

**MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**GENDER LEXICON AS THE OBJECT OF STUDY IN
LINGVOCULTURE*****Nargiza Abdullayeva****Senior lecturer**Namangan state university**Namangan, Uzbekistan**E-mail: nargiza3967757@gmail.com***ABOUT ARTICLE**

Key words: gender lexicon, linguistic and cultural units, cultural factors, linguistics, semantic meanings of customs, gender activation, neutral gender expressions, gender in family relationships, mutual respect conceptions, linguoculture, realism, specific words.

Received: 12.11.24**Accepted:** 14.11.24**Published:** 16.11.24

Abstract: Gendered words occupy a special place in linguistics. When enriching the language of a work of art, giving the image of heroes, the gender lexicon used by the authors has a unique approach. This article presents ideas on the activation of the gender lexicon as a unit of linguoculture that embodies language and culture in fiction works. Manifestations that mainly reflect the gender indicators that come in the function of a cultural sign include gender equality relations in society, mutual respect in male and female communication, gender-component and gender-neutral lexical units used in relations of two genders in the family, gender lexical units in the process of communication between a husband and a wife, reflection of gender in ceremonies and customs of the Uzbek, a number of issues, such as the use of gender lexical units as linguoculture, have been dealt with in detail. Feedback is more complete with analytical examples from works of art, relying on theoretical knowledge.

INTRODUCTION

One of the main characteristics that determine the humanitarian sciences of the 20th century is linguoculture, which reflects the relationship of language and culture.[1] Emerging at the intersection of the disciplines of linguistics and cultural studies, this field studies language and culture in an inextricable connection. The term linguistics was originally used in

research conducted by Telia (1982). In his opinion, “linguistics is the science that studies personal and cultural factors in continuity” [2]

MATERIALS AND METHODS

In terms of language and culture, Timko (2007) makes such remarks. "Language does not exist out of culture, that is, out the set of practical skills and ideas that are socially inherited, it is our way of life. Language is not only a property of culture, but it is also one of the first conditions of culture. Language allows us to consider as a manifestation or mirror of culture. This means that a base language can serve completely different ethnic groups. [3] The existence that surrounds a person and a number of issues in it, such as customs, rituals, territorial and national values, historical processes, religious beliefs, are characterized by the cultural features of the nation. And it is precisely the concept of national understanding of the world that lies at the basis of a comprehensive, diverse set of linguistic concepts. Shirinova (2017) noted that in works of art, the components of the national picture of the universe are realized through realies, that is, through specific words, phraseological and paramiological units, proverbs. [4] In fiction, however, such components are activated using language units. Gendered representations of linguistic and cultural characters in their identity with gender lexicon have been analysed using a hypothetical method. As a unit of communication, the direct transition of gender marked words to fiction as well was considered using the comparative method.

RESULT AND DISCUSSION

Gender linguistics, which is at the center of our research, is also considered one of the related areas of literary studies in the reflection of national-cultural concepts, including linguoculture. Issues such as respect for the nation between men and women, self-esteem, extroversion, gender equality issues in family relationships, or discrepancies in religious and secular views of two genders being given in fiction, show gender lexicon as one of the objects of study of linguoculture. The family (the smallest part of society) is considered the home that indicates national culture, and every nation has its own family traditions, way of life and rules of conduct. Gender lexicon can also be observed in the interactions of family members as a linguocultural unit. Gender lexicon as a linguacultural unit can also be observed in the interaction of family members. In particular, it is difficult to find an exact similarity between the relationship of a father-in-law and daughter-in-law or a groom in an Uzbek family and the relationship of a father-in-law and daughter-in-law in another country. In this regard, it is appropriate to draw on the analysis of gendered expression on the example of the interaction of the heroes of the work “Days Gone by”, Yusufbekhoji and his daughter-in-law Kumushbibi, which embodies Uzbek national culture. Abdullah Qadiri states that “*Xoji Kumushning boshig’a*

