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### **EXPRESSION OF GENDER STEREOTYPES IN CHARACTER SPEECH IN ARTISTIC TEXT**

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#### **Abstract**

This article analyzes the gender characteristics of character speech in literary texts from the perspective of gender linguistics. It examines gender stereotypes reflected in the speech of male and female characters, the linguistic means used to express them, and their communicative and pragmatic functions in literary discourse. In addition, the study explores the linguistic units describing the characters' appearance, personality, and behavior from a gender perspective and highlights their role in the creation of artistic images.

**Keywords:** pragmalinguistics, character speech, poetic text, national and cultural values, Uzbek mentality, linguacultureme, cultural concept, poetic discourse, religious belief, artistic image.

#### **Introduction**

The study of gender issues in the framework of linguistics created the foundation for the formation of a separate scientific direction - gender linguistics, starting from the second half of the 20th century. In the initial studies, the phonetic, lexical and stylistic differences of men's and women's speech were analyzed, and the influence of the gender factor on the use of language tools was studied. However, at this stage, the socio-pragmatic nature of gender in the language system and speech activity is not sufficiently covered.



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Today, gender linguistics is recognized as one of the promising directions of linguistics, in which the integral connection of gender with communicative behavior, speech strategy, discourse, artistic text, and cultural factors is comprehensively researched [11]. It is widely recognized in modern linguistics that language is not only a communicative tool, but also a phenomenon that reflects society's socio-cultural experience, values, and gender stereotypes.

### **Literature review**

From this point of view, studying the literary text in the gender-linguistic aspect is one of the urgent issues of modern philology. Because the author's views on gender, social perceptions in society, stereotypes of male and female characters, and national-cultural values are expressed in the artistic work through the character's speech. The speech of the character appears as an important linguistic tool that reflects not only the individual characteristics of the hero, but also the social views and gender norms of a certain period.

The relationship between language and gender has been widely studied in Western and Russian linguistics, and many theoretical views have been formed in this direction. Research on gender issues in Uzbek linguistics has been steadily developing in recent years. In particular, the scientific works of M.Kurbanova, S.Boymirzaeva, N.Bekmukhamedova, B.Yuldashev and other scientists serve to enrich the theoretical foundations of gender-linguistic research.

### **Research Methodology**

Mukhabbat Kurbanova [12], one of the scientists who researched gender issues, pays special attention to two important directions in gender-linguistic research. The first is related to the peculiarities of women's and men's perception of reality and ways of expressing it in speech, while the second is explained by the presence



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of linguistic tools that express the concepts of femininity and masculinity in a certain language system. These two directions serve as an important methodological basis for determining how gender is manifested in the language system and speech activity.

The study of the speech behavior of women and men has been formed as one of the most active areas of gender linguistics in Russian and European linguistics. Today, the gender problem is being studied in close connection with such disciplines as sociolinguistics, pragma linguistics, psycholinguistics, linguacultural studies, and discourse analysis. This process shows the need to study the phenomenon of gender not only in terms of biological sex, but also in harmony with socio-cultural factors, national mentality and communicative norms.

One of the scientists who made a significant contribution to the development of gender studies in world linguistics is Jennifer Coates. In his work “Women, Men and Language”, the lexical, methodological and pragmatic features of women’s and men’s speech are highlighted on a scientific basis. He studies gender differences by comparing them with negative and positive connotations in women and men. However, modern gender linguistics evaluates these differences not as an absolute law, but as a phenomenon formed under the influence of the socio-cultural environment and communicative situation.

### **Analysis and Results**

The gender of a character in a literary text is one of the important pragmatic factors that shows not only his biological sex, but also his social status, national-cultural views and individual character. In creating the image of the hero, the author widely uses language units that express his speech, appearance, name,



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nickname, behavior and mental experiences. These tools reveal whether a character is a man or a woman, as well as his place in society and his social role. In most cases, the reader can understand the character's gender through speech and visual signs even without the name being mentioned. In this case, external signs such as facial expression, body structure, tone of voice, style of clothing, facial expressions and pantomime act as important gender indicators. Therefore, gender stereotypes are formed in the artistic text by harmoniously describing the character's appearance and speech behavior.

