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SPOKEN AND WRITTEN LANGUAGE AS VARIETIES OF THE LITERARY NORM

Açar sözlər: ədəbi dil, danışiq dili, yazılı dil, bədii üslub, ədəbi norma, ünsiyyət məqsədi.

Keywords: a literary language, spoken language, written language, belles-lettres style, literary norm, the communicative purpose.

Ключевые слова: литературный язык, устная речь, письменная речь, художественный стиль, литературная норма, коммуникативная цель.

The functioning of a literary language across diverse spheres of human activity and for a wide range of communicative purposes has resulted in its differentiation into several distinct varieties. This differentiation is primarily determined by two interrelated factors: the communicative situation in which language is employed and the communicative purpose it is intended to serve. As language adapts to varying social contexts, participants, and goals, it naturally develops forms and conventions suited to those conditions.

From the standpoint of the communicative situation, two fundamental varieties of language may be distinguished: spoken and written. Spoken and written languages are distinct, functional varieties of the literary norm or standard language. The literary norm or standard language represents different modes of communication. The different modes of communication adhere to shared grammatical and lexical rules while serving unique contextual needs. While both are rooted in the same language system, they diverge significantly in structure, formality, and spontaneity [1].

In addition to this basic division, differences in communicative aims have led to the development of a number of functional styles within the literary language, such as scientific, official, publicistic, newspaper, and belles-lettres styles [2]. Although both spoken and written language coexist and interact, spoken language is historically and functionally primary, while written language is secondary, having emerged later as a result of cultural and technological development. Each variety has evolved a set of distinctive features, many of which are contrasting and, in some respects, even oppositional.

Spoken language typically functions in communicative situations characterized by the physical presence of interlocutors and the possibility of immediate interaction. It is most commonly realized in the form of dialogue, which allows for spontaneous exchange, clarification, and adjustment of meaning. Written language, by contrast, presupposes the absence of direct contact between the sender and the recipient. It is therefore predominantly monologic in nature and must be organized in such a way that the intended message can be understood without the support of situational context or immediate feedback.

One of the principal advantages of spoken language lies in its use of the human voice as a communicative instrument. Prosodic features such as intonation, stress, rhythm, and pauses, as well as accompanying non-verbal elements like facial expressions and gestures, contribute significantly to meaning. For example, a sentence such as “You finished already” may function as a statement, a question, or an expression of surprise depending solely on intonation. Written language lacks these paralinguistic means and must therefore compensate through greater explicitness, syntactic organization, and lexical precision. Punctuation, paragraphing, and cohesive devices serve as substitutes for intonation and pauses in written discourse.

The spoken and written varieties of language differ across several linguistic levels, including the phonetic, morphological, lexical, and syntactic levels [3]. Morphologically, spoken language frequently employs contracted and reduced forms, such as he'd (he would / he had), she's (she is / she has), or gonna (going to), which contribute to the economy and fluency of speech. Written language, particularly in formal contexts, tends to avoid such reductions in favor of full, standardized forms.

Lexical differences between spoken and written language are especially pronounced. Spoken language relies heavily on colloquial vocabulary, idiomatic expressions, and emotionally colored words, whereas written language—especially in academic, scientific, or official contexts—makes greater use of bookish, neutral, or technical vocabulary. For instance, colloquial expressions such as I take it (meaning “I understand”) or to hobnob with (“to associate closely with”) contrast with more formal equivalents like to infer or to associate. The deliberate juxtaposition of colloquial and bookish vocabulary within a single text, as often occurs in literary prose, may create a strong stylistic effect and serve expressive or characterizing purposes.

In present-day English, the boundary between colloquial and standard language has become increasingly fluid. Many expressions that were once regarded as informal or non-standard have gained acceptance within the literary norm. Examples include How come? instead of Why?, informal verb formations such as to buddy-buddy together, and elliptical constructions like Who you with? rather than

the grammatically complete *Who are you with?*. This tendency reflects the growing influence of spoken usage on written forms, particularly in fiction, journalism, and digital communication.

At the syntactic level, spoken language is characterized by features such as ellipsis, unfinished or interrupted utterances, tautological subjects (e.g., *My brother, he lives abroad*), and the frequent use of direct word order in interrogative sentences (e.g., *You coming?*). These features are closely connected with the spontaneous and interactive nature of speech. Written language, on the other hand, makes extensive use of connective devices, logical transitions, and complex sentence structures to ensure coherence, cohesion, and precision. Its syntactic organization is more deliberate and relies less on shared situational context.

