

# Interpretation Of Linguaculturological And Gendrolinguistic Characteristics Of Speech

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**Abstract.** This article analyzes the linguacultural and gender-linguistic features of speech based on Erkin Vokhidov's poem "Uzbek Girl Lyubov Timchenko." The study examines the expression of national identity, cultural values, and family relations through the speech of the lyrical character. It also reveals such characteristics of women's speech as emotionality, sincerity, politeness, and psychological sensitivity. In addition, the independent and determined aspects of the female image in the poem are evaluated from a pragmatic perspective. Based on theoretical approaches related to linguacultural, pragma linguistics, and gender linguistics, the national-cultural and gender features of artistic speech are scientifically analyzed.

**Keywords:** *linguacultural, gender linguistics, pragma linguistics, literary text, speech, linguistic personality, national identity, gender, communicative style, pragmatic meaning, women's speech, cultural values, emotionality.*

**Introduction.** Today, the research of language and speech issues in connection with the human factor, culture, society and gender characteristics has become one of the priorities of modern linguistics. In particular, the study of pragmatic, linguo-cultural and gender-linguistic aspects of communicative processes is gaining special scientific importance. "Oral actualization of speech activity and communicative processes in it are recognized as an actual research object of linguistics" [5; 198–205]. For this reason, various aspects of speech acts are widely analyzed, and concepts such as communicative intention, strategy and tactics are actively used in scientific treatment.

**Literature review.** Speech is the main means of expressing a person's social status, cultural level and mentality. As noted by scientist M. Khakimov, it provides clear information about the speaker's social role. Linguistically, in addition to being a tool for information exchange, language "creates an opportunity to assess the personality, culture, and mental characteristics of a person." Therefore, the speech process embodies the person's place in society as well as his cultural and spiritual image.

**Research Methodology.** The formation of a person as a linguistic personality is directly related to the social and family environment, and cultural factors play a central role in this process. In particular, gender-linguistic studies and R. Lakoff's views show that the differences in male and female speech occur on the basis of stereotypes and cultural values in society. So, the social environment and the gender factor are the main criteria that determine a person's communicative behavior and unique speech style.

**Analysis and Results.** In particular, Erkin Vokhidov's poem "Uzbek girl Lyubov Timchenko" is one of the important artistic sources in the study of the linguo-cultural and gender-linguistic features of speech. National mentality, linguistic identity, gender-specific communicative methods and pragmatic meanings are skillfully expressed in the work through the hero's speech. In the poem, language appears not only as a communicative tool, but also as an important artistic element that reflects the hero's inner world, national identity, and spiritual experiences.

First of all, linguistic and cultural factors are clearly visible in the speech of the hero. Including:

*"Men o'zbek qiziman,*

*Men shu yerlikman,*

*«Jonon» dema meni, jonon emasman."*

in these verses, the hero firmly emphasizes his nationality. The sentence "I am an Uzbek girl" does not perform a simple information function, but serves as a pragmatic unit protecting the national identity of the hero. A state of self-awareness and confirmation of national affiliation emerges through speech.

The rejection of the appeal "Jonon" means keeping a pragmatic distance from traditional romantic stereotypes and shows the position of the linguistic person as an independent subject rather than a lyrical object. From the linguistic and cultural point of view, this negation expresses the inner independence of the

lyrical hero and his desire to protect the national-cultural borders. Therefore, the poem reflects the harmony of individual mental position and national values through the means of language.

In the play, the system of family values and national relations is also covered through speech:

*“Abdurazzoq ota dadam edi-yu,  
Onaginam edi Sharifaniso.”*

In this passage, Uzbek family-specific forms of address are used, and they are one of the important signs of the national speech culture. The unit’s “father” and “my mother” represent oriental family relations, respect and love. In particular, the meaning of caressing and intimacy in the word “my mother” strengthens the emotional-expressive features of a woman’s speech and shows the reflection of national mentality and family values through language units.

Gendrolinguistic features are also of particular importance in the poem. The heroine’s speech is characterized by feminine emotionality, gentleness and spiritual sensitivity:

*“Kechalari issiq bag’riga bosib,  
O’pib erkalardi,  
Derdi yagonam.”*

In this passage, the expression of sincerity and affection characteristic of a woman’s speech is clearly felt. Units such as “the only one” and “caress” serve as emotional-expressive tools expressing emotional closeness. From the gender-linguistic point of view, the active use of emotionally colored units in women’s speech is one of the important signs of communicative style. That is why emotionality and sincerity are the priority in the hero’s speech.

