

## **Gender Differences in Emotional Communicative Behavior of Personage in Literary Texts**

**Tukhtakhodjayeva Nargiza Akmalovna**

PhD, assistant of professor, Tashkent International University of financial management and technology, Uzbekistan, Tashkent

**Abstract:** Gender-determined differences in the speech of literary characters. The analysis of literary works of some English and American authors shows that gender – determined differences may disappear in the speech of female and male characters under the influence of different pragmatic factors. In spite of the existing gender stereotyping, social female and male roles are constantly changing in the contemporary society. The changes in the relationship between gender find reflection in fiction.

**Keywords:** Gender-determined differences, male and female's speech, literary text.

In the art of speech, which is literature, a colossal role is played by the speech behavior of the characters, their manner of speaking, which can also be considered in a gender aspect, like the speech strategy of the author himself. E. Goroshko added the epigraph to her article "Sex, Gender, Language" with the words of E.T. Hall: "Speech and the gender of the speaker are connected in the most obvious way. If the reader doubts this, let him try for a while to talk as a person of the opposite sex does and see how long he can make others endure it." [2, p. 98]. Hence the attention of researchers to the speech characteristics of the heroes of a literary work of art.

Gender studies scholars wonder what differences exist in the speech of men and women. For example, V.P. Belyanin writes that men interrupt more often, are more categorical, and strive to control the topic of dialogue. As for women's speech, it includes a greater concentration of emotionally evaluative vocabulary, while men's evaluative vocabulary is often stylistically neutral [1, p. 202].

Men are less likely to express emotional affection, for example, using the words *darling*, *dear*, *sweetheart*, *my love*. They avoid explicitly layering emotional experience with cognitive experience. By reducing the importance of emotional experience and giving preference to cognitive experience, men avoid talking about their deep personal experiences. You can often hear from women: «I feel, I hope, I love». For example, «I feel so sad today».

In women's speech there is also a more frequent use of interjections compared to men's. For example, the heroine of the novel Helen Fielding "Bridget Jones's Diary" filled with self-pity, repeatedly uses interjection "Oh": "Oh, I feel so unhappy... Oh I am so sorry and miserable"[9, p. 43].

Linguistic gender studies of the linguistic representation of men and women have established that the differences between male and female speech lie in different areas of the language: phonology, vocabulary, grammar, stylistics and syntax [2, p. 36].

I. V. Kostikova notes that these differences are determined not so much by the physiological characteristics of men and women, but by socialization mechanisms, upbringing and ideas about the essence of masculinity and femininity that are widespread in every culture [4].

Gender differences are constantly changing under the influence of many different parameters. One of these parameters is a complex combination of pragmatic factors related both to the specifics of communication (environmental communication, situational communication, relationships between communicants, genre of conversation) and directly to the personal characteristics of communicants (gender, age, social status, profession, ethnicity, education, religious views), which have a significant impact on the speech behavior of communication participants [8].

The process of informal interaction involves people connected to each other by a certain type of relationship, namely family, friendship, marital and romantic relationships. Each type of relationship has its own features, reflecting the specifics of this type of interpersonal interaction.

Strengthening the distinctive features of the speech behavior of male and female characters is directly related to the degree of formality and communication and the composition of the communication group. In the field of formal communication, the sphere of professional activity of communicants is relevant. In informal communication, the type of relationship that connects communication partners is significant.

Thus, the characteristic features of male informal communication, especially friendly communication, are rivalry and competition [5, p. 121].

“Look!” Ragen snapped. “I do not care who or what you are. If you so much as speak to another person on this unit – or to any other person again – I will make sure you die.”

“One moment,” Arthur said. “You do not make those decisions at Harding. Here I am dominant. You listen to me.”

“You are going to allow her to get away with this shit?”

“By no means. I will handle it. But you are not the one to tell her she would no longer take the spot. You have nothing to say about it.” [11, p. 133]

The participants in the dialogue are old acquaintances, both characters are strong personalities, each of them wants to dominate. This example clearly shows male competition and rivalry.

The topics of women's conversations are related to their social, family, etc. roles, for example, with the role of the mistress of the house, to which great importance is attached. Let's take an example from Harper Lee's book "To kill a mockingbird":

“I wonder how much of the day I spend just callin’ after you. Well, it’s enough time to make a pan of cracklin’ bread, I reckon. You run along now and let me get supper on the table” [10, p. 54].

Female characters tend to discuss fashion and show business, everyday problems, health and interpersonal relationships. Female friendly communication is characterized by a high degree of intimacy and detail of the information discussed [5].

“Oh, Mum! What could possibly have made you like this? Why like this, so unwilling to give?”

“Events which took place years before you were even born,” she said pathetically.

“Oh, no, you don’t! After what you’ve just told me? You’re not going to get away with flogging that dead horse to me ever again! Rubbish, rubbish, rubbish! Do you hear me, Mum? You’ve wallowed in it for most of your life, like a fly in syrup!”

“I used to think having a daughter wasn’t nearly as important as having sons, but I was wrong. I enjoy you, Meggie, in a way I can never enjoy my sons. A daughter’s an equal. Sons aren’t, you know. They’re just defenseless dolls we set up to knock down at our leisure.”

“You’re remorseless. Tell me, then, where do we go wrong?”

“In being born,” said Fee [12, p. 428].

