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Research Article

GENDER CHARACTERISTICS OF LEXICAL UNITS IN PRIVATE DISCOURSES

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ABSTRACT

the article discusses the factors of discourse analysis in film scripts, the means of determining the artistic value of the script, the methods of revealing the main idea expressed in it, the issues of determining the linguistic, sociological, gender and pragmalinguistic characteristics of film scripts. Paying special attention to the analysis of the author's film script as a unique art form, gives recommendations related to the consideration of the specific tools that appear in the written sources of the film speech in the linguistic analysis of the film speech.

KEYWORDS

Stereotype, discourse, discursive analysis, film script, linguistic, sociological, gender, pragmalinguistic, lexical level, euphemisms.

INTRODUCTION

Currently, the term "stereotype" is widely used in various fields of science (linguistics, psychology, sociology, philosophy); Different stereotypes are distinguished depending on the aspect of research.
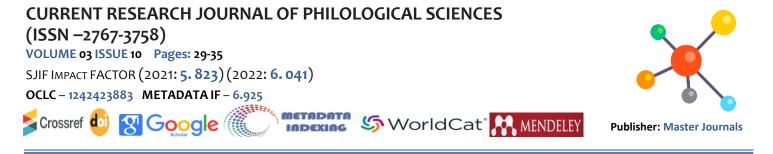
In linguistics, the term "stereotype", as well as the related concepts "klişe", "standart", "shablon", "shtamp", "trafaret", are interpreted from two points of view - in fact, semantic and stylistic (linguistic). The analysis showed that, in the first case, on the basis of the differentiation of qualities common to these concepts, it is possible to consider them as interchangeable and act with them as such; when the concept is defined from a stylistic point of view, they cannot be called exactly the same, because they are interrelated from the point of view of stability and automatism of reproduction, but they are opposite from the point of view of evaluation. For linguistic research, the rule of formalization is important stereotype, sketchiness, that is, the existence of a model, automaticity and stability.

THE MAIN FINDINGS AND RESULTS

In specialized terminological dictionaries and reference books, the concept of "stereotype" (it is defined as "social"), mainly its social origin and spread, as well as bias, the desire to attribute different qualities and characteristics to characteristic groups, the desire to define keyed. Predicting behavioral reactions. Thus, in the Big

encyclopedic reference, ed. Syu. Solodovnikov's concept of "stereotype" is a "schematic, standardized image, an idea about a social phenomenon, an object. As a rule, it has an emotional color, it has great stability, it expresses the usual attitude of a person to any phenomenon developed under the influence of social conditions and previous experiences".

Socio-cultural stereotypes are an important element of social thinking. "Social stereotypes are developed by the environment and give certain meanings, qualities to different groups (age, gender, ethnicity, etc.), whose typical representatives tend to predict (correctly or incorrectly) focuses on evaluating their behavioral reactions" [1].

Gender stereotypes are not formed simultaneously. It can be formed in a person in different forms during different periods. In the historical film scenarios that we are analyzing, the linguistic essence of gender stereotypes is based on the research of the lexical-semantic, stylistic, syntactic, and pragmatic aspects of the characters' speech. The most variable and enriching level in language is the lexical level. The lexical level is also distinguished by having colorful edges. The lexical changes occurring in the language may be, first of all, in accordance with the mentality of the representatives of that language, or as a result of external influences, it may have absolutely nothing to do with it.

Gender stereotypes are reinforced in language, are closely related to the expression of evaluation and affect the formation of expectations of certain types of behavior from representatives of one or another gender, the influence of stereotypes is inextricably linked with mass manipulation.

