

A Pragmatic Study of Dysphemism in Edward Abbey's Novel *The Monkey Wrench Gang*

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Abstract—This study investigates the use of dysphemisms in Edward Abbey's novel *The Monkey Wrench Gang* by focusing on two pragmatic devices: a) Culpeper's impoliteness strategies and b) Grice's implicature. Dysphemistic expressions often have a negative impact on receivers due to the negative connotations they carry. Therefore, it is significant to note that the pragmatic analysis of dysphemisms in this novel highlights how impoliteness strategies and implicature function to both disrupt and communicate within the context of radical environmental activism, as well as how these expressions are employed throughout the narrative i.e. how dysphemisms are challenged the conventional and social norms as well as how they are used as a means of conveying ideas, emotions, and group identity. The purpose of this study is to tackle dysphemisms pragmatically by showing their types, functions, and sources as well as the impoliteness strategies and implicatures they carry in the selected data. The data can be characterized by the use of derogatory or offensive language, which serves as a crucial tool for conveying the novel's themes of rebellion, environmental activism, and cultural critique. Based on sequential sampling and a mixed-method approach, three extracts (paragraphs) from the first three chapters of the novel are selected to be representatives of the study's objectives. The analyses reveal 17 types of dysphemistic expressions with different functions and sources, along with the impoliteness strategies and implicature they employ. From a pragmatic point of view, these dysphemisms represent a deeper criticism of human nature and the futility of romanticizing or idealizing any group. Moreover, they criticize social norms, environmental degradation, and cultural stereotypes. Thus, the author and characters invite readers to engage critically with the underlying social and environmental issues.

Index Terms—pragmatics, cooperative principle, implicature, impoliteness and its strategies, dysphemism

I. INTRODUCTION

The study of dysphemism is “the study of forbidden or dispreferred meanings and words that refer to problematic areas of reality such as sexuality, ethnicity, religion, economic status, aging, death, illness, or bodily functions” (Allan & Burrige, 1991, p. 12). Pragmatically speaking, due to the violation of the politeness norms that deal with face and face impacts, dysphemisms require careful investigation. In analyzing dysphemisms, researchers investigate the verbal/textual resources for being offensive, being abusive, and just letting off steam since such expressions have been less studied especially in literary works. Moreover, dysphemisms can be perceived differently by writers and readers within a particular text based on several factors such as experience, cultural background, context, etc. (Allan & Burrige, 1991).

Thus, it is important in this study to look for dysphemisms that the writers and characters of literary works employ in their writings, and the pragmatic reasons behind using such expressions in literary works. Hence, the *research questions* that this study tries to answer are:

1-What are the dysphemistic expressions, their types, functions and sources used in the selected extracts of the novel *The Monkey Wrench Gang*? 2-What are the impoliteness strategies that those expressions carry? 3-What are the breached maxims that generate conversational implicatures by using those expressions in the selected extracts? 4-What are the pragmatic reasons behind using such expressions?

The objectives of the study are: 1-Illustrate dysphemistic expressions, their types, functions and sources employed in the selected extracts. 2- Clarify the impoliteness strategies that those terms serve. 3- Examine the breached maxims that generate conversational implicatures and the implicatures that those expressions carry. 4-Shed light on the pragmatic reasons behind using such expressions in the selected extracts.

II. PRAGMATICS

The notion of pragmatics remains somewhat enigmatic and is still difficult to define. Hence, there is no commonly accepted definition of pragmatics in linguistics which would refer to a single, unified and homogeneous field of study. In this regard, Levinson (1983, p. 1) considers pragmatics as “the study of language usage”. Haugh et al. (2021, p. 1) define it as “the study of the use of language”, whereas, Birner (2013, p. 11) refers to it as “the study of language use in context”.

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Yule (2010, p. 128) considers pragmatics as “the study of invisible meaning, or how we recognize what is meant even when it is not said or written”. Consequently, pragmatics is concerned with all facets of a communicative act or a series of acts, such as the speaker, his/ her background knowledge and contextual assumptions, the lexical and grammatical constituents of an utterance, the hearer’s interpretations and patterns of inference, etc. (Cap, 2011).

A. Grice’s Cooperative Principle and Its Maxims

Grice formulates basic assumptions about the rational nature of conversational activity in his Cooperative Principle (CP): “Make your conversational contribution such as is required, at the state at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (Senft, 2014, p. 34). Furthermore, Grice’s system of “conversational logic” is based on a number of “conversational maxims”, i.e. intuitive principles which are supposed to guide conversational interaction in keeping with a general CP (Verschueren, 1999). These conversational maxims are claimed to be generally valid: ‘Quantity, Quality, Relation, and Manner’.

1. The maxim of *Quantity* which relates to the quantity of information to be provided: (Make your contribution as informative as is required; Do not make your contribution more informative than is required).

2. The maxim of *Quality* which falls a supermaxim ‘Try to make your contribution one that is true’: (Do not say what you believe to be false; Do not say that for which you lack adequate evidence).

3. The maxim of *Relation* which has a single maxim, namely, ‘Be relevant’.

4. The maxim of *Manner*, which is related to how what is said is to be said, it has various maxims such as: (Avoid obscurity of expression; Avoid ambiguity; Be brief; and Be orderly) (Lakoff, 2022, p. 337).

