



O'ZMU XABARLARI

ВЕСТНИК НУУЗ

АСТА NUUZ

MIRZO ULUG'BEK NOMIDAGI O'ZBEKISTON MILLIY UNIVERSITETI ILMIY JURNALI

JURNAL
1997 YILDAN
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2024
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Ijtimoiy-
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Based on the review of BukhSU professor M. Gadoyeva

LINGUOCULTUROLOGICAL ANALYSIS OF GENDER CHARACTERISTICS IN UZBEK ARTISTIC DISCOURSE

Annotation

This article presents a profound linguoculturological analysis of gender characteristics in Uzbek artistic discourse. The study encompasses a wide range of literary works by Uzbek authors, including M. Osim, Shuhrat, S. Siyoev and S. Karomatov. The main focus is placed on analyzing the usage of gender-marked and unmarked lexemes, as well as the specificity of denoting gender characteristics in the absence of grammatical gender in the Uzbek language. The article extensively examines examples of cognate lexemes, such as "adib - adiba," "shoir - shoira," and explores their gender connotations.

Key words: Uzbek artistic discourse, gender characteristics, linguoculturology, grammatical gender, lexical analysis, cultural perceptions, masculinity, femininity, gender-marked lexemes, Uzbek literature.

O‘ZBEK BADIY NUTQIDA GENDER XUSUSIYATLARINING LINGVOKULTUROLOGIK TAHLILI

Annotatsiya

Ushbu maqolada o'zbek badiiy nutqida gender xususiyatlarining chuqur lingvokulturologik tahlili keltirilgan. Tadqiqot o'zbek mualliflari, jumladan M. Osim, Shuhrat, S. Siyoev va S. Karomatovlarning ko'plab adabiy asarlarini qamrab oladi. Asosiy e'tibor gender belgisi va belgisiz leksemalarning ishlatilishini, shuningdek, o'zbek tilida grammatik jins mavjud bo'lmaganda gender xususiyatlarini bildirishning o'ziga xosligini tahlil qilishga qaratiladi. Maqolada "adib - adiba", "shoir - shoira" kabi turdosh leksemalarning misollari keng o'rganilgan va ularning jinsi ma'nolari o'rganilgan.

Kalit so'zlar: O'zbek badiiy nutqi, gender xususiyatlari, lingvokulturologiya, grammatik jins, leksik tahlil, madaniy tushunchalar, erkaklik, ayollik, jinsga oid leksemalar, o'zbek adabiyoti.

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ АНАЛИЗ ГЕНДЕРНЫХ ХАРАКТЕРИСТИК В УЗБЕКСКОМ ХУДОЖЕСТВЕННОМ ДИСКУРСЕ

Аннотация

В данной статье представлен глубокий лингвокультурологический анализ гендерных характеристик в узбекском художественном дискурсе. Исследование охватывает широкий спектр литературных произведений узбекских авторов, включая М.Осима, Шухрата, С.Сиеёва и С.Кароматова. Основное внимание уделяется анализу использования гендерно-маркированных и немаркированных лексем, а также особенностям обозначения гендерных характеристик в условиях отсутствия грамматического рода в узбекском языке. Статья подробно рассматривает примеры однокоренных лексем, таких как "адиб - адоба", "шохр - шохра", и исследует их гендерные коннотации.

Ключевые слова: Узбекский художественный дискурс, гендерные характеристики, лингвокультурология, грамматический род, лексический анализ, культурные представления, маскулинность, фемининность, гендерно-маркированные лексемы, узбекская литература.

Introduction. The topic of linguoculturological analysis of gender characteristics in Uzbek artistic discourse is gaining significance in the context of contemporary research focused on studying gender aspects across various cultures. The importance of this theme is underscored by several key factors that highlight its scholarly and cultural significance.

Firstly, the relevance of the topic lies in the increasing attention to gender studies in the social sciences. These studies contribute to a deep understanding of how gender roles and stereotypes are reflected in culture and literature, which is particularly crucial in the conditions of today's multicultural world.

Secondly, Uzbek culture and literature represent a unique field for investigation as they have not been sufficiently explored within the framework of gender linguoculturology. This opens up new opportunities for researchers aiming to contribute to the understanding of the unique aspects of Uzbek culture and literature.

The third aspect of relevance is linked to the role of language as a fundamental component of culture. Exploring the linguistic features of artistic discourse allows for a deeper understanding of how gender relations are formed and manifested in Uzbek society.

