



## SPEECH PATTERNS AS A MEANS OF CHARACTERIZATION IN ENGLISH LITERARY TEXT: A LINGUOSTYLISTIC ANALYSIS

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#### СЛОВА

nutq naqshlari, adabiy stilistika, xarakteristika, nutq tahlili, psixolingvistika, o'quvchi idroki, ingliz badiiy adabiyoti

### ANNOTATSIYA/ АННОТАЦИЯ

Ushbu maqolada adabiy matnlardagi nutq naqshlarining lingvistik va stilistik xususiyatlari o'rganiladi, ularning xususiyatlari, hissiy ifodasi va o'quvchi idrokidagi roliga e'tibor qaratiladi. Stilistika, nutq tahlili va psixolingvistikaga tayanib, tadqiqot rasmiy, norasmiy, dialektal, poetik va parchalanuvchi nutq naqshlarining badiiy realizm va badiiy adabiyotda tematik chuqurlikka qanday hissa qo'shishini tahlil qiladi. Topilmalar nutq naqshlari adabiy muloqotda kuchli badiiy vosita ekanligini, ham talqiniy ma'noni, ham hissiy ishtirokni shakllantirayotganini tasdiqlaydi. Ushbu tadqiqot nutq naqshlarining adabiy ma'noni shakllantirishga sezilarli hissa qo'shadigan ko'p o'lchovli lingvistik hodisa sifatidagi ahamiyatini yanada ta'kidlaydi. Turli adabiy davrlar va janrlardagi personaj nutqining turli shakllarini o'rganish orqali tadqiqot tilning nafaqat muloqot vositasi, balki o'ziga xoslik, mafkura, ijtimoiy mansublik va psixologik tajriba belgisi sifatida ham qanday ishlashini ko'rsatadi. Tadqiqot natijalari shuni ko'rsatadiki, mualliflar realistlik va esda qolarli personajlarni yaratish, hikoyaning haqiqiylikni mustahkamlash va o'quvchilarning matn bilan hissiy va kognitiv aloqalariga ta'sir qilish uchun nutq xususiyatlarini strategik ravishda boshqaradilar. Natijada, tadqiqot ingliz adabiy nutqida xarakteristika va hikoya tuzilishining chuqur qatlamlarini ochishda lingvostilistik tahlilning ahamiyatini ta'kidlaydi.

### ABOUT THE PAPER

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speech patterns, literary stylistics, characterization, discourse analysis, psycholinguistics, reader perception, English fiction

### ANNOTATION

This article examines the linguistic and stylistic features of speech patterns in literary texts, focusing on their characteristics, emotional expression, and role in reader perception. Drawing on stylistics, discourse analysis, and psycholinguistics, the study analyses how formal, informal, dialectal, poetic, and fragmentary speech patterns contribute to thematic depth in artistic realism and fiction. The findings confirm that speech patterns are a powerful artistic tool in literary communication, shaping both interpretive meaning and emotional involvement. This study further highlights the importance of speech patterns as a multidimensional linguistic phenomenon that contributes significantly to the construction of literary meaning. By examining various forms of character speech across different literary periods and genres, the research demonstrates how language functions not merely as a medium of communication but also as a marker of identity, ideology, social belonging, and psychological experience. The findings reveal that authors strategically manipulate speech characteristics to create realistic and memorable characters, strengthen narrative authenticity, and influence readers' emotional and cognitive engagement with the text. Consequently, the investigation underscores the value of linguostylistic analysis in uncovering deeper layers of characterization and narrative structure within English literary discourse.

**Introduction.** Language and literature are inseparably connected: literary texts reflect not only artistic creativity but also communicative behaviour, emotional expression, social interaction, and psychological aspects of human life. In accordance with the Decision PQ-5117 (May 19, 2021) of the President of the Republic of Uzbekistan on advancing foreign language education, the integration of modern linguistic and literary approaches into scholarly research has gained particular importance [1]. Against this backdrop, the systematic study of speech patterns in fiction represents both an academically relevant and practically significant research direction. Speech patterns - defined as the distinctive ways literary characters use language through vocabulary, sentence structure, tone, pronunciation, and communicative style have become a central focus in stylistics, narrative studies, and literary linguistics [2]. Writers deliberately construct characters' speech in order to reveal psychological depth, social identity, cultural background, and emotional experience. Analysis of these patterns therefore offers readers and researchers a powerful tool for understanding characterization, artistic meaning, and emotional atmosphere in literary works.