Literary language itself is a historical and social category. It represents a standardized form of the national language that conforms to generally recognized phonetic, morphological, syntactic, lexical, phraseological, and stylistic norms. However, these norms are not fixed or immutable. Literary language is in a constant state of development, reflecting social change, cultural evolution, and shifts in communicative practices. Words and expressions that were once considered non-literary, dialectal, or substandard may gradually become accepted as part of the literary norm. Consequently, there is no rigid boundary between literary and non-literary language; instead, they exist in a dynamic and reciprocal relationship. Literary language continually enriches itself by drawing upon the expressive resources of everyday speech.

The English literary language began to take shape during the seventh and eighth centuries, largely under the influence of early writers, scholars, and scribes. English itself developed through the fusion of the tribal dialects of the Angles, Saxons, and Jutes, who settled in the British Isles between the third and fifth centuries. The earliest surviving English manuscripts date from the eighth century. The language of this period, known as Old English or Anglo-Saxon, is largely unintelligible to modern speakers and is therefore regarded as a dead language, comparable to Latin or Classical Greek. The Old English period lasted until approximately the end of the twelfth century.

The Middle English period, which followed, was marked by profound changes in vocabulary and grammar, largely due to extensive borrowing from Norman French and Latin after the Norman Conquest. The New English period, beginning in the fifteenth century, laid the foundations of the modern English language in both its spoken and written forms. During the nineteenth century, literary English experienced significant development and refinement. Writers such as Edmund Spenser, Christopher Marlowe, William Shakespeare, Ben Jonson, and Beaumont and Fletcher played a crucial role in shaping the expressive potential of the language. Later authors, including Lord Byron, William Makepeace Thackeray,

Charles Dickens, and Walter Scott, further enriched literary English by incorporating elements of colloquial and regional speech. Moreover, the norms of nineteenth-century literary English were influenced by the interaction of various functional styles, including newspaper language, publicistic prose, scientific writing, and official documentation, which contributed to the increasing stylistic diversity of the language.

Illustrative Examples from English Literature Demonstrating Spoken and Written Varieties

The differentiation of literary language into spoken and written varieties is clearly reflected in the works of major English writers, whose texts demonstrate varying degrees of proximity either to formal written norms or to features characteristic of spoken discourse [4]. Early modern and nineteenth-century authors played a particularly significant role in expanding the expressive range of literary English by incorporating elements of oral communication into written texts while simultaneously refining formal written styles.

Edmund Spenser represents a strong orientation toward the written, bookish variety of literary language. In *The Faerie Queene*, Spenser deliberately employs archaic vocabulary, complex syntactic constructions, and elevated diction inspired by classical and medieval literary traditions. His use of forms such as *yclad* (clad) or *eftsoons* (soon after) distances the language from everyday speech and reinforces its written, literary character. This stylistic choice illustrates the deliberate cultivation of a highly formal written variety, intended for reflective reading rather than oral interaction.

In contrast, Christopher Marlowe contributed to the development of literary language by introducing a more dynamic and rhetorically powerful style that bridges written and spoken forms. His dramatic works, such as *Doctor Faustus*, are composed in blank verse, which—while carefully structured in writing—was designed for performance and oral delivery. Marlowe's characters frequently use emotionally charged exclamations and rhetorical questions (e.g., “Was this the face that launch'd a thousand ships?”), demonstrating how written drama incorporates features of spoken language, including expressive intonation and audience-directed discourse.

William Shakespeare offers perhaps the most comprehensive illustration of the interaction between spoken and written varieties. His plays are written texts intended for oral performance, and they vividly reproduce features of conversational speech. Shakespeare frequently employs ellipsis, contractions, interruptions, and colloquial expressions, especially in the speech of lower-class or comic characters. For example, in *Henry V*, informal dialogue and reduced forms contrast sharply with the elevated, rhetorically structured speeches of noble characters. This stylistic

variation reflects social differentiation in speech and highlights how spoken language patterns can be artistically represented within a written literary framework.

