

THE ROLE OF GENDER EUPHEMISMS IN ARTISTIC TEXT

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In world linguistics, extensive research is being conducted on the formation factor, etymological source, spiritual group, functional aspect, and national-mental characteristics of language phenomena. This created an opportunity to deeply study euphemisms as an orthological phenomenon and a tool of cultural communication in terms of gender, social, pragmatic, linguistic, cultural, and lexicographic. Depending on the geneological and morphological constructions of languages, euphemistic meaning is expressed by phonetic, lexical, morphological, syntactic, phraseological, paremiological and non-verbal means in each language.

Therefore, euphemistics is deepening in the directions of linguistic and pragmatic research of aspects such as the degree of cooperation of these factors in this unity, the strengthening of phonetic, lexical, grammatical factors occurs due to the weakening of pragmatic and personal factors. The main task of the anthropocentric linguistic trends that are forming in Uzbek linguistics in the 21st century is to direct the analysis of man in language, and language in man. It focuses on the problems of ensuring the effectiveness of the practical use of euphemisms and solving them on substantial grounds.

In today's era of globalization, both the number and weight of studies in the areas of language and culture, language and ethnicity, language and ethnic self-awareness in world linguistics are increasing. Euphemism related to the cultural and spiritual world of the people and its linguistic expression, euphemisms, also reflect the ethnopsychic world of the people, the way of knowing. That is why euphemisms never appear in a separate state from the mental and spiritual world of the speakers. They serve to describe the above-mentioned characteristics of the speakers of the language, the national-cultural reality, and show the language and culture of the people.

The development of scientific thinking causes the change of theoretical views in any field of science, the creation of new methods of research, and the achievement of completely different practical results based on the reliance on new theoretical ideas in the application of these methods. Such changes in the scientific process occur as a result of phase analysis, the formation and systematic introduction of theoretical conclusions in the continuous research process(1).

Language is always related to human life and social activity. One of the main tasks of today's linguistics is to take into account the social system in which a person lives in order to know the social function of a linguistic sign and how to use it. Today's new paradigm, gender linguistics, has brought with it a number of objects of study. Gender-linguistic analysis of the work of art reveals the unique complexity of the gender characteristics of the images in it.

In order to determine the general linguistic essence of genderology, first of all, it is necessary to determine the aspects that predict its relationship with other related, bordering fields, and the characteristics of the sign that reflect individual characteristics.

In the early gender-linguistic studies, more attention was paid to the gender characteristics of the use of language tools, and the study of the place of gender parameters in linguistics was not given serious importance. Nowadays, there is a growing interest in gender studies in linguistics, and ideas about the role of language in society have also changed radically.

The process of realization of gender phenomena in speech communication and linguistic activity is shared with linguistic phenomena that have a different content and essence. It is known that the speaker uses a linguistic system that is the same for everyone, regardless of gender or class. However, it is important to note that each individual's speech or language ability and level of opportunity will be different.

Gender-linguistic research of artistic text, language units in general is one of the important tasks of today's linguistics. The issue of researching the relationship between the parameters of language and gender has been widely and thoroughly studied in Western and Russian linguistics, a number of studies in this regard carried out and still in progress...

"Investigating the use of gender parameters in linguistics has also proven to be important in exploring the constructivist principles of linguistics that are feminine or masculine. The main goal of gender research in linguistics is to determine the types and causes of the phenomenon of "linguistic asymmetry" in the form of differences in written or spoken texts, characteristic of women's and men's speech, as well as in the style of both sexes. From spoken speech to written texts, there are different types of idiosyncrasies. When examining the structure of the texts, the phonetic, lexical-phraseological, stylistic and other types of differences between women's and men's speech are clearly visible. It is necessary to identify the individual characteristics of women's or men's speech and their linguistic activity, to carry out effective analysis and research in this regard (2).

When any type of text is studied from the point of view of genderology, it is possible to determine the social and ethnocultural reasons for the choice of language units made by the author.

