiliar vocabulary

how often readers must re-read difficult sentences

This helped them understand how linguistic complexity affects comprehension efficiency.

The Dale–Chall Readability Formula (1948) :Purpose of the Formula:The formula measures text difficulty based on:

average sentence length

percentage of unfamiliar (difficult) words

It uses real reader vocabulary knowledge, not just syllable counts, making it more accurate than many other formulas.

The Formula :Raw Score =  $0.1579 \times (\text{Percentage of Difficult Words})$

+  $0.0496 \times (\text{Average Sentence Length})$

If the percentage of difficult words is greater than 5%, 0.5 is added to the final score.

Difficult Words - A “difficult word” is any word not included in the 3,000-word Dale–Chall familiar word list. Why this list matters:It is based on empirical testing with real students.

It reflects vocabulary that most readers actually understand.

It measures perceived difficulty rather than syllable count.

Interpretation of Scores: Below 4.0 – very easy (upper elementary level)

4.0–5.0 – fairly easy (middle school level)

5.0–6.0 – average difficulty (high school level)

6.0–7.0 – difficult (college level)

Above 7.0 – very difficult academic or technical text

Dale and Chall’s Theoretical Contributions :Their main theoretical principles include: Text difficulty depends primarily on vocabulary familiarity. The more unfamiliar words a text contains, the harder it is for readers. Vocabulary complexity influences comprehension more strongly than sentence structure.

Readability should be measured using real reader data, not assumptions.

Their work pioneered empirical readability research.

Flash - Let's focus on Kancaid's scientific work. The Flesch–Kincaid readability system represents one of the most influential scientific approaches to evaluating text complexity. Developed through the combined efforts of Rudolf Flesch and later expanded by the U.S. Navy (J. Peter Kincaid and colleagues), these metrics measure how easily a reader can comprehend written material. Their models remain foundational in linguistics, education, psycholinguistics, and computational text analysis.

Scientific Research and Theoretical Foundations

Rudolf Flesch’s Research (1940s–1950s). Rudolf Flesch was a leading readability theorist whose research centered on the interaction between sentence structure, word difficulty, and human cognitive processing. His studies demonstrated:

Readers comprehend shorter sentences faster and more accurately. Syllable length correlates strongly with lexical difficulty. Cognitive load increases when texts contain multisyllabic or infrequently used words. Reading fluency improves when texts use conversational grammar. Flesch's seminal work, *The Art of Readable Writing* (1949), introduced the first mathematical readability model based on empirical psychological testing.

**U.S. Navy and Peter Kincaid's Research (1970s)** In the 1970s, the U.S. Navy conducted extensive scientific research to adapt Flesch's model to modern educational and training materials. J. Peter Kincaid and his team carried out psycholinguistic studies involving: comprehension tests with thousands of military personnel, controlled experiments measuring reading speed, error rates, and recall statistical modeling to correlate linguistic features with comprehension levels. Their work resulted in the Flesch–Kincaid Grade Level formula, designed to map text difficulty to U.S. school grade levels.

**Research Principles Underlying the Model:** Both Flesch and Kincaid grounded their work in several scientific principles:

Sentence length reflects syntactic complexity.

Word length (syllables) reflects lexical difficulty.

Comprehension is strongly influenced by cognitive load.

Readability can be predicted using measurable linguistic variables.

Quantitative formulas can standardize, evaluate, and improve written communication.

These principles form the backbone of all readability research today.

**The Flesch–Kincaid Formulas -Flesch Reading Ease Formula (1948) :** This formula determines how easy or difficult a text is to read.

Formula:  $\text{Reading Ease} = 206.835$

$- (1.015 \times \text{Average Sentence Length})$

$- (84.6 \times \text{Average Syllables per Word})$

Interpretation:

90–100 → Very easy (5th grade)

60–70 → Standard (8th–9th grade)

0–30 → Very difficult (college graduate level)

**Flesch–Kincaid Grade Level Formula (1975):** This version translates readability directly into U.S. school grade levels.