kelib o'lturdi. Otabek va onasi oyog' ustida edilar, Kumushning ko'zi yumuq, sochlari yuzi ustida parishon edi. Xoji o'z qo'li bilan sochlarni tuzatib, Kumushning ko'kimtil tovlan'gan yuzini ko'rdi va manglayini bosdi..- Oyim, oyim!..-dedi xoji. Kumush ko'zini ochib besaranjom unga nazar tashladi va tanib.. qo'zg'almoqchi bo'ldi" [5] In this passage, taken from the image of the last parts of the work, through the dialogue of representatives of the two sexes in the Uzbek house, we observe the activation of the reverence for the father-in-law, which is deeply rooted in our national culture, as well as the concepts of self-esteem shown to the bride. The father-in-law addresses "**Oyim, oyim!**" (*my mom, my mom*) to his daughter-in-law who is suffering from the force of poison. The author uses gender marked lexicon and by repeating twice of the lexeme in this situation, tries to express that the Uzbek father-in-law is ready for any challenge to help his bride. Meanwhile, Kumush, standing on the verge of death, is also ready to fulfill its bridal function by using her nonverbal communicational means as "**ko'zini ochib besaranjom unga nazar tashlashi va tanib.. qo'zg'almoqchi bo'lishi**" and shows to what extent respect for the father-in-law is high in Uzbek national culture.

In addition, the activation of gender lexical units also has a special place in the process of interaction of a husband and a wife, the basis of which is the family. For example, the reciprocal contact units of the parent in the family can be shown as the linguistic cultural sign of the nation. Because women are inherently breathtaking, they also employ attractive and hilarious lexemes, personal attitude expressions, positive dyeing lexical units more often in the conversation process. The subject of the conversation will be slightly exaggerated. Such emotional states and psychophysiological processes as surprise, joy, fear, disgust, and resentment are naturally encountered in their speech. Based on this, gender lexical units used for addressing are encountered in the form of forms of address used in the speech of men and women, as well as forms of address applied to a man and a woman.[6] In Uzbek family, it is considered contrary to national, cultural and religious traditions that a woman refers directly to her husband by his name. For this reason, in the oral form of the address, women have abstract lexical units, including with lexemes like "**ey, hoy,siz**", with a clear semantic meaning as lexemes in the third person singular **dadasi, otasi, bobosi** and sometimes by the way of calling with the names of their children. In some modern families, according to the purpose of the addressing, lexemes are also used that reinforce the feeling, such as "**azizim, begim, jonim, yagonam**". Unlike Uzbek culture, representatives of the two sexes in the English family use husband and wife names in face-to-face interactions, shorthand gender anthroponyms in the sense of caress, and referential lexemes such as **my dear, my sweetheart**. We continue our thoughts with analytical examples. . "*Eri masjid qurdira boshlaganida u biram quvondi, biram quvondi..... Bir*