In linguistics, along with observations of traditional methods of analysis, there is growing interest in new methods of analysis that connect it with sociology, psychology, and other disciplines. New modern directions are emerging in linguistics related to these methods of analysis. One of such directions is linguo-genderology. The source of research of this science is the study of gender characteristics of language, in which there are two issues: differences and characteristics of women's and men's speech; attention is paid to language units that express concepts related to the signs of masculinity and femininity in the language system.

The expression of the concept of gender in the Uzbek language goes back to the distant past. This can be seen in the example of Old Turkic, Old Turkic language materials. Not only in the Uzbek language, but in all languages of the world, the concept of gender is expressed linguistically. There are only differences in the ways of their expression and the extent to which these ways are reflected in one or another language.

The term "gender" was introduced into scientific circulation in 1968 by the American scientist Stoller. There are several interpretations of the concept of gender in scientific literature. Gender is an English word that means the social aspects of gender. This concept fully covers not only the biological difference between men and women, but also social and cultural characteristics in the sexual division of society. Represents social affiliation, behavior, and expected outcomes related to men and women. Approaches that arose as a continuation of the gender feminist theory, feminism (French "feministe", Latin "femina" - woman) is a current that promotes the liberation of women from discrimination, studies their position as a product of social events in society.

Therefore, a person is not only physiologically different in gender, but also in his behavior with others, speech, and even in his worldview, specific, different or common aspects of gender are manifested. Their scientific research serves the further enrichment and development of gender linguistics.

The emergence and rapid development of gender linguistics dates back to the end of the 20th century. It is known that the speaker uses a linguistic system that is the same for everyone, regardless of gender or class. But it is clear that each individual's speech or language ability and level of opportunity will vary. As noted by G. Grays and J. Leach, politeness, one of the main principles of pragmatics, is more common in the phenomenon of euphemization (3).

Euphemisms based on this principle mitigate various forms of discrimination. For example, age, gender, ethnicity, physical, etc. Gender specificity of Uzbek language euphemisms is a unique phenomenon. In our language, euphemisms appear mainly based on the principle of politeness. Euphemisms are a diverse and widespread phenomenon, they are used not only to replace taboo words, but also to soften the meaning of units that are inconvenient to say.

Now we will analyze the issue of the role of gender euphemisms in the literary text on the example of the works of writer Togay Murad.

Togay Murad, the famous master of words, who continues the traditions of Uzbek novels and short stories, uses the linguistic possibilities of our language productively and effectively, and creates immortal works. The longevity of his works is, firstly, the truthful reflection of reality in artistic methods, and secondly, the fact that he was able to use his mother tongue reserve with high skill, he was able to achieve harmony of words and thoughts, and he was able to demonstrate the aesthetic power of words. Adib's ability to use words is incomparably high, and in this respect he is among the great word artists. The scientific study of the writer's ability to use linguistic expressions is combined with the issues of opening and interpreting the possibilities of the Uzbek language(4).

In euphemisms and dysphemisms, which are a unique manifestation of the linguistic possibilities of the Uzbek language, the commonality of language and spirituality, language and spirit is clearly manifested, and the famous writer made good use of this possibility of the language. Therefore, today, when the problem of national spirituality has gained global significance, scientific research of euphemistic and dysphemical tools that clearly show

national mentality, revealing the role and place of the linguistic person in their use is one of the urgent issues of linguistics.

The talented writer Togay Murad is remarkable for his sharp speech, skillfully describing the rich possibilities of our language and the gender characteristics of our people's language. Emphasizing that there are few studies aimed at studying gender characteristics based on literary texts, this article tried to shed light on this issue.

It is known that in an Uzbek family, a woman usually addresses her husband by his name very rarely. The reason is that a woman's infinite respect and appreciation for her husband, at the same time, is the predominance of feelings such as concern, embarrassment, or shame for not only her husband, but also for other family members, which is characteristic only of Eastern women. For this reason, a wife uses forms of address such as man, this person, brother, lady, my dear, my dear. If he uses lexical references such as Adam, this person, brother, usually in the circle of interlocutors, he uses address forms such as begim, janim, dearizim in mutual conversation, only between a couple.

