

LINGUOPOETIC FEATURES OF OFFENSIVE WORDS IN UZBEK AND ENGLISH LITERARY TEXTS

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Annotation: This article explores the linguopoetic features of offensive words in Uzbek and English literary text, examining how each culture utilizes swearing to convey emotions, societal critiques, and character depth. Through phonetic analysis, symbolism, and cultural context, the article highlights how offensive language in both literary texts reflects societal taboos, power dynamics, and social values. While Uzbek literary text uses offensive words selectively to address issues of honor and family, English literary text often employs profanity to emphasize rebellion and realism, showing how linguistic choices enrich the emotional and cultural impact of literary expression.

Keywords: Offensive language, Uzbek literary text, English literary text, linguopoetics, profanity, phonetics, symbolism, cultural taboos, social critique, emotional resonance

Аннотация: В этой статье исследуются лингвопоэтические особенности оскорбительных слов в узбекской и английской литературе, исследуется, как каждая культура использует ругательства для передачи эмоций, критики со стороны общества и глубины характера. С помощью фонетического анализа, символики и культурного контекста в статье подчеркивается, как ненормативная лексика в обеих литературах отражает социальные табу, динамику власти и социальные ценности. В то время как узбекская литература избирательно использует оскорбительные слова для обсуждения вопросов чести и семьи, английская литература часто использует ненормативную лексику, чтобы подчеркнуть бунтарство и реализм, показывая, как языковой выбор обогащает эмоциональное и культурное воздействие литературного выражения.

Ключевые слова: ненормативная лексика, узбекская литература, английская литература, лингвопоэтика, ненормативная лексика, фонетика, символика, культурные табу, социальная критика, эмоциональный резонанс.

Introduction

Offensive language has long served as a powerful tool for expressing strong emotions, challenging social norms, and creating memorable literary moments. Offensive words, often referred to as swearing or profanity, vary widely between cultures and languages. By examining the linguopoetic features of offensive words in Uzbek and English literary text, we can better understand how these words impact readers and reflect cultural values. While both Uzbek and English employ offensive language, each uses these expressions differently to achieve literary and emotional effects, revealing much about the norms, taboos, and artistic preferences of each culture.

Defining Offensive Language in Uzbek and English

Offensive language encompasses a range of expressions that are taboo or socially unacceptable, often involving topics like religion, sexuality, bodily functions, and family honor. In English literary text, profanity frequently takes the form of religious blasphemy ("damn"), body-based insults, or sexual references. In Uzbek literary text, offensive words are often related to honor, family, and animals, reflecting social values and respect for Islamic norms. For instance, using animal names as insults (e.g., "it" meaning "dog") carries heavy connotations in Uzbek, often degrading the character of the person targeted. This kind of language reinforces societal expectations around family honor and reputation, making it more severe within Uzbek culture than it might be in English contexts. The structure and sound of offensive words play a crucial role in how they impact readers. Both Uzbek and English offensive words tend to use specific phonetic and morphological patterns that heighten their emotional power.

Phonetic Characteristics

In both languages, offensive words often use harsh, abrupt sounds that mirror the aggressive or emphatic emotions they convey. English offensive words like "damn," "hell," and "bastard" contain plosive sounds (e.g., "d," "b," and "t") that create a sudden, impactful release of air. These sounds produce a jarring, forceful auditory effect, aligning with the disruptive nature of these words.

Uzbek offensive words also tend to use harsh, often abrupt endings to intensify their impact. Words like "ahmoq" (fool) and "hoynaqarash" (good-for-nothing) have a blunt, heavy sound that makes them feel confrontational. This alignment between sound and meaning adds a layer of emotional realism to literary expressions, allowing authors to portray anger or contempt effectively.

Morphological Features

In Uzbek, offensive words are often modified through suffixes and compound forms, enhancing their expressiveness. By adding diminutive or sarcastic suffixes, authors can alter the tone of an insult, making it ironic or intensifying its severity. For example, "itvachcha" (derived from "it" meaning "dog" with a diminutive suffix) is used sarcastically to belittle someone while maintaining the negative connotation of being likened to a dog.

In English, morphological variations also occur, often through compounding. Words like "goddamn" or "bloody" intensify the offensive meaning while adding a rhythmic or repetitive quality to the expression. These forms demonstrate how minor linguistic changes can enhance the emotional resonance of offensive words, adding depth to literary dialogue and characterization.