The hero’s mental experiences and inner anguish are also revealed through speech:

*“Nogahon uchrasa oq sochli ayol,  
So’rayman:  
Sizmasmi Sharifaniso?”*

In these verses, longing, hope and mental anguish have acquired a strong pragmatic meaning. Although the appeal in the form of a question is grammatically a simple interrogative sentence, its meaning embodies twenty years of separation, the need for mother’s love, and mental anguish. In terms of pragma linguistics, implicit meaning prevails in this heritage. In the hero’s speech, the internal experience and the external communicative form are combined, creating a strong artistic effect.

The issue of linguistic personality is also important in the poem. Although the hero lived in two different cultural environments – Uzbek and Ukrainian, the feeling of Uzbekism remains in his inner linguistic consciousness:

*“O’zim ham taajjub qilardim,  
Tilim Ukrain so’ziga qovushdi darhol.”*

These verses express the formation of human speech under the influence of the social environment. Although the change of language is related to the external communicative need, the internal identity of the hero remains inextricably linked with the Uzbek culture. In linguistic culture, this situation is explained by the concept of “linguistic person”. “As much as the role of the family is important in the formation of a person as a person, the family environment is also important in the formation of a person as a linguistic person” [10; 110-118]. That is, a person can live in a different language environment after realizing his memory, but his cultural memory and national identity, acquired in his first family environment, will be preserved depending on his mother tongue.

Gender stereotypes are also artistically reflected in the poem. The heroine is portrayed as a kind, patient, loyal and spiritually sensitive woman. In her speech, gentleness and sincerity prevail over rudeness or tension, revealing the communicative and stylistic features of a woman’s speech.

In the next parts of the poem, the linguo-cultural and gender-linguistic features of the hero’s speech are revealed in more depth. Including:

*“Bejo ko’z tashlama menga,  
Hoy yigit, yaxshimas,  
Bekorga xafa qilaman.”*

in this passage, a warning, but gentle communicative style characteristic of female speech is observed. The hero expresses his opinion not in a harsh or rude way, but in a cultured and feminine way. The appeal “Hey guy” reflects the national communicative culture as an element of folk speech. At the same time, in the sentence “I am sorry for nothing” one can feel the caution and emotionality characteristic of a woman’s speech. While warning the interlocutor, the hero also takes into account his state of mind. This form of communication shows that there is a strong tendency to maintain communicative balance in women’s speech.

In this passage, the pragmatic meaning is also important. Although the external content of the sentence expresses a simple warning, its internal meaning contains a state of protest and self-defense against the wrong intention of the interlocutor. So, through the hero’s speech, not only emotions, but also personal position and inner determination are expressed.

The hero’s national identity and attitude to language are more clearly visible in the following verses:

*“Til bilmaydi deya o ‘ylama meni,  
O‘zbekchani sendan yaxshi bilaman.”*

In these verses, language appears as the main sign of national identity. The hero opposes the fact that he is considered a foreigner based on his appearance or name, and insists that he knows the Uzbek language perfectly. This situation shows that language is not only a means of communication, but also an important cultural factor that determines national identity.

From a linguistic and cultural point of view, a person’s attitude to his mother tongue is closely related to his cultural memory and spiritual world. For the hero, knowing the Uzbek language is not just a linguistic skill, but a symbol of loyalty to his national roots. Therefore, the tendency to protect one’s identity through language is strongly felt in speech.

The independent and determined aspects of the woman’s image are also reflected in the poem:

*“Sening shaharingga  
Uzoq Xarkovdan  
Muhabbat qidirib kelgan emasman.”*

In this passage, the hero rejects existing romantic stereotypes about women. Strictness and an independent position prevail in speech. This situation shows that women’s speech is not limited to tenderness and emotionality, but also has features of social determination and self-defense.

From a pragmatic point of view, this sentence is aimed at rejecting the communicative intention of the interlocutor. The hero tries to control the communicative situation by clearly expressing the purpose of his arrival. This process shows the active use of pragmatic strategies in women’s speech.

National-cultural memory is also highlighted in the work through names and surnames:

*“Asli mening ismim Baxrixon edi,  
Abdurazzoq qizi edim aslida.”*

In these verses, such units as “Bakhrikhan”, “Abdurazzoq’s daughter” reflect the traditions of Uzbek national naming. The hero’s reference to his real name indicates his inner identity and understanding of his historical roots. Linguistically, the name is an important unit that represents a person’s national identity and cultural memory.