Unfortunately, we do not know deeply about our rich customs and traditions. In an Uzbek family, a woman does not like to call her partner, her partner, her husband. The work of art makes a great contribution to educating the reader in the national spirit. Here we will focus on the following example. A farmer's wife is tired of the pains of life. As far as the eye can see - a field and a house. In the end, he sets himself on fire to escape such suffering. They take him to the hospital:

... Whispering began in the lobby. - It's a man, the soup is a man. "Hey, poor thing, poor thing." - I'm sorry, there were four such visits in one month in the district? (Fields left by my father, p. 71).

Here we pay attention to another example. This sentence reiterates the above example:

- I want to tell you about my pain, he turns to his side and lies down... - Tell me what's wrong with you. - Oh, the women are going to see Khojai Obigarm. - Yes. - Bari is going with her husband. - Yes. - Khojanov is dating the teacher's wife. - Yes. - He has been lying down for a week. "A week?" What happens to cotton? Our woman cried after saying: - I knew that he would say that (Fields left by my father, p. 72.)

In an Uzbek family, a woman calls her husband "my master". This term is used to refer to a man. We hear it in everyday speech in the following forms: my boss works in a government organization, my boss said, my boss let them come, my boss knows, my boss allows. So, this lexeme serves to express gender euphemistically. We see that the writer brought this term into the literary text in the same sense:

I told my pain from the hole. The white-robed man nodded. "I know, he brought it, I know," he said. "I'll go inside," I said. - No, it is impossible. "I... I will be your master." "Regardless, the patient is now receiving emergency care (Fields left by my father, p. 68).

Also, it is appropriate to use phrases such as single in Uzbek to express a man's loneliness and unmarried status, and to express a woman's unmarried status, it is appropriate to use expressions such as "unmarried" and "unmarried". Regarding the use of the word "single"

only for a man, it is appropriate to cite the following comment of linguist I. Ismailov: "In Turkish, there are words such as young man, old man, which indicate and emphasize the characteristics and status of a male person. Among these words there is also the word single. Its lexical meaning is a word applied to an unmarried or separated male person in most Turkic languages" (5).

In the Zohli dictionary of the Uzbek language, published in 1981, this word is given the following definition: "unmarried, unmarried, unmarried".

In Uzbek, the word "single" is used only for men according to the tradition formed in the language: Brother, take the bride downstairs, she seems to be getting restless. Since I was single, this statement sounded both strange and pleasant to my ears (S.Ahmad).

But in other Turkic languages, in particular, in Kyrgyz and Bashkir languages, the word single is also used for a single woman. Substance. Jalgyz bash, ayaly jok, kueesi jok. Boydok guy; single woman". In another Turkish language, the use of this word for both sexes can be explained by the etymological meaning of the word single: the word single consists of two words, i.e. boy and taq (single) and means a single person (6).

In the Uzbek language, a phenomenon of narrowing of the meaning has occurred, moving away from this etymological meaning. In the Kyrgyz and Bashkir languages, the original meanings of this word have been preserved. In "People walking on the moon", Ziyodulla says to a young man from Odina who is still in his thirties: "There is a limit to walking single" (p. 58).

In the Uzbek language, valence is also important in expressing gender. There are lexemes that are used only for men. For example, let's take the lexeme "get married". The lexical meaning of this lexeme includes the term "man". Therefore, the verb "to marry" can be combined only with lexemes that represent the male sema. In the "Annotated Dictionary of the Uzbek Language" (1981), the verb "marry" is explained as follows: To marry a girl or woman, to build a family (in the case of a man). The young man suddenly hesitated to get married, and within a week there was a wedding (A. Qahhor. Wives).