The aim of the present article is to investigate the linguistic and stylistic dimensions of speech patterns in English literary texts and to determine their significance for literary interpretation and reader perception. The object of the study includes the linguistic, stylistic, pragmatic, and interpretive features of speech patterns as found in selected canonical English novels and plays. The novelty of the study lies in the integration of close textual analysis with an interdisciplinary framework encompassing discourse analysis, psycholinguistics, and sociolinguistics - applied simultaneously to a comparative corpus of English literary works.

The practical value of the findings is applicable to literary criticism, foreign language education, and discourse studies.

**Literature review.** The study of speech patterns as a means of characterization has attracted considerable attention in modern stylistics, discourse analysis, and literary linguistics. Researchers emphasize that literary characters are not defined solely through narrative description but are largely constructed through their distinctive linguistic behavior. Speech patterns function as important indicators of social status, psychological disposition, cultural identity, and interpersonal relationships within literary discourse.

One of the most influential contributions to this field is the work of Leech and Short, who argue that linguistic choices in fiction provide direct access to characterization and narrative meaning. According to the authors, vocabulary selection, syntactic structures, and stylistic deviations enable readers to infer a character's personality, emotions, education, and social background. They maintain that speech is one of the most reliable stylistic markers through which literary authors create realistic and convincing fictional identities [2, p. 126-131].

The relationship between language and social power has been extensively explored by Fairclough. His discourse-oriented approach demonstrates that linguistic forms reflect social hierarchies and ideological structures embedded within communication. In literary texts, speech patterns often reveal power relations between characters and expose social inequalities, cultural norms, and institutional influences. Fairclough emphasizes that discourse should be viewed not only as language in use but also as a social practice that shapes and reproduces social realities [3, p. 38-45].

Stylistic studies conducted by Simpson further develop this perspective by examining the interaction between linguistic form and literary interpretation. Simpson argues that characterization emerges through a combination of lexical, grammatical, and pragmatic choices that guide readers' perceptions of fictional individuals. His work highlights the significance of register variation, dialect representation, and figurative language in creating multidimensional literary characters [10, p. 54–67].

From a quantitative stylistic perspective, Stubbs demonstrates that recurring linguistic patterns can reveal significant aspects of characterization and narrative structure. Through corpus-based analysis, he shows that repetition, collocation, and lexical frequency contribute to the construction of character identity and thematic coherence. Such findings support the view that speech patterns are not random stylistic features but carefully organized textual strategies employed by authors [4, p. 8–15].

Sociolinguistic scholarship has also made an important contribution to the study of literary speech. Wardhaugh and Fuller argue that language variation reflects social variables such as class, ethnicity, gender, age, and geographical origin. Literary authors often exploit these sociolinguistic markers to establish authenticity and distinguish characters from one another. Dialectal and non-standard forms of speech thus become powerful tools for representing social diversity and cultural identity in fiction [12, p. 22–36].

The role of dialect in characterization has been examined in detail by Fishkin, particularly in relation to Mark Twain's works. She demonstrates that Twain's representation of African American vernacular speech serves not only as a realistic depiction of regional language but also as a means of expressing social experience and cultural identity. Fishkin concludes that dialect functions as a complex literary device capable of conveying both individual personality and broader social realities [11, p. 73–89].

Psycholinguistic approaches to literary discourse emphasize the connection between language and mental processes. Studies of stream-of-

consciousness narration, especially in the works of Virginia Woolf, reveal how fragmented syntax, repetition, and associative speech structures can represent subconscious thought and psychological instability. Such linguistic techniques enable readers to access characters' inner experiences directly, thereby enhancing emotional engagement and interpretive depth [10, p. 112–118].

Classical literary texts provide abundant evidence of the stylistic significance of speech patterns. Austen's representation of formal speech reflects the social conventions and hierarchical values of nineteenth-century English society, while Salinger's colloquial language captures adolescent alienation and resistance to social conformity. Similarly, Twain's dialectal speech portrays regional and ethnic identities, and Woolf's fragmented discourse illustrates the psychological consequences of trauma and modernity [5, p. 167–172; 6, p. 3–7; 7, p. 95–102; 9, p. 84–89].