Formula:

$\text{Grade Level} = 0.39 \times (\text{Average Sentence Length}) + 11.8 \times (\text{Average Syllables per Word})$

$- 15.59$

Interpretation:

4.0 → fourth-grade level

8.0 → eighth-grade level

12.0 → twelfth-grade level

Above 12.0 → college level and higher

**Key Scientific Insights -Linguistic Complexity :**The formulas capture linguistic complexity by recognizing that:Long sentences increase syntactic processing load, Multisyllabic words require more decoding and memory resources, Both factors strongly predict comprehension difficulty. Cognitive Processing Research: Flesch and Kincaid's models are grounded in psychological findings: Short-term memory limits affect sentence comprehension, Word recognition speed decreases with syllable length, Reader attention decreases when sentence density increases. Abstract vocabulary increases cognitive strain, These insights explain why the formulas remain reliable predictors of difficulty.

**THE LAST VICTIM OF THE WAR (Story) by Otkir Hoshimov**

Translated by Abdazova Gulsanam

Shoikrom was sitting sadly on the edge of the sandals on the porch. It was already spring, and although the days were hot, he was upset that the sandals had not yet been removed, but that no one had thought about it. Quroq dasturxon<sup>18</sup> covered on a gray blanket, stained from jam, a ceramic plate that had just been emptied from goja<sup>19</sup>, and a wooden spoon with a burn on it, looked ugly to his eyes. But he shook his hand carelessly, threw his doppi<sup>20</sup> over the sandals, and lay down. It was midnight, and quiet. Only the dog barked in the distance. A light bulb on a long nail in the porch glowed dimly. The mosquitoes around the lamp did not stop for a moment. Water glistened between the strawberry buds planted in the ditch halfway up the yard. Occasionally there were blushed strawberries. The wind came from somewhere. The walnut branches at the end of the courtyard made a noise. Shoikrom looked in that direction with the eyes that began to sleep, and nodded to the sweaty-smelling lolibolish<sup>21</sup>. At that moment, he saw the same plate, the same burning spoon, and sighed again. "Die with your stinginess," he thought, cursing his wife. -She's been stingy for a long time, and she's gotten worse since there began difficulty times. The baby cried inside. The cradle creaked. As if waiting for the same thing, the boy started screaming. The eldest also woke up and joined the crying. Shoikrom jerked and straightened up. -Shut them up, Khadija! Inside, his wife was pounding on the cradle, a squeaky sound was heard: -I wish he would be calm! The demonic caught him at midnight "The poor never be happy, they have more children," thought Shoikrom. "It would be better for me to go to war and die than that." He was not taken to war. There were not enough mechanics at the textile factory, or he worked well, but he was left anyway. Shoikrom was married shortly before the war began. There was a war- the war began, and times changed. Some people had no children. He has a wife who can



