

**FEMINIST DISCOURSE IN UZBEK AND ENGLISH LITERATURE: A
LINGUISTIC ANALYSIS**

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Abstract: *This article examines feminist discourse from a linguistic perspective in Uzbek and English literature. Feminism is analyzed as a discursive system through which women's identity, voice, resistance, and social roles are constructed by language. The research focuses on lexical choice, modality, collective voice, and metaphorical framing in literary texts. Special attention is given to Zulfiyaxonim's poem "O'g'lim, sira bo'lmaydi urush" and Halima Xudoyberdiyeva's "Biz olmamiz" as representative examples of Uzbek feminist discourse. A brief comparison with English feminist literature is also provided. The study proves that language serves not only as a mirror of gender ideology but also as a powerful tool of feminist transformation.*

Keywords: *feminism, gender linguistics, feminist discourse, Uzbek literature, English literature, women's voice, linguistic resistance, gender representation.*

INTRODUCTION

In modern linguistics, the interrelation between language, gender, and society has become one of the most actively developing research areas. Feminism, as a socio-cultural movement advocating women's rights and equality, has deeply influenced literary discourse. Literature does not only reflect social reality but also reshapes it through language.

Feminist linguistics studies how gender ideology is encoded in language, how women's identities are constructed through discourse, and how resistance to patriarchy is realized through linguistic structures.¹⁹ Both Uzbek and English literary traditions offer rich material for analyzing feminist language strategies.

From a linguistic point of view, feminism in literature is not limited to thematic content. It is expressed through:

- First-person female narration
- Collective pronouns
- Imperative and modal constructions
- Emotional and evaluative lexicon

¹⁹ Lakoff, R. *Language and Woman's Place*. New York, 2004.



- Pragmatic strategies of resistance

In English literature, feminist discourse appears explicitly in the works of Virginia Woolf and Maya Angelou.²⁰ In Uzbek literature, feminist ideas are mainly expressed through symbolic and moral resistance, especially in women's poetry.

MAIN BODY

Zulfiyaxonim's poem "O'g'lim, sira bo'lmaydi urush" represents one of the strongest examples of maternal protest against violence in Uzbek poetry. The female voice in this poem is linguistically constructed as a moral authority, not as a passive victim.

The repeated direct address ("o'g'lim") and the strong negative modal construction ("sira bo'lmaydi") create a pragmatic effect of prohibition and warning. From a feminist-linguistic perspective, this shows how a woman's speech becomes a form of ethical resistance.²¹ Here, motherhood is elevated from a biological role to a discursive position of social responsibility and moral leadership. The woman opposes war not with weapons, but with language itself.

Moreover, Halima Xudoyberdiyeva's poem "Biz olmamiz" is also a vivid example of feminist discourse based on collective female identity. The consistent use of the first-person plural "biz" (we) linguistically constructs a shared voice of young women, not an individual speaker.

The repeated imperative verb "aytingiz" (tell them) functions as a marker of social asymmetry. Although the speakers are forced to ask, the act of speaking itself becomes a form of linguistic resistance.²²

The metaphors of:

- "g'or meva" (unripe fruit),
- "go'dakning uyqusi" (a baby's sleep),
- "qo'shiq" (song as voice),

belong to the semantic field of innocence, growth, and creative freedom. Feminist linguistically, the poem exposes how society interferes with a woman's natural development and suppresses her voice. Thus, "Biz olmamiz" functions as a linguistic document of women's struggle for expression and recognition.

Traditional Uzbek poetry often associates women with beauty and softness (gul, oy, farishta). However, Uzbek feminist poetry does not rely on aggressive power metaphors. Instead, feminine strength is expressed through the semantic fields of:

- Motherhood
- Endurance
- Moral authority
- Collective voice

²⁰ Angelou, M. *Still I Rise*. New York, 1978

²¹ Zulfiyaxonim. *Tanlangan asarlar*. Tashkent, 2010.

²² Xudoyberdiyeva, H. *She'rlar to'plami*. Tashkent, 2015





- Suppressed creativity

This represents a semantic shift from passive femininity to ethical and emotional agency.

In English literature, feminist discourse is more explicit and direct. In Virginia Woolf's "A Room of One's Own", female identity is constructed through the linguistic concepts of intellectual freedom and financial independence.²³ In Maya Angelou's "Still I Rise", repetition and affirmative modality serve as tools of linguistic empowerment.²⁴

Compared to this, Uzbek feminist discourse is more symbolic and culturally embedded, yet linguistically it fulfills the same ideological function — constructing women's identity and resistance through language.

Language does not merely reflect gender ideology — it produces it. Through:

- Lexical choice
- Modality
- Pronoun usage
- Emotional evaluation
- Pragmatic protest strategies

feminist literature reshapes social perceptions of women. Linguistic change thus becomes a foundation for ideological and cultural transformation.

CONCLUSION

The linguistic analysis of feminist discourse in Uzbek and English literature proves that feminism is not only a social ideology but also a discursive system constructed through language. The poetry of Zulfiyaxonim and Halima Xudoyberdiyeva demonstrates how women's identity, dignity, and resistance are encoded through maternal modality, collective voice, emotional protest, and moral authority.

Although Uzbek feminist discourse develops more symbolically than its English counterpart, both traditions confirm that language plays a decisive role in transforming gender consciousness. Feminist literature should therefore be studied not only as a literary movement but also as a linguistic mechanism of social change.

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²³ Woolf, V. A Room of One's Own. London, 1929.

²⁴ Angelou, M. Still I Rise. New York, 1978