Grice considers communication to be both rational and cooperative, and claims that the inferential intention-recognition is governed by a CP and its maxims (truthfulness, informativeness, relevance and clarity) which speakers are expected to observe “*observance of the maxims*” (Kecske’, 2009). Furthermore, Grice expects that participants in a conversation follow these maxims of cooperation, but participants sometimes fail to obey or follow these maxims and the maxims are not always observed, and the failure may occur in certain ways or choices and this is called the “*non-observance of the maxims*” (Black, 2006). Grice gives three ways in which a participant in a talk exchange may fail to fulfill a maxim: the speaker may *flout* a maxim, *violate* a maxim or *opt out* of observing a maxim. He later adds a fourth category of nonobservance *infringing* a maxim. Further, Grice has argued the need for a fifth category “*suspending* a maxim” (Black, 2006).

B. Implicature

The non-observance or the failure in obeying conversational maxims “quantity, quality, relevance and manner” may give rise to implicature. The term ‘implicature’ is initiated by Grice (1989) in his seminal article “Logic and Conversation” (Huang, 2014). Implicature is an aspect of the speaker’s meaning inferred on the basis of contextual assumptions of communication and principles (Kecske’, 2009).

According to Grice’s approach, both “what is implicated” and ‘what is said’ are part of speaker meaning (Meibauer, 2009). In this regard, implicature means a failure to be fully informative, entirely truthful, totally relevant, or utterly clear but in such a way, and under such discourse conditions, that an interlocutor can reasonably be expected to have anticipated the implicature and be able to relate the contribution to the maxim observant form intended by its utterer (Lakoff, 2022).

Additionally, Grice (1989) classifies implicatures into two main types: *conversational* and *conventional* implicatures. Both these two types of implicatures are unsaid meaning that the hearers need to work out (Xiang et al., 2024). Conversational implicature is an additional unstated meaning that has to be assumed to maintain the CP. A conversational implicature is what is communicated/ conveyed/meant minus what is said. A speaker implies or implicates, and the addressee infers (Huang, 2014).

Grice (1989) also makes a distinction between *generalized conversational implicature* and *particularized conversational implicature* (Xiang et al., 2024; Huang, 2014). *Generalized conversational implicature* (GCI) which refers to the cases in which an implicature is not normally conveyed by what is said, and its creation requires no specific context (Birner, 2013; Xiang et al., 2024). Whereas, *Particularized conversational implicature* (PCI) refers to those implicatures that are generated through a particular context in which they are occurred. In the rubrics of generalized conversational implicature, we can identify three subtypes of implicatures: scalar, alternate and clausal (Xiang et al., 2024). As for conventional implicature is an additional unstated meaning connected with the use of a specific word and results in additional conveyed meaning in use (Xiang et al., 2024). Like conversational implicatures, conventional implicatures are non-truth-conditional, but which, unlike conversational implicatures, they are context-independent (Birner, 2013).

C. Impoliteness

Several pragmatic scholars agree that politeness and impoliteness can be (and some say should be) discussed or investigated together Kizelbach (2023). Culpeper (1996) argues that for impoliteness to occur, speakers must intend to attack or offend the hearer's face. Additionally, Culpeper (2005; cited in Graham, 2008) states that the hearer's perception of politeness is necessary for impoliteness to occur.

Hence, impoliteness can be defined as a multidisciplinary field of study that can be approached within social psychology like (aggression), sociology like (verbal abuse) and conflict studies like (the resolution of verbal conflict) (Culpeper, 2011). Accordingly, Culpeper (1996; cited in Bousfield, 2008, p. 131) defines it as “the use of strategies

designed to attack face, and thereby cause social conflict and disharmony”. However, Culpeper (2011) illustrates some different definitions of impoliteness by different scholars such as: Locher and Bousfield define impoliteness as a behaviour that is “face-aggravating” in a particular context. Lakoff (1989; cited in Culpeper, 2011, p. 19) defines it as a “rude behavior”.

D. Culpeper's Theory of Impoliteness and Its Strategies

As a starting point, Culpeper (2011; cited in Leech, 2014, p. 219) points out that “impoliteness is a scalar notion,” just like politeness. In his theory of impoliteness, Culpeper adopts Spencer-Oatey's components of Rapport Management which consist of Face (Quality face and Social identity face) and Sociality rights (Equity rights and Association rights), and uses these components in the description of impoliteness (Culpeper, 2008).

However, Culpeper's model of impoliteness closely mirrors the superstrategies of Brown and Levinson's model of politeness, but in an opposite way. Culpeper develops a model of impoliteness that suggests a shift in the focus of intentional, impolite face-attack away from a Brown and Levinson style, and gives five-point model of offensive superstrategies (Leech, 2014). In this regard, Culpeper (1996) identifies five super-strategies for attacking face. These strategies are as follows:

1. bald on-record impoliteness is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized, and it tends to be used in instances where the converse is true.
2. positive impoliteness governs the use of tactics designed to attack the positive face needs of the addressee.
3. negative impoliteness obviously enough, covers the use of tactics designed to attack addressee' negative face.
4. sarcasm or mock politeness refers to the performance of an FTA using insincere politeness forms. It is closely related to Leech's (1983) conception of irony or “Irony Principle.
5. Withhold politeness refers to the withholding of politeness when it is expected, by keeping silent (Culpeper, 1996; Kizelbach, 2023; Xiang et al., 2024).

III. DYSPHEMISM

Etymologically speaking, the term dysphemism is derived from Greek, “*dys-*” means “bad or unfavourable”; “*miss or none*”, and “*pheme*” which means “reputation or speech” (Allan & Burridge, 2006, p. 24). Dysphemism is the opposite of euphemism, it draws attention to show defects or shame. Dysphemism is an offensive expression that is substituted for an inoffensive one. It is sometimes motivated not only by distaste and fear, but also by hatred and contempt (Allan & Burridge, 2006).