Interest in studying gender began to emerge among foreign linguists as early as the early 20th century, as noted in the works of Mautner and Jespersen [2]. However, more intensive research in this area began in the mid-1960s, thanks to the efforts of scholars such as Lakoff, Fishman, Zimmerman, and others. They laid the foundation for the development and understanding of the gender concept, considering it an important element of linguistic research.

The establishment of the Russian genderological school in the late 1980s, to which significant contributions were made by I.I. Khaleeva, A.V. Kirilina, and others, opened a new chapter in the study of this topic in the Russian scientific context. In the 1990s, there was a rapid development of gender studies in the humanities, indicating a rethinking of gender not only as a natural but also as a socially constructed phenomenon [1].

Initially, the category of gender was used in history, historiography, sociology, and psychology, but subsequently found its application in linguistics. This turned out to be fruitful for the development of linguoculturology, pragmatics, and anthropocentric language description in general [3].

In the context of Uzbekistan, there is a heightened interest in literary literature and its reading. This interest contributes to a deeper understanding of culture, history, and everyday life

through the prism of literary works. President of the Republic of Uzbekistan Sh. M. Mirziyoyev emphasizes the importance of involving youth in reading books as a means of enlightenment and education, leading the nation towards prosperity, goodness, and tolerance.

Thus, the theme fits into this broader context of studying the relationship between linguistic and cultural factors, opening up new horizons for understanding the deeper layers of the literary text and its sociocultural characteristics.

Therefore, the topic of linguoculturological analysis of gender characteristics in Uzbek artistic discourse holds significant scientific and cultural relevance, providing researchers with ample opportunities for exploration and new discoveries in this field.

Materials and methods. A wide range of literary works covering various styles and genres was selected for the study of gender characteristics in Uzbek artistic discourse. The analysis was based on the works of authors such as M.Osim, Shuhrat, S.Siyoev, and S.Karomatov, providing a comprehensive understanding of the theme.

The research methodology included content analysis of texts aimed at identifying the usage of gender-marked and unmarked lexemes. Special attention was paid to contextual and semantic analysis of words and phrases reflecting gender characteristics. In addition, a comparative analysis of Uzbek discourse with other languages was conducted to identify unique and common features in gender marking. Linguistic analysis was also carried out, including the examination of grammatical and morphological features of the Uzbek language in the context of gender themes. An important part of the study was the historical-cultural analysis, which made it possible to consider the influence of historical and cultural factors on the formation of gender representations in Uzbek literature. Lexicographic and corpus databases, software tools for quantitative analysis, as well as qualitative analysis methods of literary works were used as instruments.

The research process included text selection, thematic analysis, as well as semantic and contextual analysis, allowing for a deeper understanding of the meaning and usage of gender-marked words and expressions. Such a multi-faceted approach facilitated comprehensive research into gender characteristics in Uzbek artistic discourse.

Results and discussion. In the Uzbek language, to denote individuals of the female gender, primarily non-derived lexemes or the analytical method using the word "xotin" (wife) are commonly used. The gender marking system in the Uzbek language differs in that, due to the absence of grammatical gender, there is no regular correspondence between masculine and feminine names through derivational means. In this context, particularly interesting are the few examples of pairs of cognate lexemes, such as "adib - adiba" (scholar), "shoir - shoira" (poet), "muallim - muallima" (teacher), "marhum - marhuma" (the deceased). The peculiarity of the linguistic worldview in the Uzbek language lies in the fact that gender differentiation occurs by passing the grammatical gender category. Uzbek artistic discourse is characterized by the use of complex words to describe the appearance of men, which is quite common. Specifically, the Uzbek language possesses a rich arsenal of lexical means for detailed description of male characters. An example of this is the word "xushmoylov", used to describe a man with an attractive appearance, as seen in the work of Kh.Sultanov "Onamning yurti" (My Mother's Homeland). The word "oqsoqol", describing an older man symbolizing wisdom and authority, is also a characteristic example mentioned in S.Siyoev's work "Yoruglik" (Sadness).

In addition, the term "habashbasha" reflects the features of appearance, such as dark skin and curly hair, as seen in P. Tursun's story "O'qituvchi" (The Teacher). Other unique Uzbek words, such as "takasoqol" and "echkisoqol" are used to describe beard characteristics, as in the works of T. Murod "Yulduzlar mangu yonadi" (Stars Shine Brightly) and Kh.To'xtaboyev "Shirin qovunlar mamlakati" (The Sweet Kingdom of Melons). The word "yaltirbosh", denoting a bald person, is found in J.Abullaxon's work "To'fon" (The Storm), while the term "navjupon",

symbolizing youth and energy, is used in the poem by Khabibiy (Khabibullah).