Overall, the reviewed literature demonstrates that speech patterns occupy a central position in literary characterization. Existing research confirms that linguistic choices serve simultaneously aesthetic, psychological, social, and ideological functions. However, many previous studies have focused on individual authors or isolated stylistic phenomena. Therefore, a comparative linguostylistic investigation integrating lexical, syntactic, pragmatic, discourse, sociolinguistic, and psycholinguistic perspectives remains a relevant and productive area of contemporary literary research.

**Methodology.** The study employs an interdisciplinary combination of descriptive, stylistic, comparative, contextual, and discourse analytical methods to maintain objective textual scrutiny. To evaluate the chosen literary corpus systematically, the research isolates distinct dimensions of character dialogue using specific analytical filters.

**Table 1**

**THE FRAMEWORK MAPS OUT SEVEN PRIMARY ANALYTICAL APPROACHES APPLIED IN THIS STUDY**

Method	Focus Area	Key Question Addressed
Lexical Analysis	Vocabulary, word choice, repetition	What does the character's word choice reveal about their status?
Syntactic Analysis	Sentence length, structure, complexity	How does sentence structure reflect the character's mindset?
Phonological Analysis	Sound, rhythm, dialect pronunciation	How does sound pattern reinforce meaning or identity?
Discourse Analysis	Power relations, communicative hierarchy	Who dominates the dialogue and why?
Pragmatic Analysis	Irony, implicature, indirect speech acts	What is implied but not directly stated?
Psycholinguistic Analysis	Stream of consciousness, monologue	What subconscious fears/desires does speech reveal?
Sociolinguistic Analysis	Social identity, gender, class markers	How does speech mirror social position?

By executing these linguistic methodologies simultaneously, the study transitions from descriptive stylistic taxonomy to an interpretive evaluation of how text functions as a cognitive and social construct[3].

**Results.** Speech patterns in literary texts appear in several distinct forms, each serving specific artistic and communicative functions. Based on our empirical assessment of canonical English texts, the core typologies have been classified and illustrated below:

**Table 1**

**TYPES OF SPEECH PATTERNS IN ENGLISH LITERARY TEXTS**

Speech Pattern Type	Linguistic Features	Literary Function	Example
Formal Speech	Complex syntax, polite diction, academic vocabulary	Signals authority, education, social prestige	Mr. Darcy (Austen)
Informal	Contractions, slang, ellipsis, incomplete sentences	Shows intimacy, emotional authenticity	Holden Caulfield (Salinger)
Dialectal Speech	Non-standard spelling, regional lexis, phonetic deviation	Reflects ethnicity, class, geographic origin	Jim (Twain)
Poetic / Figurative	Metaphors, similes, rhetorical questions, symbolism	Adds emotional depth and artistic richness	Ophelia (Shakespeare)
Fragmented / Hesitant	Broken sentences, dashes, ellipses, repetition	Conveys anxiety, trauma, psychological instability	Septimus (Woolf)

Formal Speech: Jane Austen's Mr. Darcy exemplifies the formal pattern. In *Pride and Prejudice* (1813), his first proposal to Elizabeth

Bennet reveals how a formal register simultaneously conveys status and emotional suppression[4]:

“In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you[5].”

The syntactically controlled sentence structure and formal lexis (ardently admire) betray a character whose social conditioning prevents natural emotional expression, illustrating how formal speech functions as both a social mask and a psychological indicator. The lexical field of restrained emotion (struggled, repressed, allow) reveals a character caught between social propriety and personal desire.

**Informal/Colloquial Speech:** In contrast, J.D. Salinger’s *The Catcher in the Rye* (1951) showcases informal speech through its narrator, Holden Caulfield[6]. His language is saturated with contractions, slang, and rhetorical self-interruptions:

“If you really want to hear about it, the first thing you’ll probably want to know is where I was born, and what my lousy childhood was like... all that David Copperfield kind of crap[7]”

The dismissive phrase David Copperfield kind of crap signals the character’s distrust of conventional narrative and social pretence. Salinger’s use of informal speech serves as a deliberate device for establishing Holden’s alienation and authenticity. Pragmatically, the ironic gap between what Holden professes to dislike (phony people) and his own performative behaviour constitutes a central thematic tension[8].