More precisely, dysphemism can be defined as “a word or phrase with connotations that are offensive either about the denotatum and/ or to people addressed or overhearing the utterance” (Allan & Burridge, 2006, p. 31). Accordingly, Spears (1981) defines dysphemism as a word that has undesirable or taboo meanings. Crespo-Fernández (2015, p. 45) refers to it as “the process whereby the most pejorative traits of the taboo are highlighted with an offensive aim to the addressee or to the concept itself”. For Wajnryb (2005, p. 18) dysphemism is “the substitution of an offensive or disparaging term for an inoffensive one”.

A. Types of Dysphemism

Battistella (2005) classifies dysphemism into: epithets, profanity, vulgarity, obscenity, cursing and slang. Whereas, Jay (1992) declares that dysphemism includes (cursing, profanity, blasphemy, taboo, obscenity, vulgarity, slang, epithets, insults and slurs, and scatology). Generally, dysphemisms can be classified as follows:

1. *Cursing* which involves harm to other people through the use of certain terms or phrases. It can be religious like “*goddamn you*” or not religious like “*Eat shit and die*” (Jay, 1992).
2. *Profanity* relies on a religious differentiation. To be profane signifies being secular or acting contrary to the conventions of religious belief, or exhibiting ignorance or intolerance towards the tenets of a specific religion doctrine like “*Jesus H Christ*” (Allan & Burridge, 1991).
3. *Blasphemy* constitutes an assault on religion or religious doctrine. It constitutes a frontal assault or direct attack on religious authority or religious people (Jay, 1992).
4. *Taboo* refers generally to forbidden behavior and includes such things as bans on naming dangerous animals, food restrictions, prohibitions on touching or talking to members of high social classes, and injunctions involving aspects of birth, death, etc. (Brown, 2005).
5. *Obscenity* means unprotected speech that is not free but rather is subject to limitations imposed by a federal, state, or local government. To call a word obscene means that it cannot be used freely; it is subject to restriction. Obscene words are considered the most offensive like “*fuck, motherfucker, cocksucker, cunt, or tits*” (Jay, 1992).
6. *Vulgarity* refers to the vernacular of the common individual “the person in the street” who is often characterized by a lack of sophisticated, social refinement, or education like “*booger, slut, piss*” (Jay, 1992).
7. *Slang* is a lexicon created within specific subgroups “teenagers, musicians, soldiers, drug users, or sports” to facilitate communication. The slang code serves to identify members of the group like “*pimp, cherry, dweeb*” (Jay, 1992).

8. *Epithet* which is a descriptive word or phrase that accompanies or substitutes for the name of a person or thing, sometimes serving as a derogatory or harsh term. An epithet is said out of irritation and may also signify enmity like “*shit, damn, hell, son of a bitch*” (Jay, 1992).

9. *Insult and slur* constitute verbal assaults against individuals. These expressions are uttered to inflict harm on the other individual solely through verbal expression. Slur can be racial, ethnic, or social in nature. Insults may denote the physical, mental, or psychological qualities of the target (Jay, 1992).

10. *Scatology*, scatological expressions pertain to human excrement and associated processes. Such expressions are among the initial words that youngsters encounter and utilize during toilet training. Since scatological references are about feces and elimination they appear like “*poo poo, ka ka, piss, piss pot, piss off*” (Jay, 1992).

11. *Euphemistic dysphemism and dysphemistic euphemism*: euphemistic dysphemism means the use of words and phrases that are intended to soften the impact of negative or harsh terms, whereas dysphemistic euphemisms are words or phrases that exaggerate or emphasize the negative aspect of something in a polite manner (Allan, 2019).

12. *Cross-Cultural Dysphemism* refers to words or phrases that are used to convey a negative or disrespectful meaning and can vary greatly across different cultures and languages (Allan & Burrige, 2006).

13. *Quasi-dysphemism* means language expressions that despite their socially acceptable disguise are intentionally offensive. Quasi-dysphemisms are considered to have less offensive or negative connotations in expressing something or a situation that is typically considered as harsh or blunt (Crespo-Fernández, 2019).

B. Functions of Dysphemism

Allan and Burrige (2006) mention that speakers use dysphemisms in order to achieve certain functions such as to talk about people and things in order to frustrate and annoy them, that they disapprove of and wish to disparage, humiliate and degrade. They can also be used to characteristic an identity of groups, or to emphasize something. Dysphemisms might be used as a derogatory comment directed towards others in order to insult or to wound them. Dysphemisms can also express anger, frustration or anguish.

On the other hand, Wajnryb (2005) asserts that some dysphemistic expressions are used to express the emotion of the moment typically anger, frustration, surprise, or some element of being put out. Some dysphemistic terms especially taboos can function as epithets, expletives and terms of abuse whereas some others can have symbolic function. Dysphemisms might express negative intentions or emotive reactions to anger, frustration, or something unexpected (Allan & Burrige, 2006). Furthermore, Pinker (2007) suggests five functions of swearing or offensive language especially taboos (descriptive function, idiomatic function, abusive function, emphatic function, and cathartic function).

