

**COMPARATIVE ANALYSIS OF COLLOCATIONS IN ENGLISH
AND UZBEK LITERARY TEXTS**

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Abstract: *The study of collocations is an essential aspect of linguistic research, particularly in the field of comparative literature. Collocations, defined as conventional combinations of words that frequently co-occur, play a vital role in creating naturalness and expressiveness in any language. Their presence in literary texts often determines the stylistic, emotive, and semantic richness of an author's narrative. This article aims to provide a thorough comparative analysis of English and Uzbek literary collocations, investigating their peculiarities, usage patterns, and significance for translation and cross-cultural understanding. In doing so, the research draws upon a variety of works by prominent authors from both linguistic backgrounds, aiming to illuminate both similarities and unique aspects in the employment of collocations within the respective literary traditions.*

Keywords: *collocation, English literature, Uzbek literature, comparative analysis, translation, linguistics, stylistics, culture, creativity, cross-cultural research.*

Collocations are a cornerstone of fluency and naturalness in language. They are word combinations such as 'make a decision' or 'heavy rain' in English, and their equivalents in Uzbek like 'qattiq sovuq' or 'katta foyda'. Unlike free word combinations, collocations are fixed or semi-fixed, and the substitution of one component with a near synonym often results in unnatural phrasing. Many translators and language learners face challenges with collocations, as direct word-for-word translations typically fail to capture the idiomatic nuances found in the target language. Literary texts, being rich in expressive means, rely heavily on

collocational patterns to convey aesthetic beauty, emotional depth, and cultural subtext. Collocations can be classified based on their grammatical and semantic relationships. Typical types include adjective-noun, verb-noun, noun-noun, and adverb-adjective combinations. For instance, in English texts, readers encounter combinations like ‘strong tea’ and ‘take a break’, while in Uzbek, ‘qattiq choy’ is not commonly used; instead, ‘quyuq choy’ is preferred, highlighting differing cultural associations and preferences in collocational usage. Literary collocations often transcend the mundane and display creative potential in the hands of skilled authors. English writers such as William Shakespeare, Jane Austen, and Charles Dickens, as well as Uzbek masters like Abdulla Qodiriy, Erkin Vohidov, and Abdulla Oripov, exploit collocations to produce memorable phrases that resonate with readers across generations [1].

English literary texts feature a dense network of conventional and innovative collocations. Conventional collocations serve as linguistic norms, with examples like ‘utter darkness’, ‘deep sorrow’, and ‘pure joy’. At the same time, creative collocations mark authorial style and genre-specific features. For example, Shakespeare’s phrase ‘milk of human kindness’ in “Macbeth” juxtaposes expected word associations, giving rise to profound imagery. Similarly, Charles Dickens in “Great Expectations” employs ‘shadowy figure’ and ‘cold shiver’ to evoke emotional responses in the reader. Through such combinations, authors reinforce themes and deepen the atmosphere of their narratives. In Uzbek literature, collocations function not only as stylistic devices but also as transmitters of social values and collective memory. Common expressions like ‘aqlli bola’ (wise child), ‘toza orzu’ (pure dream), or ‘ochiq chehra’ (open face) are grounded in cultural perceptions and folk wisdom. Uzbek poets often weave together words with recurring collocational pairs to enhance rhythm and euphony. Erkin Vohidov’s poetry, for instance, often features collocations such as ‘tiniq suv’ (clear water) and ‘beg’am bolalik’ (carefree childhood), anchoring emotional states and thematic motifs within culturally charged expressions. It is important to note that certain collocations in Uzbek are imbued with symbolic meaning that may not be readily

apparent to outsiders or easily rendered in English. For example, the phrase ‘oq yo‘l’ (white road) is a conventional collocation expressing wishes for good fortune, rather than referring to a literal white path. This subtlety creates a major hurdle for translators seeking to reproduce the same effect in English [2].

Translating collocations from one language into another is a complex process fraught with potential errors. Literal translation often leads to awkward or nonsensical expressions in the target language. For instance, the English collocation ‘make friends’ does not directly correspond to ‘do’ or ‘make’ in Uzbek, which uses ‘do‘st tutmoq’ (to befriend). Similarly, Uzbek collocations like ‘qalbi so‘lib’ (withered heart) convey a metaphorical meaning that requires creative adaptation in English. Successful translation of literary collocations demands an in-depth understanding not only of the languages involved but also of the cultural presuppositions underlying word combinations. When rendering English texts into Uzbek, translators must decide whether to preserve the literal image, to adapt it to a local equivalent, or to seek a creative solution that transmits the original meaning and emotive force. Both English and Uzbek literary texts demonstrate a reliance on collocations to convey meaning beyond the sum of individual words. However, several distinctions emerge upon close examination. English collocations tend to rely on metaphoric associations derived from broader Western cultural motifs. Uzbek collocations, by contrast, often reflect local customs, traditional beliefs, and the environment. For example, references to ‘golden wheat’ or ‘silk roads’ in Uzbek literature recall historical experiences fundamental to Uzbek cultural identity. In terms of grammatical structure, English collocations may sometimes allow more flexibility, especially in poetic contexts; word order can be manipulated for emphasis. Uzbek collocations, rooted in agglutinative word formation, display broader use of suffixes and postpositions, which can influence the cohesion and rhythm of the phrase. Context also plays a significant role in the selection and variation of collocations. Authors may choose established collocations to achieve classical tonality, or deliberately violate expectations for stylistic innovation. In both traditions, neologisms and nonce collocations can be observed, particularly in

experimental literature [3].

Collocations are a core component of a writer's individual style, contributing to both the texture and tone of the text. In English, the frequent use of certain collocations can signal formality, intimacy, tension, or tranquility. In Uzbek literature, collocations perform similar functions, with additional emphasis on proverbs and ritualistic expressions, which are often collocationally structured. The stylistic exploitation of collocations allows writers not only to decorate their narrative but also to embody deep philosophical ideas and emotional states with linguistic economy. The way authors play with conventional or unexpected collocational pairings reveals much about their perspectives and creative talents. Collocations as Carriers of Culture Literary collocations are powerful vehicles of cultural meaning. Through established word pairings, writers evoke shared experiences, collective emotions, and traditional values. The English collocation 'silver lining' brings to mind the proverbially optimistic view of life's hardships, while the Uzbek 'qora kun' (black day) taps into cultural narratives of adversity and hope. The investigation of collocations in literary texts, therefore, constitutes an exploration into the collective psyche and worldview of a people. For both English and Uzbek literature, such research provides insight into how language structures reality and preserves heritage [4].

Conclusion

Collocations are integral to the expressive capacity, stylistic beauty, and communicative function of both English and Uzbek literary texts. Across different genres and eras, writers of both languages demonstrate masterful command of collocational patterns to produce work of high artistic merit. Nevertheless, the specific linguistic, cultural, and historical contexts of each language give rise to unique collocational repertoires, presenting both opportunities and challenges, especially in the translation and interpretation of literary works. A nuanced comparison of English and Uzbek literary collocations reveals both striking similarities in creative intent and profound differences shaped by distinct cultural logics. Future research may delve even deeper into the dynamics of collocation and

creativity in multilingual literature, fostering greater appreciation for the diversity and interconnectedness of world literatures.

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