In addition, the combination “Abdurazzoq’s daughter” also reflects the tradition of giving an oriental surname. In Uzbek national culture, introducing a person by his father’s name represents family values and continuity of generations. Therefore, this speech unit embodies an important semantic load in the process of restoring the hero’s national identity.

The wartime environment and human tragedies are also effectively expressed through language in the work:

*“Bir kun uyimizni so‘roqlab keldi  
Soldat kiyimida notanish odam.”*

In this passage, the combination “in a soldier’s uniform” appears as a linguistic and cultural unit representing the wartime mentality and historical environment. The image of “stranger” means the mental alienation of the hero and the state of disconnection in identity. Pragmatically, this image serves as a preparation for the next dramatic communicative situation.

In the next verses of the poem, the emotional impact of the communicative situation becomes stronger:

*“Eshikdan kirdiyu quchog‘in ochib,*

«Lyuba, Lyubam» deya menga tashlandi.”

In this passage, the forms of reference acquire an important linguo-cultural and gender-linguistic meaning. The units “Lyuba” and “My Lyuba” are expressions of caress and closeness characteristic of the Russian language, and reflect the fate of the hero in connection with a different cultural environment. The use of the name as a caress strengthens the emotional closeness and becomes a pragmatic expression of family love and longing.

Also, these verses show the strong emotional character of the communicative situation. The mental excitement after a long separation is expressed through pictorial units such as “opening a hug” and “thrown to me”. This situation shows that emotional-expressive tools have an important place in the artistic text.

In the next passage, gender stereotypes and mental experiences are described in harmony:

“Yig‘lomasdi sira erkak kishilar,  
U soldatning ko‘zi birdan yoshlandi.”

In these verses, the stereotype in society that “a man does not cry” is expressed in a generalized way. However, tears coming to the soldier’s eyes show the violation of this stereotype. Here, the description of the male image in an emotionally sensitive state is of great importance from the gender-linguistic point of view.

According to traditional views, male speech and behavior are associated with firmness, hiding emotions and tolerance. However, this pattern is broken in the poem and it is revealed that the male character also has deep spiritual experiences. So, gender stereotypes are artistically reinterpreted in the work.

The hero’s family memories and kinship relations are also expressed through speech:

«Akaginang qani, onang qani», deb,  
Faryod qilib meni tutdi savolga.”

In these verses, kinship units such as “your brother” and “your mother” are shown as important indicators of Uzbek speech culture. Kinship names are one of the main units that express family closeness and love in the national mentality.

In particular, the combination “crying” expresses strong emotional distress in a communicative situation. Here, the question form serves not the simple purpose of obtaining information, but the emotional need to find a lost family again. Pragmatically, the meaning of the question is anguish, longing and despair.

In the next passage, the inner identity conflict of the hero is revealed:

“Yana qanday onam, qanday akam, deb  
Hayron bo‘lar edim bu ajib holga.”

In these verses, the spiritual and cultural conflict that arose in the linguistic consciousness of the hero is expressed. Since he grew up in a different environment, he accepted the concepts of “mother” and “brother” based on a different socio-cultural experience. Therefore, misunderstanding occurs in the communicative situation.

From the linguistic and cultural point of view, this situation is related to the cultural outlook of a person formed through language and memory. In whatever environment a person is brought up, the concepts specific to that environment take priority in his linguistic consciousness. However, during the poem, the hero’s inner sense of Uzbekism gradually awakens. This shows that linguistic memory and national identity are deeply rooted in human consciousness.

**Conclusion/Recommendations.** In short, Erkin Vakhidov’s poem “Uzbek Girl Lyubov Timchenko” is an important artistic resource for researching the linguo-cultural and gender-linguistic features of speech. National identity, family values, cultural memory and gender-specific communicative methods are deeply expressed in the play through the speech of the hero. As a result of the research, it was found that in addition to emotionality, sincerity, gentleness and mental sensitivity characteristic of women’s speech, aspects such as determination and independence are also manifested. Pragmatic meanings, forms of reference and national-cultural units in the poem served to illuminate the inner spiritual world of the hero and the Uzbek mentality. At the same time, the work confirms that language is an important tool for preserving human memory, cultural identity, and national identity.

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