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GENDER REPRESENTATION AS A FORM OF SELF-EXPRESSION IN WOMEN'S LITERATURE

Abstract

The paper explores how gender representation serves as a form of self-expression in female literature, highlighting the influence of gender identity on personal expression and psychological profiles. It emphasizes that women tend to use emotionally charged and precise language while avoiding harsh words, reflecting traits like gentleness and compassion. Communication styles are shaped by individual personalities and cultural backgrounds, with portrayals of women like Togzhan, Tatiana, and Elizabeth illustrating varying communication approaches. Education and upbringing play crucial roles in shaping gender identity and societal expectations. The paper plans to analyze women's communication patterns from the 19th century and extend a linguistic model to include both culturally specific and universal characteristics of gender identity.

Keywords: homonyms, stylization, style-forming elements, verbal-semantic aspect, syntactic constructions

Introduction

Considering the diverse nature of the term "style" and in light of the objectives of this study, we define style as a distinctive way of self-expression that corresponds to a particular sphere of communication or activity. This expression is achieved through a range of linguistic techniques, which are selected based on communicative or artistic objectives [1;2;3].

The concept of style is a highly abstract level of understanding of language patterns, reflecting the generalized nature of extralinguistic factors that influence stylistic variation in speech. Factors such as the form of social consciousness, type of activity, and the sphere of communication related to this activity are considered style-forming elements [4].

By lowering the level of abstraction, we can consider more specific extralinguistic factors contributing to the formation of artistic style. One such factor is the gender identity of the linguistic personality. This identity is not only determined by biological sex but also by a speaker's ability to consciously deviate from gender stereotypes in their speech, depending on specific communicative goals.

The transformation of gender identity in the works of contemporary female writers is the subject of our analysis. Based on this, gender-based style can be understood as a way in which speech is organized in a literary text, influenced by the gender identity of the author. This involves the differentiation between male and female patterns of speech, as well as variations in speech behavior that can be observed at different levels of language.

In her work, R.K. Potapova identifies two main types of gender-based styles [5]:

1. Basic style, which refers to the biological sex of the speaker and is characterized by specific linguistic features.

2. Imitated style, involving the use of traits associated with the opposite gender in one's speech, whether through natural imitation or situational conditioning.

The notion of stylization is closely related to the concept of gender-based style. Stylization in writing can be defined as the intentional imitation of specific characteristics from a particular social environment, historical period, or other aspects in a work of literature.

Gender-based stylization refers to the replication of the typical linguistic patterns of the opposite gender in artistic or visual contexts. This is done for artistic purposes, such as creating a specific image or character.

The process of analyzing the language used in modern women's writing involves the following steps. First, a methodology developed by the author is adapted for research purposes. Then, the text is analyzed to determine if there is any imitation of the writing style of male authors. To do this, formal grammatical and stylistic features are identified that make up a female author's unique writing style. Next, any signs of imitation of a male style are looked for. Finally, the basic female writing style is compared with the imitated style, revealing any instances of gender stylization.

The paper also makes a distinction between the terms "author" and "narrator". The author is the real person who produces the work and whose ideas are expressed in it. The narrator, on the other hand, is a character in the fictional work who serves a specific function.

It is important to emphasize the importance of the author-narrator distinction in the research under review. The writers of the texts analyzed are female, and they have a unique gender style in their writing. However, the character through whom the narrative is presented may be male, and their language represents an imitation of another gender's style. In other words, the writer uses gender stylization.

The study acknowledges the subtext as the main unit for analyzing the gender traits of linguistic personalities in the works of French and Russian women writers.

The subtext is a typical element of the semantic structure of a text that is associated with a set of characteristics related to gender. A subtext can be defined as a complex plot and compositional unit in a literary work, which is motivated by gender as a characteristic of the linguistic personality. The subtext represents a specific semantic position (female or male), and it is implemented in the work through the use of either a basic (female) or an imitated (male) style.

Within a fictional work, subtexts can be categorized into two types: those that represent the author's "female writing," which constitutes the primary style, and those that are imitated and stylized in a manner characteristic of masculine speech patterns, creating a sense of transformation. Based on the gender-related characteristics of the linguistic personality, two main types of subtexts can be identified in the study: "female" and "male." In the "female" narrative, the story is perspective of a female narrator, while in the "male" narrative, it is from a male narrator. Both express the speaker's point of view on a given event and provide their assessment of it. However, in the male narrative, the content of the female narrative is often replicated, but the assessments of events and character behavior may differ.