C. Sources of Dysphemism

According to Allan (2001) and Ruiz (2009) dysphemisms derive from the same sources as in the case of euphemisms. These sources are:

1. *Circumlocution* 2. *Overstatement (Hyperbole) and Understatement* 3. *Antonomasia* 4. *Verb play* 5. *Remodellings* 6. *Phonetic Similarity* 7. *The use of Acronyms or Clipping* 8. *The use of Abbreviations or Omissions and quasi-omissions* 9. *Substitution* 10. *Borrowing* 11. *Synecdoche and Metonymy* 12. *Figurative Imagery*.

IV. METHODOLOGY

A. Data Collection and Description

The samples of the data are selected extracts of the novel *The Monkey Wrench Gang* which is published in 1975 and written by the American writer Edward Abbey. Edward Abbey employs his reaction to the depletion of the wilderness, destruction of the land, and other environmental ills in his literary writing. Consequently, this novel can illustrate the significance of protecting the natural world.

However, this novel is written as a mean to face the Industrial Revolution, the Scientific Revolution, Technological Processes and Chaotic Politics that destroy the natural world and wilderness in general. Abbey's approach tries to exemplify how water or nature in general is a fundamental theme across genre and style in the literature of the West. It mostly carries political message to those who thought ruining the nature.

B. Method of Sampling Data and Research Design

Since the data “novel” are large in size and bulky, they may be reduced to deal only with the selected or extracted paragraphs by adopting sequential sampling method which helps the researchers showing how and why the writer and the characters employ dysphemistic expressions in this novel (Hussein & Al-Sahlan, 2019). *By adopting “sequential sampling methodology”, the researchers adopt the following procedures:*

- Select the first three chapters of the novel, and choosing (3) samples (paragraphs) extracted from the first pages of each chapter based on the density of dysphemistic expressions to be representatives.
- Adopt the eclectic model of analysis to analyze the data qualitatively and quantitatively.
- Figure out the findings or results.
- Discuss the findings/results.

Hence, this study adopts a mix or what is called a “*sequential exploratory mixed method*” which is a type of research design that combines both qualitative and quantitative methods.

C. Model of Analysis

The model of this study is an eclectic one. Pragmatically, the researchers adopt Grice’s conversational implicature and its four maxims, and Culpeper’s (1996) impoliteness strategies. Concerning types, functions and sources of dysphemisms. The researchers adopt Jay (1992) and Bttistella (2005) who illustrate types of dysphemisms; Wajnryb (2005), Allan and Burridge (2006), and Pinker (2007) who mention some functions of dysphemisms; and Allan (2001) and Ruiz (2009) who propose sources of dysphemisms.

V. ANALYSIS

A qualitative-quantitative analysis is adopted in analyzing and categorizing dysphemistic expressions used in the samples of the data. This analysis is carried out pragmatically by focusing on impoliteness strategies and implicature as well as types, functions and sources of dysphemisms in each extract.

Extract one/Chapter one:

There is nothing to stay the eye from roving farther and farther, across league after league of rock and sand to the vertical façades of butte, mesa and plateau forming the skyline fifty miles away. Nothing grows out there but scattered clumps of blackbrush and cactus, with here and there a scrubby, twisted, anguished-looking juniper. And a little scurf pea, a little snakeweed. Nothing more. Nothing moves but one pale whirlwind, a tottering little tornado of dust which lurches into a stone pillar and collapses. Nothing observes the mishap but a vulture hovering on the thermals three thousand feet above. (Abbey, 1975, p. 3)

While this extract is more descriptive and poetic than overtly impolite, it employs a kind of negative impoliteness toward the landscape, reflecting the writer’s critical stance on the environmental damage that has rendered the area desolate because of the building of Glen Canyon dam on the Colorado River. Hence, the use of “*Nothing* grows out there” and the repeating of “*Nothing*” emphasizes barrenness and desolation. “*Nothing*” can be interpreted as a critique of the environmental conditions caused by human neglect or destruction. Moreover, concerning implicature, the repeated emphasis on “*nothing*” growing or moving breaches both the maxim of quantity by under-informing and the maxim of quality by exaggerating the barrenness of the landscape. This implies that the natural vitality of the area has been desolated or stripped away, leaving behind only remnants of life. The type of this negative expression is “euphemistic dysphemism” that functions as an effective way to express contempt or disregard. Its source is “overstatement”. It suggests a landscape that has been devastated, likely due to industrial or human interference.

“*Scattered clumps of blackbrush and cactus*”, the term “*scattered clumps*” diminishes the value of the existing vegetation, suggesting that what remains is sparse and insignificant. In this description, the author also employs negative impoliteness toward the landscape reflecting his critique to the destruction of the environment. Utilizing the phrase “*scattered clumps*” leads to breaching the maxim of quantity by implying a lack of detail about the environment. However, “*scattered clumps*” implicates that the natural landscape is fragmented and degraded, unable to support a continuous, healthy growth of plant life. It also suggests that the vegetation is struggling to survive, with only a few isolated patches managing to endure in a harsh, inhospitable environment. The type of this dysphemistic adjective is a “quasi-dysphemism” that has descriptive function reflecting or emphasizing a negative view of environmental degradation. Its source is “synecdoche or metonymy” to describe parts of the landscape or serves to diminish the aesthetic or natural value of the environment being described.