kuni Asadbek nimadir deganida Manzura "Xudo xohlasa,**adasi**", dedi. Asadbekning kayfiyati chatoq edi, bu javobdan jahli chiqib: "Huda-behudaga Xudoni o`rtaga solaverma. Xudoning sendan boshqa tashvishi yo`qmi?"deb jerkidi. Manzura qo`rqibgina: "Unaqa demang, **adasi**, Xudodan qo`rqing", deb baloga qoldi"[7] This is how this situation is given in English literature. "Just us two, **Frank**," she begged, squeezing his arm. "Like an elopement. I always did want to run away and be married! Please, **sweetheart**, just for me!"[8] From examples, it can be understood that the mutual gendered expressive appeal lexemes of a couple in a family move directly into fiction in both languages, and if, as a cultural sign of a nation, women's dominance is reflected in English literature, then in Uzbek literature this situation is manifested in strategies for respect for a husband in women's speech.[9] In the literary process of both nations, couple address lexemes act as intercultural communication between the author and the reader. It is quite natural that in works of art, signs of femininity and masculinity are regularly encountered in the development of gender. But with this we cannot reject some neutral gender expressions and combinations. The language has a lexical layer, which are common for men and women and gender can also be expressed through them. Some of these lexemes occupy a place in the vocabulary of the nation and considered the object of linguistics as units of communication that increase imagery, emotionality in works of art. For example, Uzbek lexemes denoting family members such as "**rahmatli, ota-ona, bolalar, jigarlar**" are used equally for both genders. However, in English the words "**sibling, parents, a guest, a renter**" can be included in the lexemes of this layer. Examples from the following novels provide a practical continuity of our theoretical ideas. "-Jeyn Eyr!... Jeyn Eyr!!!- endi rosmana jununga o`xshab nomimni qayta-qayta takrorlardi u. – Ha, mening aziz sohibim, men Jeyn Eyrman..... murdadek sovuq emasman, ruh kabi havoda bug`lanib ketganim yo`q...- Demak, siz qaysidir bir xandaqda yoki daryoning tubida yotgan murda emassiz? Hamma narsadan qo`lini yuvib, kimsasiz sahrolarda sarson-sargardon yurgan sayyoh ham emassiz?"[10] As a gender-component unit in this small passage, we encounter the lexeme "**sohibim**" (mistress), and this is a characteristic lexical unit in English culture that expresses the respect of women for men. In addition to this passage, a number of words such as "**junun, murda, ruh, sayyoh**" were used by the author appropriately, and these are used in terms of meaning for both the male and the female gender. These lexemes, which are part of the order of neutral lexemes, in the passage served as units of communication in the reunion of two loving souls. The main manifestations of culture are fully manifested in the customs, rituals, traditions and values of the nation. National traditions are material and spiritual values inherited from the past to the future, passed from generation to generation, and manifested in various spheres of society's life, which are formed in the process of historical

development of peoples. The way of life, material conditions of people affect the formation of their national-cultural customs, rituals and are manifested as a tradition on the basis of certain social procedures, norms of morality, rituals and customs.[11] In this process, we can clearly see the activation of the gender lexicon. For example, semantic units meaning concepts related to the Uzbek national wedding of marriage are expressed in separate lexemes for women and men. It is natural that we include in the composition of these expressions a number of gender-component lexemes, such as “**kelin, kuyov, quda, qaynona, qaynota, qaynisingil, yanga, kuyovnavkar**”. There is also a lexical layer denoting mourning rituals, contrary to the lexemes of customs associated with the name of the marriage, distinguishing them with gendrological words such as “**marhuma, azador ayol, otinoyi, mulla, gassol, go`rkov**”.[12] In literary works, authors, enriching the concept of space and time with pictorial means, often turn to the customs and way of life of the nation, and in this they are always helped by lexical units used for both men and women. To consider gender lexical units in analytical examples, we will again turn to the Uzbek masterpiece. “*Domla alhamdulillah, alhamdulillah...bilan nikohni tugatib majlis tomonidan kelin bilan kuyovning haqlariga duo boshlanadur, hamma diog`a qo`l ko`tarib, hatto tomdag`i tomoshachi xotinlarga`acha “omin” ga ko`maklashadilar va shundan keyin nikoh majlisi yopiladir. Yigitlar kuyovni mehmonxonaga`olib kiradilar, ziyofat boshlanadir..... nihoyat, yangalar kuyov so`radilar. Ikki yoshga` muhabbatlik umr so`rab fotiha o`qilgandan so`ng Otabek ichkariga uzatildi.*” [5] In this extract, taken from the “Unexpected happiness” chapter of the work, the author clearly outlined the image of the Uzbek national wedding ceremony and used the gender lexicon in order to convey the causes and participants of the ceremony to the reader. In English culture, many customs and rituals go back and forth to a long history. In these rituals and values, gender, the social roles between a man and a woman, is often formed on the basis of traditional concepts. In particular, English wedding ceremonies have many elements that reflect gender, and the bride usually wears a white dress, which is a symbol of her purity and loyalty, while the groom wears a black or dark suit. Traditional gendering principles are also reflected in the handover of the bride by her father to the groom, with her daughter in the lead. Also, at formal events during English ceremonies, men often give speeches, while women are more concerned with serving or confronting guests. For example, the tradition of “afternoon tea”, which is common in English culture, is also considered a gendered rite. In this event usually features women confronting guests, preparing teas and pastries, and men often making guest appearances. [13] As it is understood, gendered differentiation in English customs and rituals has a significant degree of colorfulness, and this situation is manifested in the widespread use of gender lexical units in fiction as well. In the works of our analysis, gendered