The use of gender-specific narratives within a single text, represented by the female and male narratives, is a common literary technique in early 21st-century Russian and French literature written by women authors. It appears that the use of gender intertextuality in women's writing reflects broader trends in contemporary postmodern culture.

Literature review

German linguist and philosopher F. Mauthner conducted a study on the speech patterns of men and women within various social groups in 1913. He linked the development of female speech to historical traditions in ancient theater, in which women played roles traditionally performed by men. This, in turn, led to the emergence of a distinct female language only when women gained access to the stage.

O. Jespersen [6], a Danish professor of English, included a section on "Women" in his 1922 book, Language: Its Nature, Development, and Origin." In this section, he analyzed the vocabulary used by women and noted that it tends to be less diverse than that of men, particularly in fields such as philology and art history. This trend has been referred to as the "androcentric bias" by F.Viviani [7].

According to this rule, male verbal behavior is automatically considered acceptable and correct, whereas female linguistic characteristics are viewed as a negative deviation from the norm. This has led to the formation of a stable stereotype regarding male and female behaviors. In addition to these stereotypical notions about speech styles, society also holds the widespread view that there are "male

and female topics." For a long time, various countries have published manuals containing direct recommendations to women on how and what they should discuss.

For example, the 16th-century Domostroy text established a set of topics that women were expected to discuss: "Conversations with guests about needlework, household management, and the management of household tasks. If one is unsure of something, it is advised to politely and respectfully ask knowledgeable wives for advice." [8]. It also provided a model for ideal female speech behavior: "Good women gather to engage in meaningful conversation and learn, rather than simply for food and drink. They should aim to remember everything for future reference, and avoid making fun of others or gossiping. If asked about someone else's affairs, even if there is bias involved, one should respond with "I am not aware of the matter, I have not heard anything, and do not make assumptions." One should also refrain from discussing other people's personal matters and spreading rumors about royalty, nobility, or neighbors."

In the novel "The Tutor" by Eliot, the author provides guidance on selecting nannies for the children of noble families. The author emphasizes the significance of correct and polite language for these children, asserting that children of noble fathers should begin learning proper pronunciation at an early age.

These instructions and recommendations give rise to a naïve idea of a feminine model of speech behavior, which prescribes how women should speak. This model includes the following aspects:

1. The feminine gender should follow the masculine gender.

2. Women are assumed to have poorer language skills and less expressiveness than men.

3. A woman's natural tendency to speak is viewed as excessive communication, and she should therefore remain silent.

4. Women should avoid using rude or obscene language.

In her communication, she should adhere to the exemplary male model and not deviate from prescribed topics. This stereotypical image aims to create an idealized representation of a woman, which focuses on her primary social role of maintaining a home and nurturing the next generation.

It is worth noting that this stereotype continues to exist and evolve in the present day. For example, there are guides for people wishing to transition their gender that offer recommendations on how a "real woman" should speak. Differences in male and female language use have been noted in anthropological literature since the 17th century. Missionaries and explorers in their diaries and journals discuss people whose actual behavior of men and women differed significantly from each other, which allows us to talk about the existence of male and female languages with differences in various layers of language. These distinctions were later confirmed by scientific research in anthropology. For instance, J. Kantarovich [9], who studied the Chukchi language in western Siberia, noticed that women use the phoneme "ʃ" in similar positions, while men employ either "tʃ" or "r." R. Flannery [10] documented that Gros Ventre males substituted the velar plosive "k" with a fricative. Within the Koasati tribe of Muskogee in Louisiana, verb forms differ depending on the gender of the speaker. There are also notable differences in the range of vocabulary across various language systems. For instance, in Japanese, gender is indicated in all three-person pronouns rather than just the third person, as in many other languages. Furthermore, in Sumerian, there exist two distinct varieties of the language: eme-ku, used for most business and religious texts, and eme-sal, used for hymns and speeches by deities, priestesses and eunuchs. Several scholars have classified these systems as separate languages based on data, but such an approach is inaccurate, as phonological, morphological, syntactical and lexical characteristics suggest that speaker gender only influences the form of words. In the middle of the twentieth century, the topic of gender and language began to be explored in academic research, not just by anthropologists but also by linguists [11]. While the analysis of women's speech was not a primary focus in these studies, their findings were of undeniable scientific significance, contrasting with the naive linguistic assumptions of previous eras.