By using the adjectives “*scrubby, twisted, anguished-looking juniper*”, the writer employs negative impoliteness to draw a picture of vegetation that is not only struggling to survive but is also deformed and suffering. These dysphemistic adjectives refer to a negative portrayal of the environment, and they lead to breaching the maxim of quality in that they exaggerate the appearance of the juniper trees to evoke a stronger emotional response. They imply that what little life remains is suffering and deformed, hinting at the harsh conditions imposed on the land. In his description of the landscape, the author uses “*anguished-looking*” to give a sense of pain or torment, anthropomorphizing the environment to evoke sympathy and underscore the severity of its condition. The type of these dysphemistic adjectives is “quasi-dysphemisms”, and they express contempt that reflects the narrator’s attitude toward the natural environment or specific elements within it, possibly highlighting a conflict between human perception and the intrinsic value of nature. The source of these dysphemistic adjectives is “overstatement”.

“*Pale whirlwind*” can be seen as a form of negative impoliteness toward the environment. It suggests that even the natural forces in this desolate landscape are weak and diminished. It subtly insults the land by portraying it as so drained of life that even its winds are pale and ineffective. “*whirlwind*” conjures images of power and energy. This adjective diminishes the whirlwind’s intensity, making it seem ineffectual and lifeless. Employing such dysphemistic adjective leads to breaching the maxim of quality if interpreted literally. A *whirlwind* implies a landscape that is not only barren but also weakened and lifeless. It suggests a land drained of its natural power and energy, contributing to the overall theme of environmental devastation. The type of this dysphemistic word “*pale*” is “quasi-dysphemism”, and it has a descriptive function to show disparagement or to express Doc’s annoyance or frustration with Bonnie. The source of “*pale*” is also “overstatement”.

Extract two/Chapter Two:

Headlights swept across him from the passing traffic. Derisive horns bellowed as sallow pimply youths with undescended testicles drove by in stripped-down zonked-up Mustangs, Impalas, Stingrays and Beetles, each with a lush-lashed truelove wedged hard overlapping-pelvis-style on the driver's lap, so that seen from the back through the rear window in silhouette against oncoming headlights the car appeared to be "operated" by a single occupant with anomaly two heads; other lovers screamed past jammed butt to groin on the buddy seats of 880-cc chopped Kawasaki motorbikes with cherry-bomb exhaust tubes -- like hara-kiri, kamikaze, karate and the creeping kudzu vine, a gift from the friendly people who gave us (remember?) Pearl Harbor -- which, blasting sparks and chips of cylinder wall, roared shattering like spastic technical demons through the once-wide stillness of Southwestern night. (Abbey, 1975, p. 6)

In the previous paragraph, Abbey employs bald on-record impoliteness in the use of the dysphemistic adjective “*Derisive*”, and it directly conveys the negative intent behind the honking. The “horns” are specifically described as mocking or scornful. This can also highlight the aggressive, disrespectful attitude of the drivers, contributing to the overall hostile tone of the scene by adopting another strategy which is negative impoliteness. Hence, the breaching of the maxim of quality occurs by describing the horns as “*derisive*”, and the narrator implies that the drivers are looking down on or mocking the subject of their honking, and it also implicates a critique of the aggressive and hostile behavior of the drivers. Hence, the type of this dysphemistic adjective is mental or emotional dysphemism and it functions to express frustration or rejection of societal norms or authorities. Its source is a “figurative imagery”.

The phrase “*sallow pimply youths with undescended testicles*” employed by the author carries bald on-record impoliteness through the use of (*sallow, pimply, and testicles*) as a direct, unmitigated expressions to convey contempt in his referring to the drivers. This strategy is considered as a straightforward insult, aiming to belittle and demean the subjects without any attempt to soften the impact. By using these expressions the writer breaches the maxims of manner and relation, and the implicature is generated. These dysphemistic expressions (*sallow, pimply, and testicles*) carry or convey the author’s description of the drivers and their vehicles, and imply a broader criticism of youth culture, and the focus on their appearance carries a negative evaluation. The type of these dysphemistic words is “slang”, and they function as ridicules or insults typically in a derogatory way. Their source is “*antonomasia*”.

The author also employs negative impoliteness by using the word “*zonked-up*” in the phrase “*stripped-down zonked-up Mustangs*” which conveys a sense of disfavor for the vehicles and the culture they represent. This shows the narrator's negative attitude towards the modern and materialistic world these vehicles symbolize. However, the dysphemistic expression “*zonked-up*” breaches the maxim of quality, the author tries to describe the reckless behavior “*zonked-up Mustangs*” which implies that the narrator views this generation as irresponsible, immature, and obsessed with superficial displays of power and speed. The type of the dysphemistic word “*zonked-up*” is a “slang” term which is describe someone who is heavily intoxicated or impaired. It functions as a derogatory comment that emphasizes the lack of sobriety and rationality. Its source is “*overstatement*”.

Finally, the noun “*demons*” in the phrase “*spastic technical demons*” employed by the author as a bald on-Record impoliteness to describe the motorcycles or their riders, with no attempt to soften or mitigate the impact, and to evoke fear, negativity, and malevolence. By using this dysphemistic word, the author also employs negative impoliteness since such a word expresses a deep-seated disdain for the motorcycles or their riders. The breaching of the maxim of quality occurs, and this implicates a sense of threat and destruction because the motorcycles and their riders are bringing harm, disorder, and moral decay to the environment. It also implicates a critique of modern technology and its effects. The word “*demons*” is a vulgar and metaphorical term that functions to express disdain, hostility, or contempt to describe the motorcycles or their riders in a derogatory manner. Its source is a “figurative imagery”.