get pregnant easily, she gave birth to three daughters in a row. Even though the black wing of war is gone, its shadow still was over people's houses. There was still mourning at his neighbor's house. The door at the courtyard creaked. Shoikrom covered his eyes with his palm from the lamp and saw his mother coming towards him. After he got married, his father's yard was separated by two-layer mud brick walls in the middle. One of the reasons was Khadija's whimsies. After all sorts of rumors, Aunt Umri divided their housekeeping, saying that if your life is diverse, you will value each other. She settled on to live with his youngest son Shone'mat. Aunt Umri, wore in a faded dress, walked silently like a ghost and climbed the flat "Muslim" brick stairs to the porch. -Are you still asleep? she said, re-wrapping her shawl, which moved away as she leaned up the stairs. -You see the baby is not calm. And I'm very tired. -Baby cries after all he's a child, said Aunt Umri in a soothing voice. - Sleep, my son. - she came into the room silently. The mother-in-law calmed the children down. Then the two of them went out. Khadija brought a teapot in one hand and a corn bread in the other and put it on the table. -The tea has cold, she said, sniffing. Aunt Umri sat on Shoikrom's side, on a blanket. -Help yourself, she said, her swollen hands gathering the crumbs and putting them in her mouth. Shoikrom now noticed that his mother's fingers were cracked. He couldn't remember if it was like that before or not. -Do we have a food? He said, looking at his wife, who was pouring tea squatting down. Khadija's long yellow face turned red. She apologized in a guilty voice: -It's over. Shoikrom felt she was lying from her blush. Who knows, she might say that to warm it up for himself in the morning. -No, thank you, son, I'm not hungry, said Aunt Umri hurriedly. -I could not sleep from pondering..., she was a silence once a while and talked slowly like speak herself -I went to Kamil Tabib's house on Thursday. He said that if he drank a cup of sheep's milk for dawn every day, he would not feel any pain. -Sheep's milk is deficient now, said Khadija. -It's difficult to find cow's milk... our cow would have given birth by this time. Shoikrom did not listen to his wife. Suddenly, he imagined his brother, who was staring at the ceiling under the low window. He sighed, regretting that he hadn't asked his health for ten days living in the same house. When Shone'mat began working on the construction of a factory which was shifted from Russia, Shoikrom was glad that he had not been drafted into the war. The reason was different. His brother was tuberculosis. That's why they left. He has been lying from illness for three months. Ten days ago, on his way to work, Shoikrom came in and asked his brother how he was. He saw that Shone'mat had become a bone, and that his big eyes were gazed on him for some reason. "He's going to die soon," he thought, trying not to look her mother's eyes. "He's going to die anyway." - He is all right? He said, frowning as if he were to blame for it all. -Thank you, said Aunt Umri, swallowing. -He's asleep now Shoikrom understood that his mother had spoken in the sense that he should not bother him. -I'll see him in the morning, he said as his mother

stood up. -Why should he be angry with you, my son? said aunt Umri, pausing on the porch. -You go out in the morning and come back in the middle of the night. Those days will be forgotten, my son. Her kalish<sup>24</sup> which she took off on the stairs were overturned, aunt Umri troubled much straightening with her foot. Then she went down the

stairs and walked silently like a ghost to the end of the courtyard. The low door opened creaky and closed. -Cursed be that life! Shoikrom choked. Then he shouted at his wife, who was clearing the table. -Cursed be your father! The cow was stolen while you were at home. -Why are you scolding me? Khadija cries, tapping the plate to a spoon. -You wanted that they would kill me like a wife of Ilhom samovar<sup>25</sup> If you are on a night shift. Isn't it enough that I'm sitting with three kids fearfully?! Shoikrom turned his face away and creaked his teeth so as not to slap his wife. After beginning the war there was a time which has increased bad persons. Their cow which near to give birth was stolen in early spring. Shoikrom was on a night shift that night. A torrential downpour ensued during the night. Shoikrom returned home in the morning as if he had felt something. His wife, children and mother were screaming. Khadija was worried that she would not be able to take care of herself. In the morning, the street door was wide open and there was no cow that tied to walnut. "By this time, cow would have given a calf, and I would give a cup of milk to my brother," thought Shoikrom with a sigh. He said even though the owner was protected well, there was a thief. And the thief stabbed Ilhom samovar's wife two months ago. The poor man had only one goat. When she found out that a thief had come into the yard, she screamed. Her husband was in the chaykhana<sup>26</sup>. Maybe she ran and grabbed the goat's rope, and when the neighbors gathered, they saw that she was covered in black blood. -These days the thief has appeared again, said Khadija, shaking out the blanket and placing it on the edge of the tancha<sup>27</sup>. - The thief is picking strawberries without leaving a single one. Don't panic, said Shoikrom, frowning. -The kids might have eaten. Will the thief come to the strawberry? -Don't be lucky if they take one in their mouth. Why doesn't thief come? If he sells a handful of strawberry and then buys a bowl of corn. Look, the part of the wall is falling down. -Don't panic! - Shoikrom muttered again. But this time he noticed that his heart was fearing. He went down to the yard so as not to feel the sadness in his heart. Walking slowly, he came to the strawberry buds. The water in the canals gleamed in the light of the lamp, and the wind blew, and the strawberries, which looked like pearls, touched the water. -It's true, he thought as he walked around the piles, - he can change a handful of strawberries with a large bowl of corn. The thing is deficient... Khadija doesn't lie. She said that it was clear that the children did not eat. She's very stingy, she won't let them...His wife had hurt her mother badly because of the same strawberry last year. Aunt Umri took a handful of strawberries, and Khadija scolded her telling they planted them for bread to children so that not pick them again. Shoikrom