Additionally, there are words such as "tepakal," describing a man losing his hair (O.Yoqubov "Izlayman", "ulug'sifat," referring to an impressive and authoritative person (A. Qahhor "Sarob", "khomsemiz," applied to a disheveled person (S. Siyoev "Otlq ayol", and "shabqor," reflecting someone with an unclear gaze (mentioned in "O'zbek tiling izohli lug'ati" (Explanatory Dictionary of the Uzbek Language)). These examples from Uzbek artistic discourse demonstrate how language influences the perception and portrayal of gender images, as well as how cultural nuances and social expectations associated with male characters are revealed through them in Uzbek literature.

In Uzbek artistic discourse, especially in the analysis of gender characteristics, it is noticeable that significant attention is given to the appearance of characters when they are positively evaluated. This is reflected in the use of descriptive terms emphasizing beauty and attractiveness, such as "gulchehra," meaning beauty and pride, used in Uygun's work "521-6." Additionally, the word "dilnavoz," meaning charm and pleasantness of voice, in Oybek's "Tanlangan asarlar, 615-6."

Additionally, "sohibjamol" expresses the image of female beauty and grandeur, as in M.Mansurov's "Yombi" (Black Friday), "385-6." The word "gulbadan," describing a woman with delicate features and a pleasant speech, is used by Khabibiy. "Erkashoda" refers to a strong and resolute personality, as in S. Ahmad's "Ufq" (Horizon). The term "sarvqomat," accentuating slenderness and grace, appears in Khabibiy's verses.

Finally, "badchehra," meaning a discontent or angry expression, is used by Oybek in "Nur qidirib" (Searching for Hope). These examples illustrate how gender images are created through language in Uzbek artistic discourse, emphasizing cultural perceptions of beauty and attractiveness.

In the Uzbek language, there are also gender-neutral words that can be used to describe various characters without emphasizing their gender. For example, the term "zag'choz," describing a person with small eyes, is used in M.Osim's work "Utror" to characterize an elderly person. The word "mo'rchamyon," denoting a slender waist, appears in Shuhrat's "Umr pogonlari", emphasizing the physical features of the character.

"Chillashir", meaning thin or emaciated, is used in N. Aminov's "Qahqaha" (Laughter) to describe a young shepherd. These examples from Uzbek artistic discourse highlight how language can convey character traits without explicitly indicating their gender, enriching the description of characters and revealing their unique features.

In contemporary linguistics, gender studies play a crucial role, connecting various areas such as cognitive linguistics, sociolinguistics, psycholinguistics, and linguacultural studies through their thematic orientation and methodological approach. Gender linguistics, especially in Russian linguistic circles, has emerged as an important research direction [4]. Similar studies are conducted in Uzbekistan, as evidenced by dissertations and articles, although gender themes are not always explicitly expressed in their titles [5]. Despite progress, gender studies in Uzbekistan have not yet reached full development. The main directions in gender linguistics include sociolinguistic gender studies, feminist linguistics, general gender studies examining the language behavior of both sexes, masculinity studies (a relatively new direction that emerged in the late 20th century), and psycholinguistic studies, including neurolinguistics, the study of speech ontogenesis, as well as cognitive differences between men and women and their manifestations in speech.

Conclusion. The study of gender characteristics in Uzbek artistic discourse has revealed several significant aspects, characterizing the uniqueness and diversity of gender representations in Uzbek literature. The analysis of various literary works has shown that the Uzbek language has a distinctive system of denoting gender characteristics, not tied to grammatical gender. Instead, the Uzbek language relies on the use of non-derived lexemes and analytical methods, such as the use of the word "xotin" to denote the female gender.

Additionally, Uzbek artistic discourse is characterized by the use of complex words to detail the appearance of male characters, which underscores the deep connection between language and cultural perceptions of masculinity. At the same time, significant attention is paid to the appearance of female characters when positively evaluated, enriching the text and reflecting cultural perceptions of femininity. The study not only

sheds light on the peculiarities of Uzbek artistic language but also contributes to a deeper understanding of the cultural and social contexts that shape gender representations in Uzbek literature. The findings of the study open up new perspectives for further research into gender aspects in linguistics and cultural studies, as well as for understanding linguistic phenomena in diverse cultural traditions.

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