During the latter half of the twentieth century, there was a significant expansion of linguistic research, driven by a change in the way language was understood as an object of study. This shift towards a more anthropocentric approach contributed to the development of interdisciplinary studies in linguistics. Only recently have linguists begun to conduct systematic research on gender, and the

growing interest in the relationship between language and gender is linked to the emergence of sociolinguistics as a subfield of linguistics.

Methodology

Research design

This research aims to investigate the concept of "gender stylization" in female literature to better understand how writers use it to portray the experiences of women characters. We will examine how gender is linguistically represented in literary texts and how this portrayal influences the overall meaning and interpretation of the work within the context of national identity.

Methods

The following methods were employed in the study:

1. The descriptive method mainly involves a systematic examination and description of language from a gender-based perspective.

2. The structural approach aims to identify the structural organization of linguistic elements and their connections within a given linguistic context.

3. Component analysis entails an examination of the content and significance of textual components.

4. The stratification method is a strategy that investigates linguistic differences among members of various social groups. This approach explores phraseological expressions, regional variations, communication styles, and other features of language usage in diverse social settings.

Data collection and samplings

The research materials presented in this paper are derived from classic works of Kazakh, Russian and English literature of the 19th century. The research was conducted using texts from modern women's literature published in English, Russian, and Kazakh, totaling approximately 1,500 printed pages. This process will be explored through the examples of three fictional female characters: Togzhan from "The Way of Abai", Tatiana from "Eugene Onegin" and Elizabeth from "Pride and Prejudice".

Discussion and results

The individual speech patterns of literary heroines, on the one hand, serve as a means of self-expression for these characters, and on the other, they provide readers with insight into their inner world. Nationality, or more specifically, the social and cultural context in which these female characters were raised, influences all aspects of their communication, including their associative, semantic, cognitive, and pragmatic aspects. Let us examine the specific characteristics of each woman's unique speech patterns in more detail.

According to the novel "The Way of Abai", two verbal communication scenarios are analysed: between Togzhan and Abai, and between Togzhan and her friends. There is no indication of dominance in Togzhan's speech, as she tends to be more of a listener than a speaker. Regarding her vocabulary, specific words predominate over more abstract ones, and she also uses diminutive suffixes and simplifies her sentences. In addition, there is frequent repetition of words, which does not indicate any stylistic weaknesses on the part of the character. Instead, it can be considered a stylistic device used to increase the expressiveness of her speech. Repetition helps to emphasize key points, making them more prominent and adding depth to her statements.

Emphasis is seldom employed in prose writing, yet Togzhan's emotional and intense discourse conveys this effectively. The author relied less on visual and more on the auditory perception of the protagonist. Through the use of conventional punctuation marks, he skillfully shifts in tone, pacing, and pauses, which contribute to the overall atmosphere of the narrative.

Togzhan speaks minimally, but each utterance carries significant weight. Her words precisely align with their literal meaning, exhausting every subtlety necessary for the piece. Comparisons are often employed as a literary technique, a feature of Kazakh literature. Togzhan often formalizes comparisons into separate clauses, as in "He shone like moonlight and disappeared."

At the morphological level, adjectives play a significant role in the genderlect of Togzhan as they convey various evaluative meanings. For instance, adjectives such as "ai - native sweet" and "dream - cherished and unique" convey positive emotions, while "fragile suggests preciousness. Verbs also play a crucial role in Togzhan's, as they vividly describe events and actions, adding energy to the. Pronouns

are in Togzhan's speech, they are often omitted in favor of personal verb forms endings, which impart a dynamic and conversational quality to her speech, well as accelerate pace.

The representation of feelings in Togzhan's speech is achieved through the use of specific linguistic devices, such as emotionally charged words with vivid meaning, which often carry an unambiguous emotional weight. Interrogative statements, motivational utterances, interjections, and introductions are also prominent features of her discourse.