"Mendirman Jalaliddin" and "Ertugrul" film scripts served as material for identifying and analyzing gender stereotypes. In the analysis of film scripts, gender stereotypes were examined in terms of verbal and non-verbal forms of communication in women and men, and in verbal forms, the occurrence of various lexical units and their non-gender specificity or generality. In the analysis of lexical units, in both film scenarios, Turkish language opportunities, unique harmony, and harmony of communicants' speech in the organization of communication were identified. It is noteworthy that the communicants actively used euphemistic units in their speech. This feature plays an important role in both scenarios. In her research, G.A. Vildanova examines the cases related to the gender of euphemisms only with women [10, pp. 39, 41, 47]. Although there are few euphemisms related to the male gender in the Uzbek language. Euphemisms have a colorful character, they are used to express concepts specific to men as well as women. Gender specificity of euphemism depends on the society's attitude towards women and men and their social role. In particular, in communication with women, men mainly used such euphemistic units: shu kelajak toychoqlarga jonim fido bo'lsin (tug'ilajakning o'rniga), Yuklimisan, ?(xomiladormisan), ko'zingni ayiqning nafsidek nafs egallabdi (xirs), sen qurajak davlatning valiahdini ko'tarib yuribman (homiladorlikka ishora), jonini qurbon/ fido/ nisor etdi (o'lmoq, vafot etmoq, halok bo'lmoqlikka ishora), er yigit nomiga nomunosib yoki alp nomiga noloyiq (xezalak), suvni loyqalatib (fitna, ig'vo qo'zg'ab).

In women's speech: baxtimga soya soladi (erimni tortib oladi), uzr so'raydigan ayol ko'zi o'ynoqi bo'lmaydi (yengiltak, suyuqoyoq), zoti-nasli noma'lum (tagipast), Qarg'alar burgutlarga, mushuklar esa sherlarga oshiq bo'lolmaydi, arsloningga ne bo'ldi (eringga), sen ogrig'imsan, Mohijahon (kundosh).

S.I. Romanov studied that the conditional euphemization of the language depends on the national culture, while A. Yu. Mironina analyzed the euphemism as a linguistic and cultural phenomenon linguistically and linguistically. K. V. Kiuru thinks about the concept of femininity and masculinity in the public mind, cross-gender studies, I. E. Gerasimenko interprets the concept of "femininity" and "masculinity" as the basis of gender culture and mentality. Ye.S.Zinovyeva conducted research on male and female language mechanisms (based on materials of English and Russian languages) in the discourse of magazines and explained the manifestation of linguistic and cultural factors in euphemism based on examples. E. Kilichev emphasizes that euphemisms are directly related to speech culture [3].

Euphemisms are linguistically and culturally considered a tool that serves to reveal the cultural image of the people. In the Uzbek mentality, the expression "dressed up" is considered one of the main features [9, pp. 298-300; 14, pp. 85-90].

Also, another unique aspect in the use of lexical units is the direct assessment in "Ertugrul", and the assessment by pointing in "Mendirman Jalaliddin".

In particular, direct evaluative qualities of external evaluation (Ertugrul):

a) positive: Latif, nomusli, oriyatli, hayoli, andishali // Latif, dignified, dignified, fanciful, thoughtful (in relation to women); botir, alp, jasur, qo'rqmas, sadoqatli, ulug', purviqor, mag'rur, yaratganning sheri // heroic, almighty, brave, fearless, loyal, great, heroic, proud, lion of creation (in relation to men).

