

GENDER STEREOTYPES IN PRIVATE DISCOURSES (ON THE SCREENPLAYS OF “MENDIRMAN JALOLIDDIN” AND “ERTUĞRUL”)

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ABSTRACT

The present paper is about gender stereotypes in private discourses (on the screenplays of “Mendirman Jaloliddin” and “Ertuğrul”). It discusses about the linguocultural, ethno cultural aspects of screenplays represents history of Uzbek and Turkish people’s life.

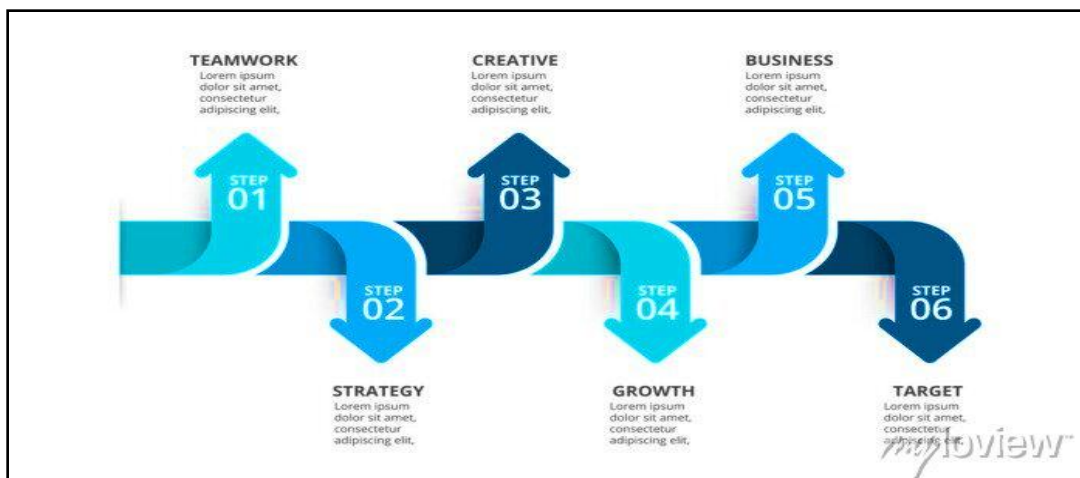
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INTRODUCTION

Ertugrul Ghazi, the father of the Ottomans who went to build the Ottoman dynasty, is not as famous as Sultan Suleiman (1520-1566) and Sultan Abdulhamid II (1876-1909) 2, but his inclusion in this list is not accidental. He is the protagonist of TRT's “Resurrection Ertuğrul” (Resurrection Ertuğrul, 2014) series, which led the Qai tribe from the west to present-day Turkey during clashes with enemies such as the Mongols and the Knights of Templar. Thus, although little is known about the historical Ertuğrul, the TRT hero is known and loved all over Turkey and even.

THE MAIN FINDINGS AND RESULTS

Jaloliddin Manguberdi as a prince of Khorezmshahs was a hero who fought valiantly against the Mongol invaders. Here are the things that unite the protagonists of both screenplays:



In both scenarios, discourse is expressed in the form of presuppositions, speech intensity. The reason for any speech movement is different situations. In such situations, the person needs to talk to the other person. Such a set of situations leads to a communicative situation. There are many definitions of communicative situations in the work of pragmalinguists. One of them, N.I. Formanovskaya, writes: “The communicative situation is a complex situation, which reflects the relationship between external conditions and the state of the participants in the form of speech. In the works of V.G.Gak, I.P.Susov, K.A.Dolin the communicative situations are described differently, but by generalizing them we can give the following main components:

- Communication partners and communicators;
- Main objectives of communication;
- Conditions of communication (reasons, etc.).

In the screenplays “MendirmanJaloliddin” and “Ertugrul”, the speech situation paves the way for other events related to the discourse. An analysis of both historical screenplays reveals similarities in the following speech situations:

1. The relationship between father and son;
2. Relationship between leaders and officials;
3. Brotherhood;
4. The attitude of women (upper and lower class);
5. Attitudes of commanders;
6. Opponents (enemy, images of conflict).

Each speech situation differs according to gender stereotypes. Also, the linguocultural, ethnocultural aspect also makes differences in the verbal and nonverbal formation of the speech of the protagonists of the two screenplays. However, it can be observed that there are some commonalities in the description of the two scenarios, such as the plot, the involvement of nonverbal components, the occurrence of a speech situation, the escalation of the conflict. We have already mentioned these commonalities, emphasizing that they are historical facts. It is also possible to say that the director and director of production, as well as the fact that some

filmmakers belong to the same nation, were filmed under the direction of a film company. This aspect of the issue shows that in a screenplay, not only the main prototype, but also the goals of the actor, screenwriter, and director are generalized in the formation of the protagonist's communicative, character, and image.