**Dialectal Speech:** Regional and social dialects play an equally significant role. Mark Twain’s *Adventures of Huckleberry Finn* (1884) consistently renders Jim’s speech through phonological and morphological deviation:

Dialectal Speech: Regional and social dialects play an equally significant role. Mark Twain’s *Adventures of Huckleberry Finn* (1884) consistently renders Jim’s speech through phonological and morphological deviation:

“We’s safe, Huck, we’s safe! Jump up and crack yo heels! Dat’s de good ole Cairo at las, I jis knows it![9]”

The non-standard phonological forms (‘we’s, yo, jis) and omitted auxiliaries encode Jim’s sociolinguistic position as an enslaved man in antebellum America. Twain employs dialectal speech to make visible the social realities that standard English would otherwise efface[10].

**Fragmented/Hesitant Speech:** These patterns are central to Virginia Woolf’s *Mrs Dalloway* (1925), where Septimus Warren Smith’s shell-shocked consciousness manifests in broken syntax and disconnected utterances[11]:

“Men must not cut down trees. There is a God. (He noted such revelations on the backs of envelopes.) Change the world. No one kills from hatred[12].”

The staccato imperative fragments and decontextualised declarations mirror Septimus’s dissociation from shared reality a psycholinguistic portrait of post-traumatic stress rendered entirely through speech pattern, without authorial diagnosis. Short assertive fragments signal a profound psychological breakdown.

Together, these multi-layered approaches demonstrate that effective interpretation of speech patterns requires an interdisciplinary perspective that integrates linguistic, cultural, psychological, and contextual knowledge.

**Discussion.** The analysis of speech patterns in English literary texts demonstrates that language functions as a fundamental mechanism of characterization, enabling authors to construct complex fictional personalities without relying exclusively on direct narration. The findings indicate that speech patterns are not merely stylistic ornaments but serve as meaningful linguistic structures through which social identity, psychological state, emotional disposition, and ideological position are communicated. Consequently, the study confirms the view that characterization in literature is largely achieved through linguistic choices that shape readers’ perceptions of fictional characters.

One of the most significant observations emerging from the analysis is the close relationship between speech style and social identity. Characters belonging to different social classes, educational backgrounds, and cultural environments tend to employ distinct linguistic forms. The formal speech of Mr. Darcy in *Pride and Prejudice* exemplifies how elevated vocabulary, syntactic complexity, and carefully controlled expressions function as markers of aristocratic status and education. At the same time, the character’s linguistic restraint reveals psychological characteristics such as pride, emotional self-control, and adherence to social conventions. This finding supports sociolinguistic theories suggesting that language serves as an indicator of social positioning and cultural affiliation [12, p. 22–36].

In contrast, the colloquial speech of Holden Caulfield in *The Catcher in the Rye* demonstrates how informal language contributes to the construction of authenticity and individuality. Frequent use of slang expressions, contractions, repetitions, and conversational fillers creates the

impression of spontaneous and emotionally charged communication. Such linguistic features allow readers to perceive Holden as a realistic adolescent struggling with alienation and identity formation. From a pragmatic perspective, his speech often contains irony, exaggeration, and indirect criticism, which reveal deeper psychological conflicts beneath the surface of casual conversation. The findings therefore suggest that informal speech serves not only as a reflection of age-related language behavior but also as a narrative strategy for expressing subjective experience.

The analysis further reveals the importance of dialectal speech in representing cultural and social diversity within literary texts. In *Adventures of Huckleberry Finn*, Twain’s rendering of Jim’s speech through phonological deviations and non-standard grammatical constructions performs several functions simultaneously. First, it establishes geographical and cultural authenticity. Second, it reflects the social realities of nineteenth-century America, particularly issues of race, inequality, and marginalization. Third, it contributes to character individuality by distinguishing Jim’s voice from those of other characters. The discussion confirms that dialect representation can function as a powerful tool for literary realism, although it also raises questions regarding stereotypes, linguistic prejudice, and the ethical dimensions of representing marginalized voices in literature.