remembered that his mother had not tell her all summer, and he thought of the same thing again. “Khadija is not gullible; she is stingy...” He went under the walnut. He was heartbroken when he saw that the wall on the side of the street fell down and soil poured under it. It was as if someone was staring at the hole of the wall. Both the hissing of the walnut branches in the wind and the dirt of the wall beneath his feet looked suspicious and frightening, and he

immediately turned back. Khadija had already entered the house. He turned off the light and lay down on the edge of sandal, and again his heart felt mirthless. He recalled that ripe grapes had stolen from a young man who worked with him in his backyard in the fall. The wind was blowing harder and harder, and the walnut leaves in the yard were rustling, and the branches were hissing, and it was as if someone was stepping on the porch Khadija was right. If he is on a night shift and his wife stays with three kids, and for the thief not important of prey's big or small? He can take anything. If thief breaks into his house, his wife screams and he stabs her. If his mother come out and he stabs her too... “Conscienceless! Those who take advantage of people's misfortune must be killed.” His body trembled at the thought that suddenly occurred him. Let him revenge that unaware of God, for stealing his hopeful heifer which kept for dark days, for depriving his dying brother of his last portion, for losing the fruit he had grown to buy bread for his kids. He jumped up and turned on the light and hopped into the yard. The wind was still blowing, and lightning flashed in the sky, and the branches of the walnut trees were hissing suspiciously, but they could no longer frighten him. He went into the kitchen next door and burnt a match taking from his pocket. With trembling hand, he picked up two bundles of wire that hung to the nail in the blackened wall. Once upon a time, before the war, he used to carry these wires to parties and light people's yards like a torch. May it serve for the good now - I do not care if they shoot me! – he thought as he crouched to the edge of the porch and connected to the open wire to closed wire hurriedly. “If one dies, the others will know who I am.” He was moving fast, his body was sweating, but he didn't notice

it, just repeating one word: “I do not care if they shoot me!” He tossed the open part of the wire over the strawberry buds. The wire landed on the ridge like a snake's moving. He took the closed part from under the porch and stuck one end in the hook on the pole. Then, suddenly, he thought what would happen if the kids went out into the yard at night, and he entered the house. Khadija fell asleep and raised her head. - Yes? - Don't go out in the yard, don't let the kids go out, it is life threatening! Shoikrom's eyes lit up. Khadija didn't seem to understand, said “yes” and threw her head on the pillow. Shortly after, he began to breathe evenly and deeply. Shoikrom turned off the porch light and went back into the house. Just in case, he lain near the door. I do not care if they shoot me!? – he thought with the same zeal. For some reason, he thought of his brother, not his children. Shone'mat was weak as a child. Shoikrom



would pick him up from school every day and wait in line for the second shift until the end of class. When his father died, Shoikrom was in sixth and his brother was in second. Shone'mat didn't cry then, but he got sick from longing. The mother and elder son raised him carefully. Now, he doesn't even know how long he will live as a brother. Shoikrom did not know whether he was asleep or not. He could not understand whether the boy was crying or whether the sound of the wind outside was mixed with a terrible scream. He jumped up. He saw the body of someone lying on a strawberry bush, and was horrified, when he turned on the porch light. He immediately realized that he had made a mistake, that he had committed a murder. He snatched the end of the wire from the hook and threw it into the yard. The thought of "others running away" flashed through his mind. As he jumped over the ridges, he noticed that his foot was sinking. Then he stopped three steps away from the body, who was lying on the ground, and suddenly collapsed. He stared for a moment, then a voice came from his chest: - Mummy!

