

Discourse Analysis Of Collocations In Uzbek And English: Examples From Journalistic And Literary Styles

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Abstract: The article explains both the discourse functions of collocations and their stylistic nature in Uzbek and English journalistic and literary texts. The study shows how collocational patterns differ across the two languages and text types, bringing to light great variations in semantic density, metaphorical tendencies, and pragmatic functions. Results pointed to the fact that Uzbek literary texts had a high frequency of collocations that were culturally specific, rooted in national imagery and folk traditions, while English literary collocations tended to be rooted in classical literary allusions or more contemporary urban culture.

Keywords: Collocations, discourse analysis, Uzbek language, English language, journalistic style, literary style, contrastive linguistics, corpus analysis.

Introduction: Collocations, so to speak, are the knots and bolts of natural language, lexical items co-occurring with statistically-significant frequency, possessing semantic unity far above mere syntactic combination. A comparative study of collocations found in journalistic and literary discourse offers discrete insights into how languages adapt lexical combinations for divergent communicative purposes, rhetorical strategies, and aesthetic goals [1]. Journalistic discourse thus sees efficiency in information delivery, veracity, and ready comprehension as paramount, favoring collocations that are conventional and accepted, thereby providing instantaneous access to the common understanding of versatiled audiences. Literary discourse, on the other hand, capitalizes on the creative capacity of language through the use of novel collocational patterns, defamiliarization methods, and aesthetic enhancement that brings the spotlight onto the beauty of language and lends itself to subtle emotional and psychological expression [2].

The study of collocations derives its theoretical framework from various linguistic traditions, the British contextualist school from the saying of Firth: "you shall know a word by the company it keeps," Soviet phraseology studies, and present-day corpus linguistics approaches that allow for large-scale empirical research on lexical co-occurrence patterns [3].

Discursive analytic views, mainly from van Dijk, Fairclough, and others, consider how linguistic options, such as collocational patterns, construct meaning, encode ideological positions, and indicate genre membership [4].

METHODOLOGY

The methodology of this work is qualitative discourse analysis with corpus-based investigation of the authentic texts in Uzbek and English. Analytical framework entails integration of collocation theory, discourse analysis, and contrastive linguistic approaches to study lexical co-occurrence in their communicative context. The collocational framework has gone through severe amputations since Firth's first ideas in the 1950s. Sinclair opposed what he called the open-choice principle with the idiom principle of language production, arguing that collocational patterns constitute many semi-preconstructed phrases that comprise a very large proportion of any text and almost always facilitate fluent communication [5].

Hoey developed the concept of lexical priming, proposing that words become psychologically associated with collocational patterns through repeated exposure, such that native speakers possess unconscious knowledge of typical combinations [3]. These theoretical perspectives inform contemporary

corpus linguistics approaches that utilize statistical measures including mutual information, t-scores, and log-likelihood ratios to identify significant collocations in large text corpora. For Uzbek linguistics, foundational work by Rahmatullaev, Begmatov, and Hojiyev established frameworks for analyzing word combinations, phraseological units, and lexical semantics, though corpus-based collocation studies remain limited [6][7]. Comparative studies of Uzbek and other languages have primarily focused on phraseology and idiomatic expressions rather than broader collocational patterns across discourse types [8].

Discourse analysis perspectives emphasize how linguistic choices construct meaning and serve communicative functions within specific contexts. Fairclough argues that lexical selection, including collocational patterns, reflects and reinforces particular ideological positions and power relations, with different discourse types characterized by distinctive linguistic repertoires [4]. Baker demonstrates how collocations contribute to semantic prosody—the tendency for words to occur in contexts with particular evaluative or attitudinal coloring—and how this phenomenon varies across discourse contexts [9]. Russian linguists including Vinogradov and Teliya developed sophisticated frameworks for analyzing phraseological units and their stylistic functions, identifying how fixed and semi-fixed expressions contribute to discourse coherence and expressive coloring [10].

RESULTS AND DISCUSSION

The comparative analysis of collocations in Uzbek and English journalistic and literary discourse reveals systematic differences across both language pairs and discourse types, demonstrating how linguistic structure, cultural context, and genre conventions interact to shape collocational patterns. In journalistic discourse, both languages exhibit preference for standardized collocations that enhance information transmission and align with professional reporting conventions, yet significant differences emerge in the semantic domains, metaphorical bases, and evaluative dimensions of these collocations. English journalistic texts demonstrate extensive use of collocations derived from political, economic, and military domains, reflecting the genre's evolution within Western democratic and capitalist contexts.