Extract three/Chapter Three:

The real trouble with the goddamned Indians, reflected Hayduke, is that they are no better than the rest of us. The real trouble is that the Indians are just as stupid and greedy and cowardly and dull as us white folks. (Abbey, 1975, p. 15)

In this extracted paragraph, the author employs the following dysphemistic expressions “*goddamned, stupid, greedy, cowardly and dull*” to convey negative connotations and actually serves to insult both native Americans and white people, suggesting that both groups share negative traits. However, the use of “*goddamned*” exemplifies bald on-record impoliteness where the writer makes no effort to soften or mitigate the force of the insult. As far as implicature is concerned, using such dysphemistic expression breaches the maxim of manner, and it implicates that the author's criticism of the “Indians” is not just casual or mild, but deeply felt and intense as in the case of Americans. It also reflects the speaker’s emotional involvement that might suggest that the speaker sees the “Indians” and “Americans” as a significant source of irritation or disappointment. Moreover, the type of this dysphemistic word is “*expletive*” or “*profane*” that functions as intensifier for expressing anger or frustration, and intensifies the speaker's condemnation of the “Indians” and “Americans”. Its source is “*overstatement*” that points out negative behaviors.

Furthermore, the adjective “*stupid*”, “*greedy*”, “*cowardly*” and “*dull*” are used as direct insults and strongly negative descriptors. The use of the adjective “*stupid*” aligns with the positive impoliteness where the author directly attacks the positive face of the hearer or subject. By calling “Indians” and “Americans” stupid, the author is directly insulting their intelligence, diminishing their social value, and undermining their self-esteem. Hence, the breaching of the maxim of

quality occurs, and the writer implicates or suggests that the Indians, as well as the white folks “Americans” are not just lacking in intellect but is also generally unworthy of respect. It implicates a sense of contempt or disdain. This derogatory adjective implies that the author views the subject as inferior and not deserving of serious consideration or respect. This dysphemistic adjective functions as a derogatory comment, contempt and derogation.

By using the adjective “greedy”, the speaker “Hayduke” employs positive Impoliteness. By labeling “Indians” and “Americans” as “greedy” the speaker is undermining any positive qualities they might possess, challenging their integrity, and suggesting that they are selfish or morally corrupt. By using “greedy”, Hayduke breaches the maxim of quality, and it is used as an exaggeration which implies that the Indians’ actions or characteristics are so universally negative as in the case of Americans. The speaker views those people as morally inferior due to their perceived greed. It also implicates a critique of the values or culture of the group. Hayduke uses such expression to convey his frustration.

By calling both groups as “cowardly”, the speaker employs bald on-record impoliteness. Since this adjective used as an insult or belittle, the speaker engages in derogatory language that aims to undermine the Indians’ and Americans’ reputation and self-worth. Such term or expression leads to a breaching in the maxim of quality, and Hayduke views those people as weak and lacking courage. This implies that any positive qualities the group might have are overshadowed by their perceived lack of bravery, and it also implies that they are inherently inferior in terms of bravery and strength. Hence, the speaker tries to reinforce a highly critical and disparaging view. Moreover, the adjective, “cowardly” functions as a derogatory language that reinforces a negative stereotype and overshadowing any positive aspects.

Moreover, Hayduke employs bald on-record impoliteness by using the adjective “dull” as a direct insult that targets the intellectual or mental qualities of those people. It conveys a lack of engagement or interest and suggests that the group is boring or uninteresting. Such usage breaches the maxim of quality, and the adjective “dull” implies that both groups lack interest or excitement, which can be seen as an overgeneralization, as well as creativity, insight, or stimulation. It functions as a derogatory term to undermine the group’s perceived intelligence or creativity. Finally, the type of these adjectives can be called as mental or emotional dysphemisms, and their source is “attitudinal” or “evaluative” since they all reflect the speaker’s point of view. Hayduke employs these adjectives to create a cumulative effect of portraying those people as uniformly negative. He reinforces the notion that the group is consistently flawed across multiple dimensions, further entrenching the derogatory view of them.

VI. FINDINGS AND DISCUSSIONS

The table below shows the results of the previous analyses. The total number of dysphemistic expressions found in the extracts is (17), numbers (1,2,3,4,5,6) show dysphemistic expressions found in the first extract, numbers (7,8,9,10,11,12) show dysphemistic expressions found in the second extract, and numbers (13,14,15,16,17) show what is found in the third extract.

TABLE 1
DYSPHEMISMS FOUND IN THE DATA

No.	Dysphemisms	Types	Functions	Sources	Impoliteness strategies
1	Nothing	Euphemistic dysphemism	To express contempt or disregard	Overstatement	Negative impoliteness
2	Scattered	Quasi-dysphemism	Descriptive function	Synecdoche or metonymy	Negative impoliteness
3	Scrubby	Quasi-dysphemism	Contempt	Overstatement	Negative impoliteness
4	Twisted	Quasi-dysphemism	Contempt	Overstatement	Negative impoliteness
5	Anguished-looking	Quasi-dysphemism	Contempt	Overstatement	Negative impoliteness
6	Pale	Quasi-dysphemism	Descriptive function to show disagreement or frustration	Overstatement	Negative impoliteness
7	Derisive	Mental or emotional dysphemism	To express frustration or rejection	Figurative imagery	Negative impoliteness
8	Sallow	Slang	Ridicules, insults and derogatory comment	Antonomasia	Bald on-record
9	Pimply	Slang	Ridicules, insults and derogatory comment	Antonomasia	Bald on-record
10	Testicles	Slang	Ridicules, insults and derogatory comment	Antonomasia	Bald on-record
11	Zonked-up	Slang	Derogatory language	Overstatement	Negative impoliteness
12	Demons	Vulgar or metaphorical	To express disdain, contempt or derogatory comment	Figurative imagery	Bald on-record
13	Goddamned	Expletive or profane	To express anger or frustration	Overstatement	Bald on-record
14	Stupid	Mental or emotional dysphemism	Contempt and derogation	Attitudinal evaluative or	Positive impoliteness
15	Greedy	Mental or emotional dysphemism	Frustration	Attitudinal evaluative or	Positive impoliteness
16	Cowardly	Mental or emotional dysphemism	Derogatory language	Attitudinal evaluative or	Bald on-record
17	Dull	Mental or emotional dysphemism	Derogatory language	Attitudinal evaluative or	Bald on-record