In our opinion, it is reasonable to connect the use of this word only to men with the tradition formed in the language. After all, in other Turkic languages, the same word is used for representatives of both sexes. For example, in Turkish, the word *övländi* (married) is used for both men and women. According to our tradition, the verb to marry can be combined only with words expressing a masculine meaning. Here we turn to the following passage:

Shall I sing the old rider? He hit thirty, he still doesn't get married (People walking in the moon, p. 58).

The Uzbek people have an expression related to marriage "to make two heads". Let's not read any of the works of the writer, we will witness his effective use of the elements of the living folk language. We see that the writer artistically brought this phrase into the text and used it at the level of a folk proverb:

The riders knew where this was going. The owner recognized himself. Looking at the table, he nodded and laughed. I just said my words without exaggeration: - Odina, I say, a rider,

until a young man has two heads, his wealth will not be two. Get married, now, brother... (Evening when the horse whinnied, p. 58).

The expression of the meaning of marriage can be expressed in different ways. In the following passage, the writer conveys to the reader using the lively vernacular. The new word in the sentence serves to convey the meaning of remarrying for the second time:

This thought crossed our uncle's (Koplon's) mind. Sitting down, he boldly spoke:

- That's enough, now I have a new livelihood (People walking on the moon, p. 132)

Units such as *хожа*, *хожам*, *хожаси* belong to the masculine gender only and acquire gender. Such an address is a tradition for Uzbek families, and its historical roots go back a long way. The works of Togay Murad, which reflect such traditions, are also very precious and valuable with these aspects. The same can be seen in the following text:

... The step of suitors is an honor to the girl's door. They came to Eson tractor driver in the evening. The housewife spread the table, the master hosted. - Come, welcome (People walking in the moon, p. 78).

So, in the Uzbek language there are euphemisms denoting the moral, emotional and intellectual qualities of a man, which serve to soften the speech situation. After all, euphemism has traditionally been regarded as a tool of speech ethics in the literature of linguistics in recent years.

The etymology of the word "kalliq", which is used both in the modern Uzbek language as a bride and a groom, is also related to the ancient traditions of the Uzbeks. If we look at the etymology of the word, it becomes clear that this word is not made up and that it is made from the root "thick" and the suffix "-liq". That is, the word "residue" etymologically means "paid in full". According to ancient traditions of Uzbeks, the groom paid the bride a certain amount of money - "kalin". Therefore, the betrothed girl is referred to as "kalinliq" (paid for). As a result of the development of the meaning of the word, the boundary between the root and the affix disappeared, and it became a single word. Currently, the term residue is not interpreted as an artificial word. It is clear from the above that this term should serve to express the female gender. Unfortunately, there are cases where it is used against both sexes. We see in the following passage that Uncle Murad avoided such "deviations" and brought this unit into circulation correctly:

The silence disturbed his heart. His mind wandered. - What is he thinking? - Our own evenings. - What about Zubaydani? Kailigi grabbed the bridegroom's soul (People walking in the moon, p. 87).

As the speech culture and competence of the members of the society increases, the existing euphemisms are unable to fulfill the euphemistic task, rudeness, rudeness or shyness in the concept appear and are called by other euphemisms. For example, in the Uzbek language, when the word strait does not meet the requirements of cultural communication, this concept is expressed by the double word. Over time, in the Uzbek language and culture, it was accepted that there is rudeness and shame in the double word. Then the word "pregnant" was used instead. Nowadays, the initial sign hidden in this word is beginning to appear, therefore, the

word heavy legs is used in order to further veil the concept of pregnancy, to smooth the expression.

Euphemisms related to the concepts of "woman", "femininity" in the Uzbek language can be divided into thematic groups related to a woman's age, morals, marriage, childbirth, childbirth and appearance. The Uzbek language also has special language units that somewhat soften and sometimes hide the prenatal state of a woman and the birth process, and they are introduced into speech with a euphemistic purpose. The euphemisms in this group were formed on the basis of cognitive signs such as oriental idiom, modesty, and chastity in Uzbek women(7).