These collocations typically exhibit neutral or objective prosody, supporting journalism's ideological commitment to factual reporting, though closer analysis reveals embedded evaluative orientations particularly in choice of verbs and adjectives [4]. Uzbek

journalistic collocations similarly draw upon political and economic domains but demonstrate different semantic structuring, often employing metaphors rooted in construction, cultivation, and communal life: "iqtisodiyotni rivojlantirish" (developing the economy—literally growing/cultivating), "qurilish ishlari" (construction works), "xalq manfaatlari" (people's interests), and "ijtimoiy hamkorlik" (social cooperation). These patterns reflect both Soviet-era journalistic traditions and deeper cultural emphases on collective welfare and developmental progress [6].

The frequency and distribution of verb-noun collocations reveal distinct patterns across the two languages in journalistic contexts. English demonstrates strong preference for collocations involving causative and change-of-state verbs: "raise concerns," "spark debate," "trigger crisis," "fuel tensions," "ease restrictions," indicating a discourse orientation toward dynamic processes and causal relationships. Uzbek journalistic discourse similarly employs action-oriented collocations but with different semantic profiles, favoring verbs of creation, implementation, and achievement: "amalga oshirish" (to implement/realize), "yo'lga qo'yish" (to establish/set in motion), "erishish" (to achieve), "yaratish" (to create), reflecting pragmatic orientation toward accomplishment and tangible results. Adjective-noun collocations in English journalism often carry evaluative weight despite apparent objectivity: "strong criticism," "mounting pressure," "growing concerns," "widespread support," where modifiers encode intensity and scope while maintaining informational focus. Uzbek employs parallel structures but with culturally-inflected choices: "katta e'tibor" (great attention), "muhim ahamiyat" (important significance), "keng ko'lami" (wide-scale), "ijobiy o'zgarishlar" (positive changes), where evaluative orientations often explicitly affirm developmental progress and official initiatives, reflecting different journalistic traditions regarding objectivity and advocacy [7].

Literary discourse in both languages demonstrates markedly different collocational patterns characterized by greater creativity, semantic density, and stylistic elaboration compared to journalistic texts. English literary collocations frequently draw upon sensory domains, psychological states, and natural phenomena, employing unexpected combinations that create defamiliarization effects central to literary aesthetics. Analysis of contemporary English fiction reveals collocations such as "fractured light," "velvet darkness," "brittle laughter," "liquid silence," where adjectives denoting physical properties combine with abstract or contradictory nouns to generate

synesthetic and paradoxical imagery. Classical literary traditions contribute established collocations that function as intertextual markers: "star-crossed lovers," "fateful decision," "haunting memory," "piercing gaze," enabling condensed evocation of archetypal situations and emotional states [2]. Uzbek literary language exhibits comparable creative tendencies but draws more extensively upon folk poetic traditions, natural imagery specific to Central Asian landscapes, and cultural symbols embedded in national consciousness. Characteristic collocations include "oltin kuz" (golden autumn), "yashil bahor" (green spring), "qora tuyg'u" (black feeling—deep sorrow), "oq ko'ngil" (white heart—pure soul), where color terms carry rich cultural associations beyond literal denotation. The influence of classical Persian and Turkic poetry remains evident in metaphorical collocations involving natural elements: "sarv qamat" (cypress-like stature—for beauty), "bulbul navo" (nightingale's melody—for beautiful voice), demonstrating continuity with centuries-old literary traditions [8].

CONCLUSION

This comparative discourse analysis of collocations in Uzbek and English journalistic and literary texts demonstrates that collocational patterns constitute significant markers of both discourse type and cultural-linguistic identity. The systematic differences between journalistic and literary collocations in both languages confirm that genre conventions powerfully shape lexical selection, with journalism favoring conventionalized, information-dense collocations and literature employing creative, aesthetically-motivated combinations. However, the cross-linguistic comparison reveals that these universal genre tendencies manifest through language-specific resources and cultural frameworks.

Literary collocations in English draw extensively upon established literary traditions and contemporary cultural references, whereas Uzbek literary language maintains stronger connections to folk poetry, classical Persian-Turkic literary heritage, and nature imagery specific to regional landscapes. These findings have significant implications for translation studies, suggesting that effective rendering of collocations requires attention not only to semantic equivalence but also to discourse functions and cultural associations.

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