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yaratilgan. Bunda ruhiyat tahlilidan o'rinli foydalanilgan. "Sohibqiron" dramasi g'oyaviy mazmuni va obrazlar talqinida, asar sujet va kompozitsiyasida qusur bo'lmaganidek, unda konflikt va dramatism muammosi ham to'g'ri hal qilingan. Dramaturg asar konfliktini keng va teran aks ettirgan. Binobarin, asar konflikti yaxshilik va yomonlik, adolat bilan adolatsizlik, insof bilan insofsizlik, poklik va nopoklik, mardlik bilan qo'rqqoqlik, sadoqat bilan xoinlik o'rtasidagi tafovut va kurash asosiga qurilgan. Drama tili soda va xalqchil, qisqa va lo'nda. Unda chuqur mazmunli va obrazli baytlar ko'p va ular ma'lum bir maqsadni ko'zlab joy-joyida ishlatilgan. Darhaqiqat, Abdulla Oripovning "Sohibqiron" asari – tarixiy dramatik doston bo'lib, unda ulug' sarkarda, buyuk davlat arbobi Amir Temurning ziddiyatli hayoti, dolg'ali faoliyati, hayotdan o'z shaxsiyatiga manosiz o'rin topish yo'lida chekkan aziyatlari, hayot-mamot kurashlarida ko'rsatgan shaxsiy qahramonliklari keng ko'lamda tasvirlab berilgan.

Natija. Abdulla Oripov dostonida Temurning butun ongli hayot yo'lini qamrab olar ekan, uni oqibatli farzand, samimiy inson, mehribon ota, ilm-fan va madaniyat ahlining jonkuyar murabbiysi, adabiyot va san'at homiysi, buyuk vatanparvar, mashhur davlat arbobi, dono podshoh, ziyrak diplomat, mard sarkarda sifatida ko'rsatgan. Abdulla Oripov Temur obrazini yaratar ekan, uning ona yurtga bo'lgan mehr-muhabbati, janglarda yurgan chog'larida o'z vatanidan yiroqda yashashga majbur bo'lib chekkan iztiroblari, ota yurtni dil-dildan sog'inishi tasvirlangan o'rinlar ruhiyat tahlili san'atining namunasidir. Muallif ana shu ruhiy tug'yonlar va dramatik holatlar inikosi vositasida Temurni buyuk inson sifatida ixlos bilan gavdalanitira olgan. Amir Temur o'z hayotining so'ngida suyukli nabirasi Mirzo Pirmuhammadga vasiyat qilib quyidagicha o'z fikrlarini bayon qiladi:

Toju taxtni mendek uzoq saqlay desangiz,
Qilichingiz o'ylab cheking, bo'ling hamjihat.
Shunqorlarim, adolatni dastur qilingiz,
Eng avvalo, Vatan ila Millatni asrang. [3;135]

"Sohibqiron" dramasi Temurning shaxsiy hayoti tasviriga keragicha o'rin berilgan. Binoarin, Temur asarda haqiqiy inson sifatida jonlanadi. Muallif uning insoniy fazilatlarini suyukli xotini Bibixonim va farzandlari Shohrux Mirzo, Mironshoh hamda nabirasi Mirzo Ulug'bekga bo'lgan mehr-muhabbati misolida yaqqol ochib bergan. Natijada, Amir Temur kitobxon ko'z ongida pok qalbli oqil inson sifatida gavdalanadi. Sohobqiron faoliyatining qimmatli tomonlari uning mamlakatni boshqarish tartib-tuzgunini yaratgani va bularning bizga meros qolganidir. Abdulla Oripov bu merosni to'la anglagan holda qalam tebratgan. [4;298]

Xulosa. Mustaqillik davriga qadar tarix sahnalarida shonli yo'lni bosib o'tgan, temuriylar saltanati asoschisi Sohobqiron Amir Temur shaxsi har xil tuhmatlar bilan "bosqinchi", "kallakesar", "oqsoq Temur" singari turli yomon nomlar bilan qoralanib keldi. U amalga oshirgan islohotlar yuzaga chiqarilmay, avlodlar nazdida eng vahshiy inson deya gavdalandi. Istiqloq bergan ne'matlar ichida buyuk bobokalonlarimiz nomini oqlash, ular shaxsiga ehtirom ko'rsatish bizga faxr-iftixor tuyg'usini berdi. Ana shunday shukronalik vaqtida Abdulla Oripovning «Sohobqiron» she'riy dramasi Amir Temurning 660-yilligi munosabati bilan yaratilgan bo'lib, asar mustaqillik adabiyoti xazinasiga bebaho mulk bo'lib qo'shildi. Bu she'riy drama orqali Sohobqiron amalga oshirgan ulkan islohotlar o'z aksini topgan.

FOYDALANILGAN ADABIYOTLAR RO'YXATI:

1. Abdulla Oripov "Sohobqiron". G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti Toshkent-1996, b-141.
2. Matyoqub Qo'shjonov "Tanlangan asarlar". "Sharq" nashriyoti-matbaa aksiyadorlik kompaniyasi bosh tahririyati Toshkent-2019, b-711.

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LINGUOCULTUROLOGICAL ANALYSIS OF GENDER CHARACTERISTICS IN UZBEK ARTISTIC SPEECH

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Annotatsiya. Ushbu maqolada o'zbek badiiy nutqida gender xususiyatlarining chuqur lingvokulturologik tahlili keltirilgan.

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

Аннотация. Статья подробно рассматривает примеры однокоренных лексем, таких как "адиб - адиба", "шоир - шоира", 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.

Abstract. 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.

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

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 historicalcultural 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 gendermarked words and expressions. Such a multifaceted 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 "habashbashara" 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.Abdullaxon's work "To'fon" (The Storm), while the term "navjuvon", symbolizing youth and energy, is used in the poem by Khabibiy (Khabibullah).

bing 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 tilining 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. "Erkakshoda" 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.

"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 nonderived 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.

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INGLIZ VA O'ZBEK TILLARIDA MORFOLOGIK USULDA YASALGAN TEMIR YO'L TERMINLARI

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillarida temir yo'l atamalarining morfologik shakllanishi o'rganiladi. Qiyosiy tahlil orqali har ikki tilda ixtisoslashgan temir yo'l terminologiyasini yaratishdagi lingvistik jarayonlarni o'rganadi. Tadqiqotda bu atamalar bilan bog'liq morfologik qoliplar, affiksatsiya strategiyalari va semantik siljishlar yoritib berilgan, ularning shakllanishiga madaniy ta'sirlar ochib berilgan.

Kalit so'zlar: Temir yo'l terminologiyasi, morfologik metod, ingliz, o'zbek, qiyosiy tahlil, affiksatsiya strategiyalari.

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