In the Uzbek linguistic culture, to express the concept of "strait", language units with euphemistic signs are used, such as pregnant, tall, heavy, pregnant, double, pregnant, spot on the face. Here are some examples:

It is possible to express the fact that a woman is pregnant in the language in different ways. The combination of being on one side can also come in a euphemistic sense and give this concept. We see that Uncle Murad appropriately uses the figurative meaning of this lexeme and assigns the concept of pregnant to this phrase:

Our sister is full. He got freckles on his cheeks. - It's close to Aymomo, don't make eye contact (People walking in the moon, p. 125).

When creating an artistic text, the creator searches, finds all the possibilities of the vernacular language and brings it into the text. Togay Murad, while working on artistic perfection, uses folk dialects as well, and embodies the natural color before the eyes of the reader. At the same time, it creates an opportunity to preserve such dialect units in the language. A woman describes a person's pregnancy as follows:

...I know - our lady said don't buy red apples. I found out - our woman liked the red apple! What does a red apple do in the field? Red apple will be in Denov market! Denov market is forty miles away! When will I go, when will I come? (Fields left by my father, p. 17)

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Fizika laughs, covering her mouth. "Oh, Dehkanqul, Dehkanqul!" "Why are you staying later, it's about paint," he says. - Who will say that you, Bolkhin, who picked more cotton than anyone else with a heavy head, are the son of a picker? (p. 30)

There are many types of euphemistic expression of the condition of a pregnant woman expecting a child. Here is another example: Our woman has doubled. The baby in the

cradle doubled in size without stopping milk! Our woman became soft as silk. Our woman became silky smooth. At night, it was planted on one right fat, one on the left fat. Our woman counts the days. Our woman counts the night. Day after day dawned. (Fields left by my father, p. 117)

It is known that the word "widow" is usually used to refer to wives whose husbands have died and who are separated from their husbands. We see that the writer brought this lexeme into the text as a euphemistic device in the work "It is impossible to die in this world": Batir Firqa appointed his wife the evening time: "Take Mirzakhojabay one kulcha to his widow," he said. - Just don't let anyone know, it's a bad time. "What about one piece of cake?" said his wife. - Every time you close the oven, you give one cake, do you understand? Tell the widow so no one knows. Times are bad, very bad...(p. 6).

Unfortunately, in later times, the word "widow" was also used for a man whose wife died and who was separated from his wife. Here's an example: Tashbolta: I've been a widow for thirty years now, Pari! (H. G'). However, in some important sources, it is said that the words tul and esir are also used for men without a wife, which cannot be agreed with (8).

In the works of Togay Murad, we see that the lexeme of widow representing gender is correctly used for women without a husband (for various reasons):

Batir gripped the collar tightly. He half closed his eyes. He died with both fear and enthusiasm. He returned the word in a whisper. He took a bold step. The bodies went to the head. He kept his eyes closed... suddenly he opened them. Then... then Mirzakhojaboy's widow saw him! He saw the offspring of Mirzakhojaboy! (You cannot die in this world, ch. 5).

It is known that in the Uzbek language it is not polite to openly express the shameful parts of the human body. For example, the word udder (from em, a suckling organ) was originally used for an animal (in place of the word udder). It was later classified, and the euphemisms mamma, breast, and milk were used instead of the animal nipple, and instead of the human nipple: to breastfeed - to suckle; breastfeed - give milk, etc. The phrase "to breastfeed" is gender-specific only for women. The writer expressed the concept of breast feeding through the combination of "breastfeeding" and was able to convey the embarrassing situation to the reader in a way that does not burden the reader:

... The child was still looking for... bread under the plates! - Come on! said the mother. - Give me manna bread! The boy came in a hurry. The mother took her child in her arms. The mother put a breast in her child's mouth. He breastfed his child (You cannot die in this world, p. 5).

It is known that the lexeme of weakness is only for women in terms of gender. The image of a woman appears before the eyes of anyone who hears this word:

Batir stepped forward without hesitation. He walked without taking his eyes off the ground. He walked slowly. He spoke without turning to his mother. He started talking without taking his eyes off the ground. He slowly opened the conversation: "Are you Mirzakhojaboy's younger sister... Zainab... Zainab's wife?" - Yes, yes. - What is your daughter's name? - Well done. "Abad, Abad... Mirzakhojaboy's daughter?" - So, Abad... from that person! (You cannot die in this world, ch. 5).

