

## THE FUNCTION OF STYLISTICALLY MARKED WORDS IN LITERARY DISCOURSE: EVIDENCE FROM ENGLISH AND UZBEK TEXTS

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**Abstract.** *This article provides an in-depth comparative analysis of stylistically marked vocabulary in English and Uzbek literary discourse. The study explores the classification, linguistic features, and artistic functions of neutral, colloquial and literary layers of vocabulary in both languages. By examining examples from classical and modern prose and poetry - including works by English authors such as William Shakespeare, Charles Dickinson and Uzbek authors such as Abdulla Qahhor and Abdulla Oripov – the article demonstrates how stylistically marked words serve as powerful tools for building imagery, expressing emotional differences and strengthening cultural identity.*

**Key words:** *stylistics, stylistically marked words, colloquial layer, neutral layer, literary layer, poetic vocabulary, comparative linguistics.*

Like any linguistic issue the classification of the vocabulary is for purely stylistic purposes. This is important for the course in as much as some SDs are based on the interplay of different stylistic aspects of words [1, 65]. The stylistic system of English vocabulary includes multiple layers, each serving a particular artistic function. These include the literary, colloquial and neutral layers. Both the literary and colloquial layers consist of multiple subgroups, each characterized by a feature common to all the subgroups within that layer. This shared feature, which serves to connect the groups of words belonging to the same layer, may be termed its aspect.

The aspect of the **neutral layer** is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all [1, 66]. Unlike other groups, the neutral group of words cannot be considered as having a special stylistic coloring, whereas both literary and colloquial words have a definite stylistic coloring.

**The literary layer** has a noticeably bookish character, and this feature helps maintain its stability. The colloquial layer, by contrast, is marked by its spoken style, which causes it to be more temporary and quicker to change. Common literary words are mostly used in written language and in well-crafted speech. It is usually easy to distinguish a literary word from a colloquial one. This difference exists because the literary layer has certain objective characteristics. What these characteristics are is hard to define, since no precise criteria have been established yet. However, one clear feature is that literary words contrast with colloquial ones.

This contrast becomes especially noticeable when literary–colloquial synonym pairs can be created, showing their opposing nature. The literary vocabulary consists of the following groups of words: 1. Common literary; 2. Terms and learned words; 3. Poetic words; 4. Archaic words; 5. Barbarisms and foreign words; 6. Literary coinages.

**Poetic words** in English often comes from old-fashioned words, biblical language, and terms of Germanic origin.

Examples are *thy*, *thou*, *maiden*, *crimson*, and *celestial*. Writers like William Shakespeare and John Milton often used this elevated language to create noble images and deeper emotion.

For instance, Shakespeare's phrase "the mighty heavens" suggests great power, and using *thou* or *thy* adds a sense of seriousness and closeness. For example: *foe* (*enemy*), *the welkin* (*the sky*), *steed* (*horse*), *vale* (*valley*), *scant* (*scanty*), *vastly* (*vast*) etc. in English; *yor*, *tarannum etmoq*, *yov*, *hassos*, *mumtoz*, *maftunkor*, *koshona* etc. in Uzbek.

**Archaic words** are essential in historical fiction and poetry. They provide authenticity, temporal depth, and a sense of antiquity. In works such as "Beowulf" or medieval English ballads, archaic terms like (*hark*, *ere*, *hath*, *quoth*) create a specific historical atmosphere. For example: *thou* (*you*), *thine* (*yours*), *slay* (*kill*), *garniture* (*furniture*) etc. in English; *gardun* (*osmon*), *dovot* (*siyohton*), *rayon* (*tuman*), *oblast* (*viloyat*) etc. in Uzbek.

**Barbarisms and Foreignisms.** In the vocabulary of the English language there is a considerable layer of words called barbarisms. These are words of foreign origin which have not entirely been assimilated into the English language. The role foreign borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now form part of the rank and file of the English vocabulary. It is the science of linguistics, in particular its branch etymology, that reveals the foreign nature of this or that word.

But most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words which retain their foreign appearance to a greater or lesser degree. For example: *chic*, *kolkhoz*, *solo*, *au revoir!*, *braten*, *en passant*, *schinken*, *a priori* etc. in English; *okey*, *bratan*, *karoche*, *babay* etc. in Uzbek [1, 80].