Ben Jonson is notable for his conscious stylistic control and differentiation of speech according to social class and communicative situation. In comedies such as *Volpone* and *The Alchemist*, Jonson uses colloquial vocabulary, professional jargon, and realistic dialogue to imitate everyday spoken interaction. At the same time, his moralizing passages and authorial commentary tend toward a more formal, written style. This deliberate contrast underscores the functional division between conversational spoken language and structured written discourse within a single literary work. Similarly, Beaumont and Fletcher advanced dramatic dialogue by making it more fluid, natural, and speech-like. Their plays often feature shorter sentences, rapid exchanges, and emotionally expressive utterances that resemble spontaneous spoken interaction. These features mark a shift away from rigid rhetorical formality toward a literary representation of natural speech, contributing to the enrichment of the spoken variety within written drama. In the nineteenth century, the differentiation between spoken and written varieties became even more pronounced. Lord Byron, particularly in works such as *Don Juan*, intentionally combines elevated poetic language with conversational tone, irony, and colloquial expressions. Byron's frequent use of direct address to the reader and informal phrasing creates an effect resembling spoken discourse, thereby narrowing the gap between written poetry and conversational speech. William Makepeace Thackeray similarly incorporates spoken language into written narrative. In *Vanity Fair*, Thackeray employs conversational syntax, idiomatic expressions, and authorial asides that imitate oral storytelling. This technique reflects the growing influence of spoken discourse on written prose and contributes to the accessibility and realism of the narrative. The works of Charles Dickens provide some of the clearest examples of the literary representation of spoken language. Dickens skillfully reproduces regional dialects, sociolects, and individual speech habits to characterize his figures. For instance, characters such as Sam Weller in *The Pickwick Papers* use non-standard grammar, colloquial vocabulary, and phonetic spelling to convey spoken language authentically. At the same time, Dickens contrasts these speech patterns with the formal written style of narration, thereby reinforcing the distinction between spoken and written varieties within the same text [5].

Finally, Sir Walter Scott plays a crucial role in introducing regional spoken forms into literary English [6, 444-452]. In his historical novels, Scott frequently incorporates Scottish dialects and colloquial expressions into dialogue, while maintaining a relatively formal written narrative voice. This stylistic duality demonstrates how literary language can simultaneously preserve standardized written norms and reflect the diversity of spoken language. Taken together, the works of these authors illustrate how English literary language evolved through a continuous

interaction between spoken and written varieties. Early writers contributed to the stabilization and elevation of written norms, while later authors increasingly integrated features of spoken discourse—such as colloquial vocabulary, conversational syntax, and realistic dialogue—into written texts. This process significantly enhanced the expressive potential of literary language and exemplifies the functional differentiation that lies at the core of the distinction between spoken and written varieties.

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MƏMMƏDOVA AYGÜN CAHAN QIZI ŞİFAHİ VƏ YAZILI DİL ƏDƏBİ NORMA NÖVLƏRİ KİMİ XÜLASƏ

Bu məqalədə şifahi və yazılı dilin ədəbi norma növləri kimi təhlilindən bəhs olunur. Müəllif qeyd edir ki, ədəbi dilin insan fəaliyyətinin müxtəlif sahələrində geniş ünsiyyət məqsədləri üçün işlədilir. Bu da ədəbi dilin bir neçə fərqli növə bölünməsinə səbəb olmuşdur. Bu fərqləndirmə əsasən bir-biri ilə əlaqəli iki amil ilə müəyyən edilir. Bu amillər bunlardır: istifadə olunduğu ünsiyyət vəziyyəti və xidmət etmək üçün nəzərdə tutulmuş ünsiyyət məqsədi.

Ünsiyyət vəziyyəti baxımından dilin iki əsas növü fərqləndirilə bilər: danışiq və yazılı. Danışiq və yazılı dillər ədəbi normanın və ya standart dilin fərqli,