Just as human speech lags behind its needs, euphemisms, no matter how simple and subtle their meaning may be, cannot completely cover the negative nature of taboo concepts - cannot eliminate them from memory.

When it comes to gender in euphemisms, the term prostitute is usually used to refer to a woman. This euphemistic lexeme, used in relation to light women, sounds rather negative to the ear. The writer further refines this concept and expresses the term lover in an innovative way:

Raykom Esonov said this and looked at Mirzakhojaeva from the corner of his eye: he did not notice any change in Mirzakhojaeva. "So, he doesn't know that his daughter... is in love," said district commissioner Esonov. - He doesn't know about his daughter. Otherwise, he would blush (You cannot die in this world, p. 44).

The Uzbek language culture, which is the jewel of the Eastern culture, does not allow the concepts related to sexuality to be openly expressed. In the Uzbek linguistic culture, euphemisms related to sexual life arose primarily due to the fact that the people live according to oriental rules and cover up their intimate relationships without openly expressing them. Using all the possibilities of the national language, the writer was able to confidently express such concepts in the euphemistic means that convey modesty and idiom.

It is known that the term leprosy is used in the folk language to refer to women with a light nature. If we look at the works of the writer, we can see that he brought the concept of a prostitute into the text through the following combination:

Batir faction nodded approvingly...- Where were the Dilyas in feudalism? As it was... it wouldn't fit anywhere! Some rich man used to make a living by doing laundry. Those with crooked legs... can't even fit into feudalism!... (You can't die in this world, p. 45)

The linguist A. Omonturdiev mentions a fact in his work that in the Surkhondarya dialect, the phrase "er tegdim" is used instead of "er tegdim" in the Surkhondarya dialect. Or divorce is actually characteristic of the speech (activity) of husbands, but in some religious sources the phrase "divorced her husband" is found (8).

The lexical-semantic classification of female euphemisms existing in the Uzbek language in scientific literature is given as follows: meaning moral, emotional and intellectual qualities; indicating age; representing appearance; related to body parts; representative of the profession; euphemisms related to illness. According to some researchers, the very concept of "woman" is euphemized(9).

It is known that instead of the concept of wife (im) in Uzbek language, there is a woman, family, mother, mother, mother, sister, sister, wife, wife, life partner, partner, spouse, life partner, pillow, wife, mistress, wife, ahliya. , euphemistic terms such as zaifa, ajiza, halala, hasm, tanmahram, haram, mahram, zvlug are used. These are also used differently depending on the object of the image, the types of style, and the personality of the speaker:

Our brother (Koplonbek) was disappointed and put his face on his wife's face. The woman burst into tears (People walking in the moon, p. 125).

The very fact that the concept of wife (im) is represented by the lexeme of woman in the above passage shows that it is euphemized.

In the "Explanatory Dictionary of the Uzbek Language" (M., 1981) it is said that a woman is a person of the opposite gender to a man, and expresses the concepts of "wife", "wife" (in relation to a husband).

In the works of Togay Murad, the age-old customs of our people are adequately covered. In an ordinary Uzbek family, the communication between the husband and his wife is described as natural, as it is. Imagine how important such values are in the upbringing of today's youth, in preparing them for family life.

In Kipchak dialects, the use of the lexeme *momosi* in relation to his wife is distinguished by its uniqueness. To give life color, the writer expresses the speech of the hero of the work in his own way, which makes it possible to describe the natural scene:

- Uff, is there an end to the work, - Livelihood, mother, livelihood. Now, who is celebrating whose face, mom... Did you hear, mom, someone in Nakhshivor gave birth to a child in his seventies. Grandfather. Your meal is ready. You wanted to go to the market, grandfather. Oymomo and Koplom address each other as grandfather and grandmother until they die (People walking in the moon, 76-6.).