Most of them have English synonyms; e.g. *chic* (*stylish*); *bon mot* (*a clever witty saying*); *en passant* (*in passing*); *ad infinitum* (*to infinity*) and many other words and phrases.

... more than poet's pen  
Can point, – "Cosi viaggino: Ricchil"  
(Excuse a foreign slip-slop now and then,  
If but to show I've travell'd: and what's travel  
Unless it teaches one to quote and cavil?)

Byron's "Don Juan"

The poet himself calls the foreign words he has used (*slip-slop*), *twaddle*, something nonsensical. Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech [3, 236].

**The colloquial layer** of vocabulary consists of words used in casual, everyday communication. Such expressions tend to be informal, friendly in tone, and sometimes carry emotional nuances. They are generally unsuitable for formal writing, academic work, or official speeches, but they are frequently encountered in spoken English. The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates [1, 65]. Colloquial vocabulary can be classified into the following categories: 1. Common colloquial words; 2. Slang; 3. Jargonisms; 4. Professional words; 5. Dialectal words; 6. Vulgar words; 7. Colloquial coinages.

**Dialectal words** are those that stayed outside the standard literary English as the language developed and are usually used only in certain regions. This does not include social dialects or broader uses of the word, such as "poetical dialect" or calling certain styles dialects.



The terms dialectal, slang, and vernacular are often mixed up, so it is important to study dialectal words to understand their real meaning and role in language. For example: *hinny* (honey), *tittie* (sister), *volk* (folk), *vound* (found), *zee* (see), *maister* (master), *enteugh* (enough), *naething* (nothing) etc. in English; *aya*, *eshik* (uy), *man* (men), *Anjan* (Andijon), *uyataman* (uyalaman) etc. in Uzbek. Most of the given dialectal words in English examples are from Scottish

“Mrs. Burlacomble: Zurely! I give 'im a nummit afore'e gets up; an' 'e 'as 'is brekjus reg'lar at nine. Must feed un up. He'm on 'is feet all day, goin' to zee folk that widden want to zee an angel, they'm that busy; an' when'e comes in 'Il play'is flute there. He'm wastin' away for want of'is wife. That's what'tis.

On'im so zweet-spoken, tu,'tis a pleasure to year'im – Never zays a word!”  
Galsworthy's “A Bit of Love.”

The term **vulgarism**, as used to single out a definite group of words of non-standard English, is rather misleading. The ambiguity of the term apparently proceeds from the etymology of the word. Vulgar, as explained by the Shorter Oxford Dictionary, means a) words or names employed in ordinary speech; b) common, familiar; c) commonly current or prevalent, generally or widely disseminated. Out of seven various meanings given in Webster's Third New International Dictionary six repeat nearly the same definitions that are given in the Shorter Oxford, and only the seventh is radically different. For example: *bloody*, *son of a bitch*, *to hell*, *damn* etc. in English; *itvachcha*, *buzuq*, *bachchag'ar*, *nahs*, *fohisha*, *hezalak*, *la'nati*, *juvonmarg*, *satang*, *oqpadar*, *ablah* etc. in Uzbek.

**Professionalisms**, as the name suggests, are words used in a specific trade, profession, or occupation by people who share common interests, both at work and in their daily lives. These words usually refer to particular work processes or tools. Professionalisms are closely related to terms, which are created to name new concepts that emerge through technical progress and scientific development.

In the non-literary vocabulary of English, there is a group of words called **jargonisms**. “Jargon” refers to words used by a particular social group, often to keep their communication private. Jargonisms usually involve existing words that are given completely new meanings, making their original sense unimportant. The focus is on the new meaning, which is generally understood only by members of the group that created it and not by outsiders.

“Osmon yiroq, yer qattiq” epigraph to “Bemor” (Abdulla Qahhor). Literary Layer. This proverb is used in a literary, thematic context. Though it originates from folk wisdom, its placement in the epigraph and its function in the story makes it part of the literary layer - formal, structured, and intentional for the text's style.

### Conclusion

The analysis confirms that stylistically marked vocabulary plays a crucial role in enriching literary discourse in both English and Uzbek languages. Through poetic, archaic, colloquial, and dialectal words, authors create imagery, emotional expressiveness, and culturally grounded narratives. A deeper understanding of these stylistic tools enhances the appreciation of world literature and provides valuable insights for linguistic, cultural, and literary studies.

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