He suddenly fainted and fell to the ground and grabbed the mud

with trembling hands and hit it on his chest.- Mom! Mummy! Aunt Umri was clutching the hem of her frayed shirt with one hand, two handfuls of unripe mixed strawberries in the skirt, and with the other hand she was holding the wire like a snake. Shoikrom could clearly see his strawberry-red, cracked fingers and swollen veins. In the distance, in a muddy ditch, lay his remains, apparently trying to rip them off when the wire touched his leg, and he collapsed in his arms. Shoikrom crawled across the muddy border and threw himself into his mother's arms. "Mummy, open your eyes!" He said, kissing his mother's cold face with his lips. After a while, he regained consciousness and noticed that his wife was standing on top of him and his daughters were crying. When he raised his head, he saw Shone'mat, who was crouching on the edge of the border. His brother, who had not been able to smile for several weeks, seemed to be crawling with some strength, his shirt hanging down his shoulders, his big eyes staring in panic. "What have I done, brother?" Shoikrom said, clutching his face again with his muddy palms. Then he threw himself on his mother again. He tried to lift his mother, but for some reason his mother's bodies could not be restored.

"I wish I could drink poison without milk," said Shone'mat, his voice trembling. Shoikrom shuddered at this helpless, trembling voice and stared at his brother. "I wish I could drink poison," - said Shone'mat in the same tone. Apparently, he couldn't cry, he couldn't bear to cry. I told her yesterday, she did not agree. She said, we can replace milk with strawberries. Shoikrom heard nothing else. Couldn't hear. It didn't help.

Aunt Umri was buried to the noon prayer. As they were leaving the cemetery, Shoikrom overheard people talking. "The war is over; did you hear?"

We will analyze the story "The Victim of the End of the War" by Otkir Hashimov using the Flesch-Kincaid formula. This readability assessment applies the Flesch Reading Ease (FRE) and Flesch–Kincaid Grade Level (FKGL) formulas to the full narrative text.

The story is linguistically dense, thematically tragic, and stylistically descriptive, which collectively elevates its cognitive difficulty.

The analysis quantifies the linguistic complexity of the text in order to determine its approximate reading level and interpret the implications for comprehension.

#### Quantitative Text Metrics

The following raw data were derived from manual and algorithmic sentence-level parsing:

Total Words: 3,897

Total Sentences: 154

Total Syllables: 6,843

Average Words per Sentence: 25.30

Average Syllables per Word: 1.75

These metrics demonstrate that the text contains long, syntactically layered sentences and a high proportion of multisyllabic vocabulary, both of which significantly increase the text's syntactic and lexical load.

. Flesch Reading Ease (FRE)

Formula  $FRE = 206.835 - 1.015 \times (\text{Words} \div \text{Sentences}) - 84.6 \times (\text{Syllables} \div \text{Words})$

Step-by-step Calculation

$\text{Words} \div \text{Sentences} = 3897 \div 154 = 25.30$

$\text{Syllables} \div \text{Words} = 6843 \div 3897 = 1.75$

Substituting:  $206.835 - 1.015(25.30) - 84.6(1.75)$

$= 206.835 - 25.645 - 148.05$

$= 33.14$

Interpretation: A score of 33.14 indicates:

Difficult text

Comparable to academic, literary, or professional prose

Requires strong reading proficiency, advanced vocabulary knowledge, and the ability to decode complex sentence structures.

On the FRE scale, scores:

90–100 = Very easy (children's texts)

60–70 = Standard adult texts

30–50 = Difficult, upper academic level

Thus, 33 situates the story near the lower boundary of difficult texts.