The occurrence of speech intensity in the speech of the protagonists is expressed in a situation where the content of irony is mixed in conflict situations. Although the theme of the series has changed with the seasons, it tells the life story of Ertugrul Ghazi, the father of Osman Bey, the founder of the Ottoman Empire, the struggles of Kai and the process of becoming a state. In the series, ErtugrulBey tells the legend of a Turkish man who is “smart”, “strong”, “faithful”, “brave”, “just”. Although ErtugrulBey is the protagonist, every “positive” trait is accumulated in him, his father Suleiman Shah; The Alps (especially Turgut Alp and BamsiBeyrek) and his sons (Osman, Gunduz Alp and SavjiBey) are also characters in line with the fictional Turkish male myth. Male characters are usually presented as warriors and administrators of state affairs. When we look at female protagonists, we can usually see a gender who does the housework of the tribe, takes care of the children, and is responsible for economic production.

In Ertugrul's screenplay, Ertugrul and Kuntugdi, Kuntugdi and Suleymanshah, Seljan's wife and Helime's speech, the intensity of the speech appears together if you know the irony. This, as noted above, is a reflection of internal and external conflicts. This means that private discourse should not only focus on the participants in the speech and their speech analysis, but also take into account all the influences and factors associated with the speech before, during, and after it occurs. In particular, the conversation between brother and sister in “Ertugrul”:

Kuntug'di: Sahrodagiyolg'iuzdaraxtdeksan,uka -Kuntugdi: You are the only tree in the desert, brother.

Ertug'rul, Negaundaydeysiz,og'a? - Ertugrul, why do you say that, brother?

Kuntug'di:Harkelganbalosengayopishadi.Boshlabkelganinghaliboshimizgaqandaybaloo lib keladi, yaqindabilibolamiz. - Kuntugdi: Every calamity that befalls you will befall you.

On the stage, which is the subject of the analysis, a banquet will be held under the leadership of the elders, a secret organization of the Turks, and representatives of 24 Oghuz tribes will be appointed against the Mongol threat. The toy is an important gathering for the Turks. Religious ceremonies were held at the first gatherings and gatherings, and the origins of the wedding tradition date back to the Mao-Tung period in the Asian Hun Empire between 209-174 BC.

It is known that the number of animals was determined, state affairs were discussed, decisions were made, and three large meetings were held (Seyitdanoglu, 2009: 2-4). In the first picture show, ErtugrulBey, who took part in the parade in the full sense of Barthes, and ArtukBey, who accompanied him, are sitting in a place reserved for them at the toy. He has the IYI logo, a symbol of the Kai tribe on which he sits. When ErtugrulBey tried to sit down, the camera focused on the IYI logo, which symbolizes Kayis, and ErtugrulBey was depicted as bending over an icon, the movement of a vertical pan. the movement of the camera on the vertical axis, up and down, and down in the direction in which Ertugrul is sitting. In this sense, connotation comes with technical codes. Accordingly, the tribes of the gentlemen, who sat under different flags in terms of meaning, were represented by ErtugrulBey, which refers to the organizational structure of the Turks, who were different from each other and lived a nomadic life.

The correct interpretation of the message of the discourse participants depends on several factors. Such terms and conditions are referred to in the scientific literature as a pragmatic communicative context. In general, discourse-shaped relationships are open and hidden in the context. All visible and direct management is covered by an open and clear context. It can be conditionally divided into verbal and nonverbal. But the context that is not directly visible or hidden consists of the characteristics of the communicators' goals, interests, motives, personal behaviors, in particular, level of education, social status, and so on. Speech outcomes will be different in these contexts. The same type of communicative situations depends on their main components. That is, time and space relationships are known to communicators, the sender's speech and behavior, the recipient's certain press-positive qualities (such as interests, goals, knowledge); message on a specific topic. Thus, first and foremost, the communicative pragmatic context of the speech constitutes the participants. Therefore, the main important component of communicative situations are the participants.

O'g'uzodatieshitishnibilgangako'paytadi, o'g'lim - The Oghuz tradition says a lot to those who know how to listen, son.

Qorataygar: *MeningeshigimSizuchunochiq, Tiytus, lekinmeningyerlarimdakallaovigachiqsangiz, o'zkallangizdanmahrumbo'lasiz. - Black Tiger: My door is open for you, Titus, but if you go hunting in my land, you will lose your head.*

The word Intensia was first used by the disciples of J. Austin. In general, the actions of the participants aimed at showing their intentions and state of mind to other people constitute a speech act. In any case, intention as thinking comes before language. Different events, happenings, situations affect the communication between participants or speakers. We can call them the external environment or the environment. In many cases, the need for communication between people is related to situations in the external environment. For example, if someone feels uncomfortable and uncomfortable in that environment, he or she will immediately try to change the situation. Such motivations lead to communicative intentions. In the scientific literature, this concept is given as a speech intensity (from Latin meaning intention or inner thought). In general, the term intensity was originally used in philosophy.

