



GENDER LINGUISTICS AND NATIONAL MINDSET IN THE DISCOURSE OF ZULFIYA KUROLBOY KIZI

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Abstract: This paper investigates the intersections of gender linguistics, sociolinguistics, and national mindset within the literary discourse of Zulfiya Kuroloy Kizi. Focusing on conversational structures, dialogue dynamics, and phraseological distributions, the article examines how the traditional Uzbek national mentality and gender hierarchy are mirrored or challenged through text structures. The study applies modern gender-linguistic frameworks to highlight the subtle linguistic indicators—such as localized modal modifiers, subordinated dialogue tags, and folklore-infused idioms—that female characters utilize to navigate social stratification and domestic spaces.

Keywords: Gender linguistics, national mindset, phraseology, dialogue structure, subordination.

Introduction

Language is not merely a tool for conveying thoughts; it is a repository of cultural codes, social structures, and gendered realities. In Uzbek linguistics, exploring how national mindset interacts with gendered speech patterns in literature has emerged as a crucial area of inquiry. The literary output of Zulfiya Kuroloy Kizi serves as an excellent case study for this approach. Her prose mirrors the social shifts, cultural expectations, and psychological boundaries of the Uzbek woman, capturing these dynamics through carefully constructed dialogues, phraseology, and syntactic arrangements. By analyzing these narrative structures, we gain insight into how socio-cultural roles are sustained or renegotiated through speech. Literature often serves as a laboratory for testing social dynamics, and Kuroloy Kizi uses her characters' speech to illuminate the invisible frameworks that govern domestic and public life.

This research analyzes the language patterns assigned to characters to show how gender roles are maintained, contested, or transformed within the text's design.

Methodology and Sociolinguistic Framework Analyzing gender roles within a literary text requires tools from sociolinguistics, gender linguistics, and



linguaculturology.

The artistic style of a language captures the societal communicative norms of its era, revealing the implicit rules that guide daily interactions. This study evaluates linguistic asymmetry in character interactions, checking the frequency of specific modal units and idiomatic expressions to reveal how national customs and power dynamics shape text architecture. By studying dialogue through a sociolinguistic lens, we can look beyond thematic elements to analyze the structural asymmetries in communication. This framework focuses on word choice, sentence lengths, sentence types, and turn-taking patterns in conversation. These elements reveal how characters navigate power, respect, and social boundaries within their community.

Gendered Asymmetry in Dialogue Structures Subordination and Female Speech Patterns A linguistic reading of Kurolboy Kizi's dialogue tracks clear distinctions between male and female verbal strategies.

Female characters often employ mitigated, softened, or hesitant modal particles like perhaps (*balki*), for some reason (*negadir*), and if (*agar*). These items function as text markers for social subordination or structural modesty, reflecting behavioral boundaries within the traditional mindset: "Men sening xotiningman, lekin senga doim ortiqcha bo'lib tuyuldim..." (I am your wife, but I always seemed redundant to you...) The explicit use of the kinship and social role term "wife" (*xotiningman*) emphasizes systemic duties, while the modifying clause frames a state of emotional vulnerability and social containment. The choice of these linguistic softeners demonstrates how female characters soften their assertions to fit traditional expectations of politeness and deference.

The text structuralizes an internal conflict: the character feels a deep emotional crisis, yet her language remains bound by cultural communication standards.

Male Verbal Dominance and Imperative Syntax. In sharp stylistic contrast to the female characters' hesitant modal expressions, male speech patterns in these narratives lean heavily on imperative forms and absolute assertions. Dialogues are constructed via stylistic contrasts where male speakers utilize direct, authoritative syntax, using few conditional modifiers.

This linguistic polarization reflects actual gender roles and structural hierarchies within the domestic and social spheres of the community. *Erkak* characters' lines are often shorter, direct, and structurally decisive, showing their dominance in the communicative space. This contrast underscores how conversational dynamics reinforce or challenge traditional power balances within the narrative world.

National Mindset and Phraseological Integration



The national flavor and worldview of the characters are deeply embedded in phraseological units derived from folklore and colloquial speech. Kurolboy Kizi seamlessly integrates these expressions to evaluate female character traits: "Tili – shakar, yuragi – o't. Qanday ayol bu!" (Her tongue is sugar, her heart is fire. What a woman!).

This phraseological construction balances outward compliance with internal resilience. The idiomatic blend of "sugar tongue" (tili\ shakar — courtesy, adherence to national etiquette) and "fiery heart" (yuragi\ o't — internal strength, psychological depth) showcases how traditional values and personal agency coexist within the language framework. The phrase relies on familiar cultural expressions, but placing them together redefines the traditional ideal of an Uzbek woman. She is not merely compliant; her linguistic politeness masks a powerful, independent spirit. The text balances these dual realities through layered idiomatic language.

Conclusion

Zulfiya Kurolboy Kizi's literary discourse provides an intricate look at gender linguistics and the Uzbek national mindset. By analyzing conversational hesitancy, modal qualifiers, and rich phraseological units, we see how the text structuralizes the balance between traditional societal pressures and the evolving female identity. Ultimately, her writing demonstrates that gendered speech is a vital tool for expressing cultural dynamics and psychological depth in modern Uzbek literature, offering researchers a rich resource for further sociolinguistic and textological studies.

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