In a state of nervous breakdown, a young girl discusses her current life situation with her mother. Emotionality and expressiveness of remarks can also be called a distinctive feature of female speech behavior, manifested in the use of speech acts of a mixed type - compliment - admiration – you are the wisest woman I know, and compliment - advice - you'll shame Bob into line with your generosity.

The projection of the situation under discussion onto one’s personal life creates the effect of maximizing the rapprochement of communicants and allows the speaker to act as an expert without dominating the interlocutor. The use of this technique is another widespread practice of female friendly communication.

In the process of formal communication, the gender aspect of the communicant’s personality does not have a significant impact on his speech behavior. It is significant that it belongs to one of the spheres of formal communication: political, legal, economic, social, religious, and the sphere of show business.

A study conducted by I.A. Manukhina shows that in the choice of models of speech behavior, as well as in the nature of the design of the statement, namely in its straightforwardness or indirectness, male and female characters in the reviewed works do not show clear gender preferences and are equally proficient both cooperative and confrontational tactics and strategies [6].

Let's look at an example:

“I also want a list of suspects by 5 p.m. today. Is that clear?”

“Certainly, Mr. President.”

“And I would like a report on your security and where it broke down.”

“You 're assuming it broke down.”

“We have two judges, both of whom were being protected by FBI. I think the American people deserve to know what went wrong, Director. Yes, it broke down.”

“Do I report to you or the American people?”

“You report to me” [7].

Two people occupying the highest, socially and politically significant positions are engaged in an invisible competition to determine who is stronger and more influential. The president's speech is imperative and contains instructions regarding the actions expected from the interlocutor – I also want a list, And I would like a report.

The FBI Director uses predominantly indirect speech acts of allusion - You 're assuming, Do I report to you or the American people, pointing out the inaccuracy and vagueness of the instructions he received.

A high degree of responsibility and the importance of the decisions made presuppose the existence of a strict hierarchy and unconditional submission, based on the implementation of orders and instructions that have a precise and clear form that does not allow interpretation. All these conditions influence the speech behavior of male and female characters, often erasing gender differences.

Rudeness, in contrast to the traditional understanding, is the subject of manifestations not of gender, but of the intellectual and emotional characteristics of the communicant’s personality. As an analysis of the works of modern English and American authors shows, female characters, under the influence of strong emotions (anger, irritation), manifest themselves as overly rude and

aggressive interlocutors, while the behavior of male characters when certain special factors appear (personal gain, material interest, sphere professional employment) becomes very polite.

In both formal and informal communication, there is a tendency for the ever-increasing use of abusive and obscene language by female characters, especially in evaluative constructions, regardless of their education and social status [6].

For example:

“Anyway,” I said defensively, “Mark isn’t a Man Who Can’t Commit – he’s already been married.”

“Well, then it might mean he thinks you’re a “Just For Now Girl,” hiccupped Jude.

“Bastard!” slurred Shazzer. “Blurry bastards. Fwaw, look at that!” [9, p. 52]

Summarizing the above, it can be argued that ideas about the behavior patterns of men and women and their role functions are changing in modern English-speaking society.

Fiction, which at all times has sought to answer the basic questions of human existence, does not ignore the changing gender relations in the modern world.

## LITERATURE:

1. Belyanin, V.P. Psycholinguistics [Text] / V.P. Belyanin. – M.: Flinta, 2004. – 232 p.
2. Gritsenko, E. S. Gender in the semantics of the word [Text] / E. S. Gritsenko // Gender: language, culture, communication. – M.: MSLU, 2001. – 126 p.
3. Ilyin, E. P. Sex and gender [Text] / E. P. Ilyin. – St. Petersburg: Peter, 2010. – 686 p.
4. Kostikova, I. V. Introduction to gender studies: textbook. manual for university students [Text] / I.
5. V. Kostikova [and others]. — M.: Aspect Press, 2005. – 235 p.
6. Manukhina, I.A. Gender specificity of speech behavior [Text] / I.A. Manukhina // Language and mentality: collection. Art. / Ed. M. A. Pimenova. – St. Petersburg: St. Petersburg State University, 2010. – P. 202-207.
7. Maslova, V. A. Linguoculturology [Text]: textbook. manual for higher students textbook institutions / V. A. Maslova. – M.: Academy, 2001. – 201 p.
8. Kharkovskaya, A. A. Cognitive aspects of the evolution of gender markers in the English language [Text] / A. A. Kharkovskaya // Bulletin of SamSU. Linguistics. – 1999. – No. 1. – P. 139-143.
9. Manukhina, I. A. Strategies of speech behavior in dialogues of male and female characters in modern American literature [Electronic resource]: abstract. dis. ...cand. philologist. Sciences: 10.02.04 / I. A. Manukhina. – Barnaul, 2006. – Access fashion: <http://humanscience.com/strategies-of-verbal-behavior-in-dialogues-of-male-and-female-characters-of-modern-American-literature>.
10. Fielding, H. Bridget Jones's Diary / H. Fielding. – Picador, 1996. – 157 p.
11. Harper, L. To Kill a Mockingbird / L. Harper. – Paperback, 1960. – 324 p.
12. Keyes, D. The minds of Billy Milligan / D. Keyes. – Shutterstock, 1981. – 570 p.
13. McCullough, C. The thornbirds / C. McCullough. – Harper Collins c/o Toymania LLC, 1977.