funksional növlərdir. Ədəbi norma və ya standart dil müxtəlif ünsiyyət üsullarını təmsil edir. Müxtəlif ünsiyyət üsulları unikal kontekstual ehtiyacları ödəyərkən ortaq qrammatik və leksik qaydalara riayət edir. Bu əsas bölgüyə əlavə olaraq, kommunikativ məqsədlərdəki fərqlər ədəbi dil daxilində bir sıra funksional üslubların, məsələn, elmi, rəsmi, publisistik, qəzet və bədii ədəbiyyat üslublarının inkişafına səbəb olmuşdur. Şifahi dil adətən həmsöhbətlərin fiziki iştirakı və dərhal qarşılıqlı əlaqə imkanı ilə xarakterizə olunan kommunikativ vəziyyətlərdə fəaliyyət göstərir. Yazılı dildə bu paralingvistik vasitələr yoxdur və buna görə də daha çox açıqlıq, sintaktik təşkilatlanma və leksik dəqiqliklə kompensasiya edilməlidir. Durğu işarələri, abzaslar və əlaqələndirici vasitələr yazılı nitqdə intonasiya və fasilələrin əvəzedicisi kimi xidmət edir. Dilin şifahi və yazılı növləri fonetik, morfoloji, leksik və sintaktik səviyyələr də daxil olmaqla bir neçə linqvistik səviyyədə fərqlənir.

Ədəbi dilin tarixi və sosial kateqoriya olduğunu qeyd edən müəllif klassik ingilis yazıçılarının nitqindən qeyd etdiyi nümunələrlə fikrini əsaslandırır.

MAMMADOVA AYGUN JAHAN
ORAL AND WRITTEN LANGUAGE AS TYPES OF LITERARY NORMS
SUMMARY

This article deals with the analysis of oral and written language as types of literary norms. The author notes that literary language is used for a wide range of communication purposes in various fields of human activity. This has led to the division of literary language into several different types. This differentiation is mainly determined by two interrelated factors. These factors are: the communicative situation in which it is used and the communicative purpose it is intended to serve.

In terms of communicative situation, two main types of language can be distinguished: spoken and written. Spoken and written languages are different, functional types of literary norms or standard languages. Literary norms or standard languages represent different methods of communication. Different methods of communication adhere to common grammatical and lexical rules while meeting unique contextual needs. In addition to this basic division, differences in communicative purposes have led to the development of a number of functional styles within the literary language, such as scientific, official, journalistic, newspaper and fiction styles. Oral language usually operates in communicative situations characterized by the physical presence of interlocutors and the possibility of immediate interaction. Written language lacks these paralinguistic means and must therefore be compensated for by greater clarity, syntactic organization and lexical precision. Punctuation marks, paragraphs and connectives serve as substitutes for intonation and pauses in written speech. Oral and written varieties of language differ at several linguistic levels, including phonetic, morphological, lexical and syntactic

levels. Noting that literary language is a historical and social category, the author justifies his opinion with examples from the speech of classical English writers.

**МАММАДОВА АЙГУН ДЖАХАН
УСТНАЯ И ПИСЬМЕННАЯ РЕЧЬ КАК ТИПЫ
ЛИТЕРАТУРНЫХ НОРМ
РЕЗЮМЕ**

В данной статье рассматривается анализ устной и письменной речи как типов литературных норм. Автор отмечает, что литературный язык используется для широкого спектра коммуникативных целей в различных областях человеческой деятельности. Это привело к разделению литературного языка на несколько различных типов. Эта дифференциация в основном определяется двумя взаимосвязанными факторами.

Этими факторами являются: коммуникативная ситуация, в которой он используется, и коммуникативная цель, которую он призван служить. С точки зрения коммуникативной ситуации можно выделить два основных типа языка: устный и письменный. Устный и письменный языки представляют собой различные функциональные типы литературных норм или стандартных языков. Литературные нормы или стандартные языки представляют собой различные методы коммуникации. Различные методы коммуникации придерживаются общих грамматических и лексических правил, одновременно удовлетворяя уникальные контекстуальные потребности. Помимо этого базового разделения, различия в коммуникативных целях привели к развитию ряда функциональных стилей в литературном языке, таких как научный, официальный, журналистский, газетный и художественный стили. Устная речь обычно функционирует в коммуникативных ситуациях, характеризующихся физическим присутствием собеседников и возможностью непосредственного взаимодействия. Письменная речь лишена этих паралингвистических средств и поэтому должна компенсироваться большей ясностью, синтаксической организацией и лексической точностью. Знаки препинания, абзацы и союзы служат заменой интонации и пауз в письменной речи. Устные и письменные варианты языка различаются на нескольких лингвистических уровнях, включая фонетический, морфологический, лексический и синтаксический.

Отмечая, что литературный язык является историко-социальной категорией, автор обосновывает свое мнение примерами из речи классических английских писателей.

Rəyçi: dosent Məhəbbət Əsədova