



## THE ISSUE OF SPEECH PURITY

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**Annotation:** *This article analyzes the origin and impact of non-standard linguistic units such as jargon, argot, and vulgarisms on the purity of cultured speech. Such words are often characteristic of specific social groups — including clergy, merchants, swindlers, and youth — and are marked by secrecy or roughness. In literary texts, these elements are used to construct the image of certain characters. However, their overuse threatens the clarity and cultural integrity of speech, and therefore, cannot be positively evaluated.*

**Keywords:** *jargon, argot, vulgarism, cultured speech, speech purity, character portrayal, secret language*

The issue of speech purity has long intrigued prominent masters of words, scholars, and orators throughout history.

Pure speech is the expression of thought in full accordance with the literary norms of all levels of the language.

The purity of cultured speech is defined, phonologically and orthoepically, by the correct pronunciation of words and affixes.

From the lexical and grammatical perspective, it is characterized by the avoidance of dialect-specific words and forms, vulgarisms, jargon, argot, and various meaningless or non-standard expressions. As noted above, one of the non-normative factors that undermine speech purity is the localized, dialectal pronunciation of words and affixes. Examples include: iltipot instead of iltifot, parzan instead of farzand, apandi for afandi, insop for insof, keloppa instead of kelyapman, bordiz for bordingiz, qo‘shniyiz for qo‘shningiz.

Especially, mispronunciation of consonants like “x” (h) and “x” (kh) can completely change the meaning of a phrase.

For instance, in the poetic line by H. Olimjon:

“Va ko‘rdikim ajoyib bir hol, Zaynab turar qayg‘uli va lol.”  
If the word hol (“state”) is mispronounced as khol (“beauty spot”), the sentence shifts from describing Zaynab’s emotional state to referring to a mark on her face — thereby distorting the intended meaning.

Uzbek is a language with many **dialects**, each having its own vocabulary and grammatical structures that do not fall within literary norms. These forms are only appropriate in colloquial or artistic speech. In literary works, dialect words may be used to create **local color** or to individualize a character’s voice. Dialectal elements may also contribute to the richness of literary language.



However, the use of dialect in public speech, teaching, media, and radio/TV broadcasts is inappropriate. This is because the meaning of dialectal words is often only clear to people from a specific region and not understandable to the wider public. For example, the word buvi in one dialect means mother, while in another, it means grandmother.

In the poetic excerpt:

Dodlama, dodlama dod sasi galdi,  
Qarshining cho'lidan yor sasi galdi.  
O'lkasidan o'lkaya yel kabi yursam,  
Ghunlarning birida yor yuzin o'rsam.

These lines are spoken by the main character Rahimdod Nekqadam from the novel "Qullar", clearly indicating the use of Oghuz dialect features. In such literary settings, the use of dialectal expressions is justified.

However, due to carelessness, irresponsibility, and an artificial desire to imitate, some young people's speech has become unnatural. For example, students or workers who have come to Tashkent from other regions sometimes attempt to mimic the Tashkent dialect, resulting in awkward and insincere speech:

"Do you study in Tashkent?" we ask a young man whose origin is clearly not from the capital.

"Yes, o'qivopman," he replies.


"Which year?"

"First course, -de!"

No matter how hard the poor boy tries, his speech sounds forced and unnatural. As scholar Siddiq Mumin rightly points out in his book "The Art of Speaking", forced dialect imitation damages speech authenticity. Among the lexical elements that harm speech purity are jargon and argot. These forms arise by distorting the phonetic structure of words, misusing them, borrowing from other languages, or assigning new, secret meanings. Such vocabulary is typical of clergy, merchants, thieves, and tricksters, and is characterized by its secrecy and deviation from standard language. In literature, some of these elements are used to depict characters of such types. However, jargon and argot pollute the language, undermining the purity and clarity of cultured speech. In recent times, especially among youth, terms like "dum", "hachcha", "mejdunarodniy", "lokomotiv", "nishtyak" have become popular, though they are only understood within narrow circles. These terms cannot be positively evaluated, as they erode language quality and cultural speech standards. Another group of speech impurities includes vulgarisms, which are sometimes used in literature to portray the rudeness or crudeness of certain characters. However, in everyday and public discourse, their use is inappropriate.

**In conclusion**, maintaining the purity of speech is a moral and cultural obligation for every member of society. Observing the norms of the literary language and limiting the use of dialectal words, vulgar expressions, and jargon helps preserve language culture. This





contributes to the development of a respectful, clear, and culturally rich communication environment in society.

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