Usually the phrase *open head* is used to refer to unmarried or divorced women. Unfortunately, in some literature, we find cases where this expression is also applied to men. This cannot be accepted as the norm.

No matter how full she is, no matter how much she eats and drinks, no matter how much she is in trouble, she still wants to be her only refuge. No matter how independent and proud he is, he wants to live under this shelter. Whether her refuge is poor, an official, blind, lame, disabled, a woman leans on her alone.

In "People walking in the moon", when Oymomo does not have a child, she feels guilty in front of her husband and goes to her uncle's house. After living separately for a few days, he deeply observes what loneliness is... Then the following comes to his mind: He is open... The female breed can bear any humiliation. He can say anything to his heart, but he can't bear to say that he has an open mind. "May I not have ten sons... may my old man not die," came from women's hearts (People walking in the moon, p. 133).

In the work, Togay Murad uses the euphemistic expression "head open" to express the concepts of a woman without a husband, a woman without a husband, and a lonely woman in the text. Using the phrase *open head* in the speech of the hero, the reader was able to visualize that his spiritual world is very pure and clear.

Personal and personal pronouns also serve to express gender in family and couple relations. The euphemistic devices used in the interaction of a couple have their own characteristics in the speech of mountain herders. For example, the pronoun *itself* is used as a euphemism for the concept of land or the name of land. In this case, although the pronoun *itself* is formally in the third person, in the dialogic interaction between the bride and groom or husband and wife (only in the speech of the wife), it shows the second person in content. In other words, the wife (I person) expresses her opinion to her husband (II person) through the third person sentence model. For this reason, the pronoun *itself* is also formed in the third person (himself) (10).

We see that Uncle Murad effectively used these possibilities of pronouns for euphemistic purposes in the formation of the artistic text: They wanted to know what the bridegroom was thinking about:

"Speak," said the groom.

- Let him speak for himself, - said kalyk.

- You speak. - Let him speak for himself. - What should I say?

- Let him talk about our evenings, let him talk about the wheat harvest in the mountains.

- You say... that I gave you buttermilk.

- Let him speak, that although his hands are on the golden branches, his eyes are on me... ("People walking in the moon", 234-6.).

Nowadays, the languages of both sexes are equally accepted and studied in gender linguistics. In this case, the difference between a woman's and a man's worldview significantly affects communication and cannot be considered separately from language.

The difference between male and female speech is not a phenomenon that affects only a certain nationality. In particular, in the Uzbek language there is a peculiarity in the speech of these two genders. For example, if a woman stretches her thoughts, starts from afar, and expresses them one by one with details, a man, on the contrary, speaks briefly and succinctly. The following can be pointed out as some similar aspects of male and female speech: equal use of language units; lengthening sounds; use of vulgarisms; nonverbal expression of thought. Men and women have unique differences not only biologically, but also in terms of the use of language units.

Just as human speech lags behind its needs, euphemisms, no matter how simple and subtle their meaning may be, cannot completely cover the negative essence of taboo concepts - cannot eliminate them from memory.

Togay Murad, as a skilled word artist, demonstrates the harmonious expression of language, spirituality, and culture in his work, and demonstrates his ability to express Uzbek spirituality, national idiom, elegance and sentiment in our beautiful and charming language.

In literary works, euphemistic devices have various forms. Classifying them from different angles on the basis of certain important signs is the beginning of discovering the skill of a writer. The thematic variety, semantic scope, and form diversity of the euphemistic tools used in Togay Murad's works are specified in the process of classification.

Uncle Murad skillfully uses euphemisms in his place, chooses beautiful euphemisms in the image of each event, person, reality and his attitude to it, gives euphemism to existing stable compounds.

As a result, the events, the inner and outer appearance of the person and the artistic-aesthetic attitude of the writer to them are effectively expressed.

In conclusion, we witness that the writer Togay Murad effectively and appropriately used gender euphemisms in the formation of artistic text in his works.

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