a) negative: ayyor, fitnakor, yovuz, iblis, jodugar, badbaxt, orsiz, nomussiz // (sly, scheming, evil, devilish, witch, wretched, impudent, dishonorable (in relation to women);
b) shoqol, itfe'l, ko'ppak, olchoq, xoin, iblis, la'natga uchragan (the jackal, the devil, the dog, the weakling, the traitor, the devil, the cursed) "Mendirman Jaloliddin":
a)   positive: kunni xira qiluvchi, oy uyalguvchi, mehri ummon, qalbi daryo, volidayi jahon, boshga toj-u sar, tog' kiyikdek, to'lin oydek (ayollarga nisbatan);
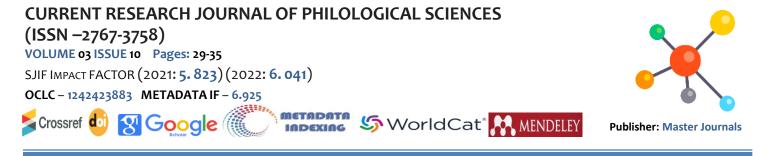b)   sherdek, qoplondek, yo'lbarsdek, bo'ridek, arslondek, sirtlondek, chinordek, bahor bulutidek // like a lion, like a leopard, like a tiger, like a wolf, like a lion, like a hyena, like a sycamore, like a spring cloud (in relation to men)..
negative; shoqol, ko'ppakday, to'ng'iz bolasi, shayton // jackal, piglet, devil.

Attributive nominations of intellectual activity: it can be combined with sane (beautiful and intelligent (female)): repeated formulaically. According to the results of the analysis, it is possible to determine the following features of the speech material: (it should be noted that the analysis took into account the subject of evaluation, the object of evaluation, the speech form of the presence of stereotypes). Men's ratings, women's ratings, self-esteem depending on the subject of assessment. In addition, assumptions can be external assumptions, that is, external and self-evaluations of the characters. The object of evaluation is always the same - a woman, a hero, regardless of the subject of evaluation, stereotypical evaluation structures can be one-sided, in which only one side of the person is evaluated. For example, just the appearance: "Xo'sh, siz … go'zalsiz …", "Mana, qanday go'zallik!"// "Well, you … are beautiful …", "Look, what a beauty!" or only professional qualities: "You won't find such a worker with fire in the afternoon!"; You are recommended to me as a very conscientious, responsible person, besides, passionate about his work, etc.

There are also important dialogues about the social aspect of Saussure's language, which are continued in the fifth and sixth visual signs in the

scene where the fourth visual sign occurs [14, pp. 85-90]. It gives us cultural codes. Because, according to Saussure, a community with a common language and culture and its members have a shared concept. Accordingly, the head of the elders addressed the clan heads: "The 24 people of Oguz, the blue sky above, and the rainy ground below is witnesses of the Turkish regions preparing for a great resistance", he says. Literally, as in the dialogue here, it is a matter of making a judgment by presenting a witness. On the other hand, the concepts of blue sky and rainy land are interconnected with nature are concepts that represent the life of 24 Oghuz tribes with a nomadic lifestyle, and are used to make their testimonies stronger in this regard.

On the other hand, when it is reduced to the terms "blue sky" and "rainy land", it is described as the formation of the perception of reality in the history series, which also refers to the way of life of the Turks. The semiotic analysis of Diriliş Ertuğrul's series shows the nature of the subject by forming a unity with this subject (Filizok, 2010: 3-4). A clear expression of truth. Indeed, as described in the most concrete part of the ladder of concrete and abstract that Filizok put forward in the relations of concrete and abstract reality. However, the main point here is that there is a reference to the abstract reality, given the environment where the limits of the universe are known in almost every socio-economic class with the contribution of the sciences of geography and astronomy. Because the concept of heaven and earth are the biggest, longest, most extensive and infinite concepts. In the next part of the relevant scene, the leader of the Elders literally says: "Remember that the state is not inside stone buildings. The state is the soul of the Turk. And every Turk is a state. If a Turk lives on earth, it means that there is a state for us", says.

Considering Saussure's relation to language and its integration with cultural codes, these dialogues reveal the Turks' view of the state, and the state is as important as its existence in terms of Turkish society and its projection, Turkish personality. Looking at it from Barth's side, the Turks have never been and will never be without a state based on the word that they have a state as long as they exist, so it is a sign that they have always been without a state.

CONCLUSION

Considered independently of metonymy, decor, accessories and actors in relevant visual indicators are important concepts in Turkish life, iron and fire metaphor; two unrelated things, where the unknown is described by simulating the properties of the known.

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