The analysis shows that gender stereotypes found in works of art can be conditionally divided into two main groups:

1. Gender stereotypes of male characters.
2. Gender stereotypes of female characters.

In the depiction of male characters, language units expressing physical strength, determination, courage and will are usually given priority. Such stereotypes are manifested in four main directions:

- a) facial structure and appearance;
- b) body structure;
- c) character traits;
- d) behavior and speech behavior.

When describing the appearance of men, units such as eagle eyes, hawk eyes, sharp gaze, eagle nose, thick eyebrows, and curly hair are used, and they are interpreted as a symbol of strength, courage and determination. These expressions are gender markers that serve to reveal the strict character of the male image.

Units representing the body structure of male characters also play an important role in the formation of gender stereotypes. Among such units, there are figurative means such as "bo'yni yo'g'on, tepakal, shopmo'ylov, sersoqol, alpomat,



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bahaybat, barzangi, gavdali, beli baquvvat, polvon, pahlavon, buqaday. These lexemes serve to express the physical strength, courage and tenacity of the male character. As a result, the image of a strong, determined and protective man is formed in the mind of the reader.

Specific gender markers are also used to reveal the character of a male character. In particular, units such as brave, short-tempered, left-handed, determined, indifferent, bad-tempered, deranged represent the hero's spiritual world and social behavior. In particular, adjectives such as brave, hard-working and left-handed are closely related to the Uzbek people's national ideas about men and create positive gender stereotypes.

Also, verbs expressing the behavior of male characters are also important tools that show gender characteristics. Such units as "mard, cho'rtkesar, chapdast, qat'iyatli, loqayd, badjahl, boshi buzuq" represent active, sharp and initiative actions characteristic of men. Such actions, along with revealing the character of the character, also serve the formation of social stereotypes about masculinity in the artistic text.

A completely different semantic field is observed when describing female characters. In the creation of the image of a woman, language units representing delicacy, grace, beauty, tenderness and emotionality occupy a priority place. Therefore, gender stereotypes specific to women are also expressed through facial structure, body image, character and behavior.

Describing the appearance of a woman qora qosh, qora ko'z, jodu ko'zli, xumor ko'z, ohu ko'z, bodom qovoq, qoshi kamon, parichehra, g'uncha labli, qirmizi yanoqli, gulyuzli, uzun kiprikli such pictorial units represent an aesthetic ideal in an artistic text. These units appear as gender markers that represent not only external beauty, but also feminine elegance, gentleness, and emotional sensitivity. Thus, linguistic tools used in the speech and image of a female character reveal





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### **Conclusion**

The analysis shows that the gender characteristics in the literary text are expressed through language units that express the character's speech, appearance, character and behavior. When depicting a female character, mainly *nozikklik*, *latofat*, *go‘zallik*, *nazokat* va *hissiylikni* if figurative means of expression are used, in the image of a man *kuch-qudrat*, *jasorat*, *qat‘iyat* va *mardlikni* representational units take precedence. This situation shows that the gender stereotypes formed in the artistic text are inextricably linked with the national-cultural views.

In the process of gender-linguistic analysis of the literary text, the semantic and stylistic features of lexical units, including the use of synonyms, antonyms, polysemous, historical and archaic, dialectal and borrowed words, are of great importance in revealing the gender characteristics of the character’s speech. These language tools serve to express the author’s artistic intention and aesthetic concept along with forming the individual speech of the hero.

Thus, the gender characteristics of the speech of female and male characters in the literary text not only create their individual image, but also reflect the gender stereotypes, national values and social perceptions specific to a particular society. This confirms that the study of the character’s speech from the perspective of gender linguistics has an important scientific value in the deeper understanding of the content and artistic-aesthetic value of the artistic text.

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