expression is given in the English lexeme of ritual and custom as follows. *“That night at Mrs. Elsing’s, when Fanny had been duly married and old Levi and the other musicians were tuning up for the dance, Scarlett looked about her with gladness. It was so exciting to be actually at a party again. ...After the dull and exhausting months at Tara it was good to hear music again and the sound of dancing feet, good to see familiar friendly faces laughing in the feeble light, calling old jokes and catchwords, bantering, rallying, coquetting. It was like coming to life again after being dead. It almost seemed that the bright days of five years ago had come back again. If she could close her eyes and not see the worn made-over dresses and the patched boots and mended slippers, if her mind did not call up the faces of boys missing from the reel, she might almost think that nothing had changed. But as she looked, watching the old men grouped about the decanter in the dining room, the matrons lining the walls, talking behind fanless hands, and the swaying, skipping young dancers, it came to her suddenly, coldly, frighteningly that it was all as greatly changed as if these familiar figures were ghosts.”*[8] This passage describes English customs through the feelings and experiences of the protagonist Scarlett, who, after five years of cold War, is attending to the party where the reason for the re-wedding ceremonies is being held. Despite the fact that the guests gathered for the wedding evening of the bride and groom and their, difficult days, were forgiven from their heads, a number of gender lexical units were used on the stage of entertainment laughter and dancing. We can take as an example gender lexicon words and phrases such as ***“Mrs. Elsing, Scarlett, Fanny had been married, old Levi and the other musicians, the sound of dancing feet, familiar friendly faces, faces of boys missing from the reel, the old men grouped, the matrons lining the walls, swaying, skipping young dancers, these familiar figures, ghosts”***

As we can see, among the linguistic units related to the microspace of traditional and ceremonial semal units, the role of gender lexemes is significant, and they are useful for the author in enhancing the image and emotion as an object of cultural linguistics in literary works.

The expression of the linguistic appearance of folk culture is the main task of linguoculture. Folk culture is verbalized through language, it is the backbone of language culture that moves its basic concepts and expresses them in the form of signs, that is, through words. [14] Linguistic language units are reflected in the concepts of linguocultureme, specific words related to the nation. In its semantics, linguocultureme is characterized by a unit of language or speech that reflects a piece of culture. Linguoculturemes include words that represent a specific part of a culture, phraseological units, vocabulary items, sentences, paremias, complex syntactic whole, texts, etc. Linguocultureme has a plan of content and expression, with the above units being its plan of expression, and the plan of content of these

units being their meaning. [15] In a certain folk way of life, in a worldview, in the naming of things and objects, specific features, concepts differ from those of other peoples. Such peculiarities are distinguished from other peoples by the form of thought, behavior of this people, interaction of people, wearing duties, habit of eating, customs of the nation and other distinctive features. As a result, words are formed that represent different concepts that belong only to this people, so that the concepts that these words mean do not exist in the language of other peoples. In linguistics, it is accepted to call such words "realities" or "specific words". [16] Vorobyev explained that linguocultureme, as an interstitial unit of language, has a linguistic and nonlinear appearance, and in itself it deals not only with linguistic and linguistic units, but also with cultural and cultural units. [17] In contrast, realities are only reflected in words and phrases. In the process of gender activation, verbal as well as nonverbal gender lexicon perform the function of linguocultureme as an object of linguistics, while on the other hand gender-component lexical unit also has the property of realism to enrich the language of artistic communication. Let's consider linguocultureme and realities that determine gender in works of art. *"What was there in that whining complaining girl to make this old fool so anxious to give her a soft nest? Suellen didn't deserve a loving husband and the profits of store and a sawmill. The minute Sue got her hands on a little money she'd give herself unendurable airs and never contribute one cent toward the upkeep of Tara. Not Suellen! She'd think herself well out of it and not care if Tara went for taxes or burned to the ground, so long as she had pretty clothes and a "Mrs." in front of her name."* [8] In the work, the protagonist has to do some inappropriate behavior in order to save the father's Castle Tara's lands. The author used a number of gender lexical units in this place for the purpose of expressing linguocultureme. Such vocabularies, sentences *"that whining complaining girl, this old fool, to give her a soft nest, Suellen didn't deserve a loving husband, the minute Sue got her hands on a little money she'd give herself unendurable airs, Not Suellen!, She'd think herself well out of it, she had pretty clothes and a "Mrs." in front of her name"* are formed by gender lexical units denoting a particular culture. In this work, the image of Syulin can be seen in the second half of the 19th century drawings of a portrait of a female breed that is obsessed with American culture, free from the difficulties of life, not thinking about marriage and having a good supply. In such passages, the culture of that time was embodied through the means of gender linguistic units.