Figure 1 below clarifies types of dysphemisms found in the data, and they are as follows: quasi-dysphemism with (5) frequencies; mental or emotional dysphemism also with (5) frequencies; slang with (4) frequencies; euphemistic dysphemism with (1) frequency; expletive or profane with (1) frequency, and vulgar or metaphorical with (1) frequency. It is important to note that a new type of dysphemism found in the data which is mental or emotional dysphemism.

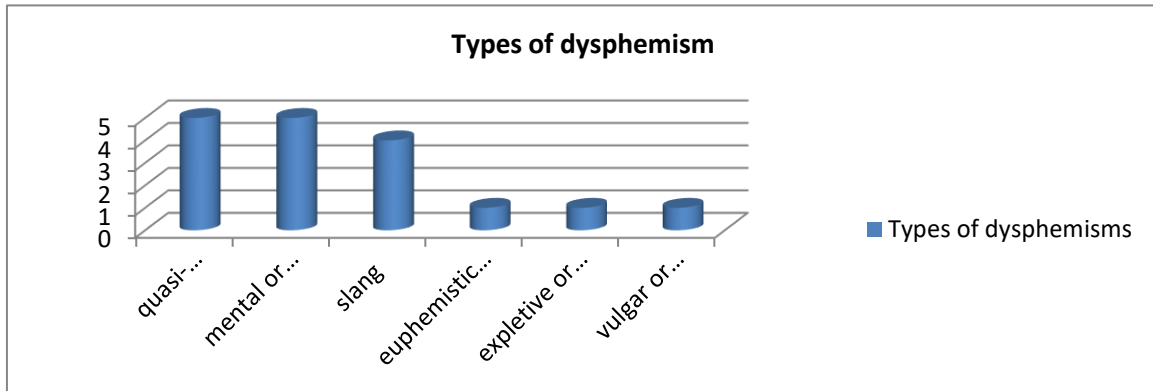


Figure 1. Types of Dysphemism

Figure 2 below clarifies functions of dysphemisms found in the data, and based on their frequencies, these functions are as follows: derogatory language with (8) frequencies; contempt with (6) frequencies; frustration with (4) frequencies; ridicules and insults with (2) frequencies; and anger and disdain with (10) frequency. In addition, it is found that some dysphemistic expressions have more than one function.

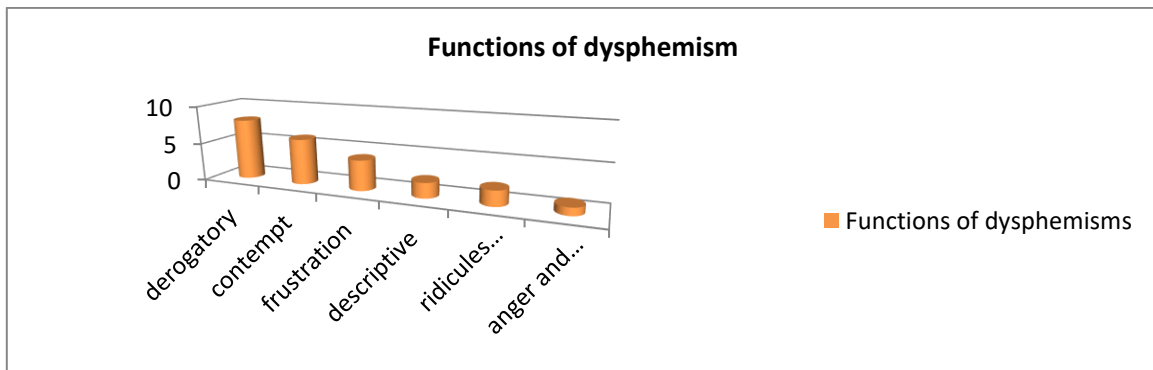


Figure 2. Functions of Dysphemism

Figure 3 below explains sources of dysphemisms found in the data and they are as follows: overstatement with (6) frequencies; attitudinal or evaluative with (4) frequencies; figurative imagery with (3) frequencies; antonomasia with (3) frequencies, and synecdoche or metonymy with (1) frequency. Additionally, new source of dysphemism is also found in the data which is attitudinal or evaluative.