MendirmanJaloliddin:

Askarlardanbiri: *Shahzodam, o'zingizgao'xshagansherniqo'lgatushiribsiz deb eshitdim.*

One of the soldiers: *Prince, I heard you caught a lion like you.*

Jaloliddin: *Mengao'xshagandaqo'lgatushmasdi.*

Jaloliddin: *He was not caught like me.*

As a result, two types of intention can be identified in linguistics communication: 1) the initial intention of the speaker; 2) sudden intention. It should be noted that the qualities of variability and flexibility predominate. After all, each participant has their own intentions and he or she will try to make the conversation similar to their own intentions. Because each participant tries to make the speech movement effective. Thus, we can group the bases to describe the concept of intention as follows:

1) The intention can be direct or indirect, depending on whether it is realized through speech;

- 2) The intention of the speaker may be implicit or explicit, depending on whether the intention is explicit or implicit;
- 3) It can be mental or possible, depending on how the speaker reacts to any type of activity;
- 4) It can be positive or negative, depending on how the intentions affect the speakers;
- 5) Depending on the length of the intention, it can be short or distributive.

Hence, intention is an important factor in communicative activity. In the example above, the intensity did not occur directly. In terms of components:

Mengao'xshaganda(mengao'xshamaydi), qo'lgatushmasdi (qo'lgatushdi)

Intensity is involved in two components of speech. Ertugrul and MendirmanJaloliddin's screenplays have a lot in common with their speech intensity and richness of implications. However, the speech intensity is actively found in the speech of the heroes in the screenplay "Mendirman Jalolliddin".

The phenomenon of presupposition also has a special place in the discourse. Presupposition is a concept that stems from logic and is very popular in linguistics. Assumptions were described in 1892 by the German mathematician, logician and philosopher G. Frege ("Meaning and Denotation"). Then an Oxford School representative, P.F. In 1950, Strouson studied this phenomenon and coined the appropriate term. In the late 1960s, E.V. Paducheva called it a "presupposition boom," as there are now many studies in the West devoted to this problem.

N.D. Based on the analysis of the concepts of foreign scientists, Arutyunova identifies 5 main meanings of the term:

- 1 a) communicatively insignificant elements of sentence meaning (existential presuppositions),
- 1b) communicatively insignificant components of meaning words that ensure that the word is given correctly to the denotation;
- 2) Presentations of speakers on the natural relationship between events (logical assumptions),
- 3) Conditions for the effectiveness of the speech act (pragmatic presuppositions),
- 4) Semantic definition of one word or sentence in the text by another word or phrase (syntagmatic presuppositions),
- 5) The opinion of the speaker on the level of awareness of the speaker (communicative presuppositions) [1, pp. 325 - 331].

Presuppositions are a means of connecting the preceding and following parts of speech. Presupposition is central to screenplays. Takes an active role in attracting the attention of the audience.

In the script of "MendirmanJaloliddin":

*Turkonxotun: Aslzodaliknio'rgatibbo'lmas. U nasldannaslgao'tadi. Qayerdanbilasizdersiz, **birvaqlar**o'rgatishgarosauringanman.*

TurkonKhotun: Nobility cannot be taught. It is passed down from generation to generation. You know, I used to love teaching.

Thus, the presupposition in this sense is closely related to the linguistic form of the sentence and clearly expresses its content. As E.V. Paducheva points out, “presuppositions are traditional components of the meaning of words and constructions of a particular language and did not arise because of the general laws of communication” (basically, the assumption that a particular word exists in a particular language may not have its equivalent in another language) [2, pp. 8-42].

Presupposition is essentially close to implication. It is often difficult to distinguish between presupposition and implication. In the example above, both presupposition and implication are involved along with speech intensity. If the implication can be distinguished by the general essence of the sentence, a certain word or phrase serves as a tool in determining the presupposition.

Aslzodaliknio'rgatibbo'lmas. U nasldannaslgao'tadi. - Nobility cannot be taught. It is passed down from generation to generation.

When the implication in the speech of a Turkon woman is widely expressed along with its internal content, it is formed as follows:

Tagi-zotiaslzodabo'lmaganodamtoabadaslzodabo'lolmaydi. Oychehechgakxotunaslzodaemas-tagipast. - A person who is not a noble cannot be a noble forever. Oychehechgak is not a noble woman.

Implication explains what is being said by hiding it from direct expression. In the culture of the peoples of the East, there is a way of expressing ideas through tags, allusions, and irony. Therefore, the use of implication in the works of art of the peoples of the East is active, and it is a natural phenomenon.

The next stage of the speech involves presupposition:

*Qayerdanbilasizdersiz, **birvaqtlaro**'rgatishgarosauringanman.*

*You know, I **used to** love teaching.*

CONCLUSION

By using the word once, the Turkon woman refers to the previous reality. Another characteristic feature is the ironic content of the implication that Mendirman Jaloliddin takes an active part in the women's speech in the screenplay. Also, nonverbal components are used to express meaning, such as frowning, dropping the eyebrows, twisting the lips, gesturing, blinking, making fun of the lips, and laughing in the brain. Nonverbal and verbal implications are one of the characteristics that characterize women's speech.

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