Another important finding concerns the relationship between speech patterns and psychological representation. The fragmented and discontinuous discourse associated with Septimus Warren Smith in *Mrs Dalloway* illustrates how linguistic form can mirror mental processes. Woolf’s use of incomplete sentences, abrupt shifts in thought, and associative structures reproduces the character’s traumatic experiences and psychological instability. From a psycholinguistic perspective, such speech patterns provide insight into the cognitive and emotional states of literary characters. Rather than describing trauma explicitly, the author allows readers to experience the effects of psychological disturbance through the structure of language itself. This observation highlights the capacity of literary discourse to represent subjective consciousness in ways that conventional narration cannot achieve.

The discussion also demonstrates that speech patterns contribute significantly to thematic development within literary works. Characters’ linguistic behavior often reflects broader social, cultural, and philosophical concerns addressed by the text. For example, Darcy’s formal discourse embodies themes of class distinction and social etiquette, while Holden’s colloquial speech reflects themes of alienation, authenticity, and resistance to societal expectations. Similarly, Jim’s dialectal language draws attention to issues of race and social injustice, whereas Septimus’s fragmented discourse engages with themes of trauma, memory, and human consciousness. Thus, speech patterns function not only as characterization devices but also as vehicles for thematic expression.

From a discourse-analytical perspective, speech patterns additionally reveal power relations between characters. Linguistic dominance may be expressed through interruptions, topic control, directive speech acts, or the use of authoritative language. Conversely, hesitant speech, indirect expressions, and reduced verbal participation may signal vulnerability or subordinate social status. These observations support the argument that literary dialogue operates as a microcosm of social interaction, reflecting broader structures of authority and resistance present within society.

The findings further suggest that readers actively participate in the interpretation of speech patterns. Linguistic cues encourage readers to infer emotions, motivations, and personality traits that may not be explicitly stated in the text. Reader-response theories emphasize that meaning emerges through interaction between textual features and reader interpretation. Consequently, speech patterns play a crucial role in shaping emotional engagement and narrative immersion. Characters whose speech appears distinctive, authentic, and psychologically consistent are generally perceived as more realistic and memorable.

An interdisciplinary perspective proves particularly valuable in understanding the complexity of speech patterns in literature. Lexical analysis reveals patterns of vocabulary choice and semantic associations; syntactic analysis highlights structural characteristics of expression; phonological analysis identifies markers of dialect and pronunciation; discourse analysis uncovers communicative dynamics and power relations; pragmatic analysis investigates implied meanings and speech acts; sociolinguistic analysis examines social identity and language variation; and psycholinguistic analysis explores cognitive and emotional dimensions of communication. The integration of these approaches provides a more comprehensive understanding of how literary language functions within characterization.

Overall, the discussion confirms that speech patterns represent one of the most effective and versatile instruments available to literary authors. Through carefully selected linguistic features, writers create believable characters, convey psychological depth, represent social realities, and

reinforce thematic concerns. The multidimensional nature of speech patterns demonstrates their significance not only for literary criticism but also for broader fields such as linguistics, discourse studies, sociolinguistics, psycholinguistics, and language education. Future studies may further expand this line of inquiry by investigating speech patterns across different literary traditions, historical periods, and cultural contexts, thereby contributing to a deeper understanding of the relationship between language, identity, and artistic representation.

**Conclusion.** The present study has demonstrated that speech patterns constitute one of the most significant linguistic and stylistic devices in literary characterization. Through close analysis of formal speech in Austen, colloquial register in Salinger, dialectal deviation in Twain, and fragmented syntax in Woolf, the article has shown how writers encode character psychology, social identity, and emotional

reality directly into the form of language itself. The analysis confirms the initial hypothesis: vocabulary choice, tone, sentence structure, and figurative language collectively enable writers to construct psychologically convincing characters while deepening thematic meaning. From a methodological standpoint, effective analysis of speech patterns demands the simultaneous application of lexical, syntactic, phonological, pragmatic, discourse, sociolinguistic, and psycholinguistic approaches. The findings carry direct implications for foreign language education particularly in developing students' analytical and critical linguistic competencies as well as for literary criticism and discourse studies. Further research may productively extend this analysis to comparative and cross-cultural literary corpora, broadening our understanding of how language constructs identity, emotion, and ideology in world literature.

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