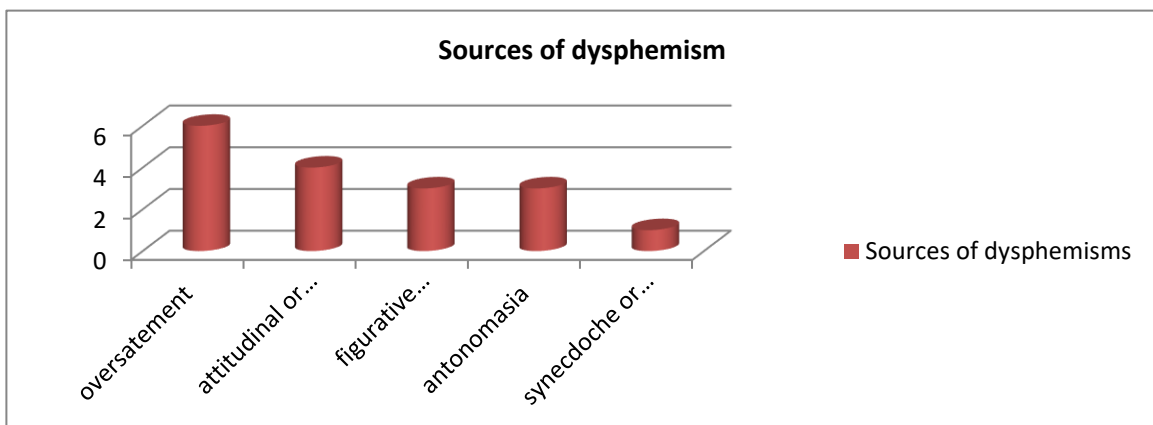


Figure 3. Sources of Dysphemism

Figure 4 below shows impoliteness strategies found in the data, and they are as follows: negative impoliteness with (8) frequencies; bald on-record with (7) frequencies, and positive impoliteness with (2) frequencies.

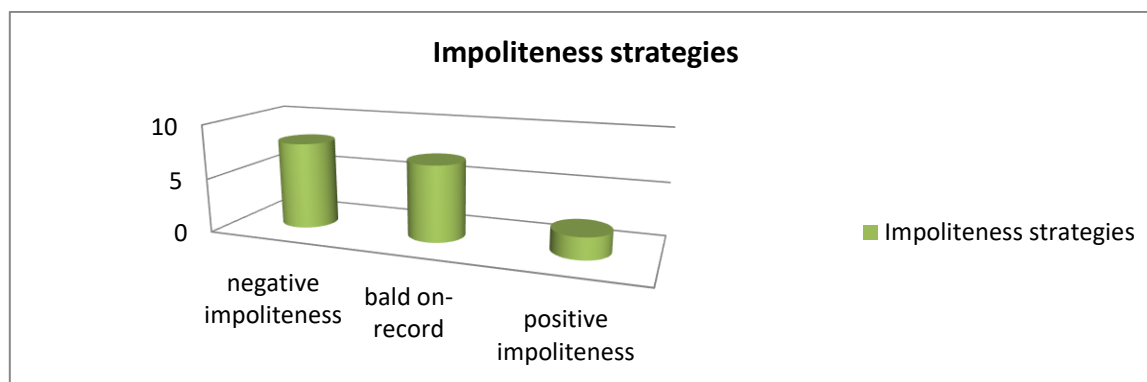


Figure 4. Impoliteness Strategies

Pragmatically speaking, the dysphemistic expressions that are employed in the novel reveal the underlying attitudes, emotions and social critiques. For instance, in the first extract Edward Abbey tries to give a description of the environment, and to clarify that the environmental destruction is a result of human actions. In the second extract and chapter two in general Abbey employs dysphemisms or derogatory language to paint a vivid image of physical unattractiveness and immaturity, while the exaggerated description of cars and motorbikes adds a layer of ridicule. In addition, Abbey tries to show his disapproval of what he sees as the superficiality and recklessness of youth culture. In the third extract, Hayduke employs dysphemisms to criticize the flawed notion that native Americans are somehow expected to be better than others. Hence, all these dysphemistic expressions used in the data represent as a deeper criticism of human nature and futility of romanticizing or idealizing any group. Furthermore, these expressions employed as a critique of social norms, environmental degradation and cultural stereotypes. Thus, Abbey tries to invite readers to engage critically with the underlying social and environmental issues.

VII. CONCLUSIONS

As concluding remarks, this study concludes the following:

1. The total number of dysphemisms found in the data is (17) distributed as follows: the first extract contains (6), the second extract includes (6) whereas the third extract has (5) dysphemistic expressions.
2. The types of these dysphemisms include the quasi-dysphemism, slang, expletive or profane, vulgar or metaphorical, euphemistic dysphemism and mental or emotional dysphemism. The analyses reveal a new type of dysphemism which is mental or emotional dysphemism.
3. Functions of these dysphemisms are: to express contempt or frustration, descriptive function, ridicules or insults, derogatory comment to showing disagreement or rejection, and to show anger or disdain.
4. The sources of dysphemisms are overstatement, antonomasia, figurative imagery, synecdoche or metonymy, and attitudinal or evaluative. A new source of dysphemism revealed in data which is attitudinal or evaluative.
5. The impoliteness strategies that these expressions employ are negative impoliteness, bald on-record and positive impoliteness.
6. Concerning implicature, dysphemistic expressions are employed in the novel to implicate or convey a sense of disdain or criticism towards particularly environmental destruction and government regulations.
7. The author and characters employ these derogatory expressions to convey their refusal or disagreement towards environmental destruction and authority, and the impact of industrialization or as a challenge to social norms.
8. Pragmatically speaking, dysphemistic expressions used in this novel represent a deeper criticism of human nature and futility of romanticizing or idealizing any group. Furthermore, these expressions are employed as a critique of social norms, environmental degradation and cultural stereotypes. Thus, Abbey and the characters try to invite readers to engage critically with the underlying social and environmental issues.

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