CONCLUSION

From the theoretical and practical considerations above, it can be concluded that in literary works, the images of women and men, their emotional coloring, the choice of gender lexicon in the expression of linguistic speech forms of the two sexes depend directly on different

national and cultural factors, namely, the ethnic origin, occupation, family relations, religious beliefs, values and customs of each person. And in this, a proverb, saying, idioms, realia, as well as professional words act as linguistic means in gender activation.

REFERENCES:

- [1]. A'zamova D.Sh. Lexical-semantic properties of linguistic terms and theoretical views // "Ekonomika i sotsium" №2(117)-2 2024.-P.63
- [2]. Telia V.N. Russian phraseology. – M.: 1982.-P.20-25
- [3]. Timko, N.V. Factor "culture" in translation,- Kursk. gos. - 2-e izd., 2007.- P.28
- [4]. Shirinova.R.X. Re-creation of the national landscape of the universe in artistic translation: doc. in. phil. sci. (DSc) diss. avtoref...- Toshkent, 2017.-P.9
- [5]. Qodiriy A. Past days. – Toshkent: Ghafur Ghulam publishing house of literature and arts, 1980. – P.68-98
- [6]. Ko'chimova. P. Semantics of addressing words in male and female speech // International scientific-practical conference on the topic of "Problems and perspectives of modern technology in teaching foreign languages", 2022.- P.685
- [7]. Malik.Tohir. Shaytanat: Qissa.K.2.-T.:Sharq, 1995.-P.38-39
- [8]. Mitchell.M. Gone with the wind. –USA: Warner books edition,1993.-P.510
- [9]. Ismoilova. Sh. Gender characteristics in English and Uzbek of the courtesy category and respect concept // Science and innovation international scientific journal. Volume 1. Issue 6, 2022.-P.988
- [10]. Brontë. Sh. Jane Eyre.- Translator F.Tilovatov.- Tashkent: generation of the New Century, 2022.-P. 706
- [11]. Ibragimova R. National achievements-a criterion that shapes national values// social humanities, 2023.-P.582-586
- [12]. Jo'raxonova. S.A. Tabu and euphemisms in lexemes that represent tradition //Oriental Renaissance: Innovative, educational, natural and social sciences. Volume 2. Issue 3, 2022.-P.79
- [13]. <https://prezi.com/p/cooykrlllsrx/buyuk-britaniya-madaniyati/>
- [14]. Rahmanova.D.A. Study of linguoculturology in linguistics//Central Asian Research Journal For Interdisciplinary Studies,2022.-P.239
- [15]. Yusupov O'Q. New directions in linguistics and some reforms used in them// Philology issues. –Toshkent, 2011. P-15
- [16]. Oripova. L. Different aspects of the concepts of linguokutirema, lacuna and realia/ / Young translator.-Toshkent, 2020.P-79
- [17]. Vorobyev.V.V. Linguoculture –M. :RUDN, 2008, P-45-46