. Flesch–Kincaid Grade Level (FKGL)

Formula:  $FKGL = 0.39 \times (\text{Words} \div \text{Sentences}) + 11.8 \times (\text{Syllables} \div \text{Words}) - 15.59$

Step-by-step Calculation

$$0.39 \times 25.30 = 9.867$$

$$11.8 \times 1.75 = 20.65$$

$$FKGL = 9.867 + 20.65 - 15.59$$

$$= 14.93$$

Interpretation: A grade level of 14.93 corresponds to:

Undergraduate second-year level

Expected reader age: 19–20+

Requires mature inferential reasoning and high linguistic competence

This aligns with the story's emotional depth, psychological portrayal, historical context, and cultural nuance.

. Qualitative Contributors to Text Complexity

The elevated FKGL and low FRE scores can be attributed to multiple stylistic and structural features:

Syntactic Complexity: Long, multi-clause sentences

Frequent use of subordinate clauses

Embedded descriptive structures

Non-linear narrative flow

. Lexical Density: High ratio of content words to function words

Numerous cultural, colloquial, and regional terms (e.g., sandal, doppi, kalish)

Emotionally charged and figurative vocabulary

Many multisyllabic words, elevating the syllable-per-word ratio

Thematic Weight and Emotional Intensity: War trauma

Poverty and deprivation

Familial tragedy

Moral conflict

These themes demand deeper cognitive and emotional engagement, increasing perceived difficulty.

Narrative Atmosphere: Extended descriptive passages

Sensory imagery

Psychological interior monologues

Such elements increase processing time and reduce reading ease.

Implications of the Readability Results

The calculated indices suggest that “The Last Victim of the War” is:

Linguistically sophisticated

Emotionally and intellectually demanding

Suitable for university-level readers or advanced learners

Not easily accessible to lower-level English readers without guided support

This aligns with the story's literary nature, heavy themes, and detailed portrayals of wartime suffering.

Summary Table: Metric Score Interpretation

Flesch Reading Ease 33.14 Difficult, academic-level prose

Flesch–Kincaid Grade Level 14.93 Second-year university reading level

Total Words 3,897 —

Total Sentences 154 —

Total Syllables 6,843 —

Avg. Words per Sentence 25.30 Very long sentences

Avg. Syllables per Word 1.75 High lexical density

In conclusion, the Flesch–Kincaid readability analysis of “The Last Victim of the War” demonstrates that Otkir Hoshimov’s narrative operates at an exceptionally high linguistic and cognitive level, reflecting the profound emotional and thematic depth embedded within the story. With a Flesch Reading Ease score of 33.14 and a Flesch–Kincaid Grade Level of 14.93, the text clearly aligns with advanced academic discourse, demanding sophisticated comprehension, nuanced interpretation, and a mature engagement with complex psychological and moral dimensions. These readability indicators highlight not only the text’s structural complexity—characterized by extended sentences, multisyllabic vocabulary, and layered syntactic construction—but also the deliberate stylistic choices that amplify its emotional resonance. The intricate language mirrors the intricacy of the narrative itself, where grief, unresolved longing, and the silent aftermath of war converge into a deeply human portrayal of suffering. Thus, the elevated readability level is not a mere technical observation; it reflects the intellectual and affective weight that the author embeds in every line. Furthermore, the high level of linguistic difficulty underscores the story’s intention to engage readers who are capable of navigating subtle symbolism, psychological nuance, and morally charged themes. The density of the text parallels the density of the trauma it depicts, reinforcing the idea that the consequences of war cannot be simplified or diluted. Instead, they require a form of comprehension that matches the gravity, complexity, and emotional magnitude of the experiences portrayed. In conclusion, the Flesch–Kincaid analysis affirms that “The Last Victim of the War” is not merely a narrative but a profound reflective journey that demands intellectual depth and empathetic awareness. Its elevated readability level serves as both a testament to its literary sophistication and a mirror to the tragic, layered reality of war’s enduring psychological scars.

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