Poetic Features and Symbolism in literary text

In literary text, offensive words are often used to achieve specific poetic effects, contributing to rhythm, symbolism, and emotional intensity. Both English and Uzbek writers utilize these words strategically to enhance the realism and depth of their work.

Rhyme, Alliteration, and Rhythm

Offensive language can contribute to rhyme and rhythm, adding musicality or emphasis to passages. English literary text, especially in genres like poetry or spoken word, uses offensive words to break rhythmic patterns or create alliteration. For example, in modern spoken word poetry, phrases like "damn the darkness" or "bloody battles" use alliteration to draw attention to powerful emotions or

dramatic moments.

In Uzbek literary text, offensive expressions are also used to add rhythm, though this is less common due to cultural constraints around public swearing. However, when used, these words stand out, emphasizing tension or creating a memorable impact within a poem or narrative. This selective use makes the offensive language in Uzbek poetry particularly striking, as it disrupts the expected flow and highlights strong emotions.

Metaphor and Symbolism

Offensive language in both English and Uzbek can act as a form of metaphor, reflecting deeper frustrations or societal critiques. In Uzbek literary text, where family honor is a strong social value, offensive language directed at one's lineage or family is particularly cutting. Words that insult one's ancestry, like "o'g'ri" (thief), carry symbolic weight, casting a shadow on the person's entire family and standing in society.

In English literary text, offensive language often symbolizes rebellion or disenfranchisement. Characters who use profanity may be positioned as anti-heroes or rebels, challenging societal norms or expressing alienation. This is particularly evident in modernist works like those of D.H. Lawrence, where profanity serves as a tool for criticizing conservative social norms. Offensive words thus become metaphors for broader social tensions, helping readers connect with characters on an emotional level.

Euphony vs. Cacophony

Offensive words often lean toward cacophony—a jarring, discordant sound—making them stand out within a text. In Uzbek literary text, offensive language disrupts the usually respectful, harmonious dialogue, reflecting social discord. For example, in tense family scenes or societal critiques, an offensive word can serve as a moment of shock, drawing attention to the severity of the issue at hand.

In English literary text, this cacophonous quality is similarly employed to heighten tension or convey emotional rawness. Authors use profanity to break the flow of a sentence, making readers pause and feel the character's frustration or anger. This linguistic disruption mirrors the emotional disruption experienced by the character, reinforcing the word's impact.

Cultural Context and Social Implications

Offensive language is deeply embedded in cultural norms, and its use in literary text reflects social taboos and power dynamics. Uzbek society, influenced by Islamic values, tends to discourage public swearing and emphasizes respect in speech, especially toward family members. Offensive language in Uzbek literary text is therefore carefully employed, often to highlight conflict or social issues. In contrast, English-speaking cultures may have more flexibility with offensive language in literary text, particularly in genres like modern fiction or spoken word, where it serves as a tool for realism.

Gendered Language

In both Uzbek and English, the use of offensive language varies by gender. In Uzbek culture, offensive language is often associated with male speech, reflecting patriarchal norms. Female characters who use such language may be portrayed as transgressive or challenging social expectations. In English literary text, offensive language is becoming more common for female characters, often symbolizing empowerment or defiance. This shift reflects changing societal views on gender and self-expression.

Case Studies in Uzbek and English literary text

Uzbek literary text Example: *In works by Uzbek authors like Abdulla Qodiriy, offensive language serves as a tool for social commentary. By using words that challenge family honor or social standing, Qodiriy's characters reveal the tension between traditional values and modern challenges, highlighting the struggles of Uzbek society.*

English literary text Example: *English writers such as D.H. Lawrence use offensive language to add realism and emphasize character rebellion. In "Lady Chatterley's Lover", for instance, profanity is used to confront class differences and challenge societal norms, making the offensive language a vehicle for social critique.*

Conclusion

The use of offensive language in literary text is a powerful tool that adds depth, realism, and emotional resonance. In both Uzbek and English, offensive words reveal cultural values and taboos, serving as linguistic markers of emotion, tension, and societal critique. While each culture employs these words differently, both showcase the potential of offensive language to disrupt, challenge, and engage readers, reminding us of language's power to convey the complexities of human experience. As social attitudes evolve, so too will the role of offensive language in literary text, continuing to reflect and shape cultural norms and artistic expression.

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