Togzhan often formulates her statements as questions, for example, "Is this Abai?", "Oh my goodness, was it fate that brought us together?" or "Is he unwell?". These question-like statements, while outwardly resembling ordinary questions, convey a strong emotional intensity.

Togzhan predominantly employs simple, declarative sentences that convey a sense of intense emotion and expressiveness through appropriate intonation. For example, phrases such as "my shining light", "evil fate", or "such suffering, such torment" illustrate her feelings.

Her speech possesses a casual, conversational tone, demonstrated by short and abrupt statements, such as "Farewell!", "Don't forget!" or "Come back These concise and intimate phrases enhance the brevity and intimacy of her communication.

The table below demonstrates the correlation between Togzhan's personality traits and her gender:

Table 1. Ways of Togzhan's self-expression through language means

Personality traits	Speech design
Restraint	Simplification of sentences
Emotionality	Emphase
Agitation	Comparative phrases; adjectives
Creative Imagination	Concrete nouns
Economic Management	Verbs
Impetuousness	Affirmative questions
Simplicity	Imperative questions

In the novel "Evgene Onegin," three speech situations are analyzed: the dialogue between Tatiana and the nurse, the dialogue between Tatiana and Onegin, and the internal monologues of the protagonist. The language of Tatiana is closely connected to the historical context in which the was created. In the early 20th century, the Russian literary language was still evolving, and Tatiana's speech reflects this development by incorporating colloquial speech from the upper class.

In conversation with her nanny, Tatiana often uses colloquial expressions such as "I can't sleep," "I'm bored," "Let's talk about this and that," and "I don't feel well." She also uses the word "babysitter" to address her caregiver. The use of these informal words reveals a lot about her personality.

First and foremost, it that this provincial a close with ordinary. Secondly, her lexicon reveals a kind and caring nature. Tatiana's use of "lower-class" words gives her speech vernacular flavor and carries stylistic. Tatyana's speech coexists with the vocabulary of the literary language, and in assessing the value of these, it is to consider their inherent motivation organic integration within their context. These words contribute to the romantic and delicate" sound her speech imbuing it with a of sublimity.

Tatiana cannot fully articulate her feelings in her mother tongue. Due to her bilingual background, her linguistic more complex than those of her peers. In native Russian, she finds it to delicate, intimate emotions. She writes letters in a language that best suits expressing moving sentiments. However, the letter remains to the reader, and completeness" adds to mystery and depth of her character.

Table 2. Pronoun Frequency in Tatiana's Speech

Pronouns	Writings	The last meeting
I	24	27
You	11	13
You	13	-
We	2	2
My	8	9
Your	2	5
Our	1	-

| Your | 4 | - |

The choice of personal pronouns and their forms in the text, as well as the transition from the more formal "you" to the more intimate "thou," conveys a sense of authenticity and emotion in the writing. The absence of "you" and "your" in the final scene may not necessarily indicate a lack of warmth on Tatiana's part, but rather her acceptance of fate and inner inhibitions: she loves Onegin, but only allows for formal communication.

The frequent use of the first-person pronoun "I" reflects the introspective nature of the heroine. The word "we" occurs twice in the text in both instances, while Tatiana also uses the possessive pronoun "our" once, highlighting the impossibility of a shared path.

The most striking stylistic element in Tatiana's speech is the use of silence (“Я…знаешь, няня…влюблена”;” Не думай…право…подозренье…Но видишь…ах! Не откажи….”; ”Пошли тихонько внука с запиской этой к О…к…К соседу…”). It is used to suggest a thought, and the speaker's words are interrupted, leaving the listener to complete the sentence in their mind. This creates a sense of suspense and excitement, which is enhanced by the implied gesture created by the ellipsis.

The pauses created by the silences reflect the girl's internal thoughts and give her speech a unique expressiveness. Through her use of language, Tatiana reveals her unique personality traits.

Table 3. Tatiana's self-expression through language means

Personality traits	Speech design
Nationality	Household vocabulary
Sentimentality	French language
Aestheticism	abstract nouns
Impetuosity	(Pronoun (you, your) (Pronoun (you, your) (The pronoun (I)
Restraint	Default

Let us take a closer look at the features of Elizabeth's speech. In everyday life, she actively uses the genre of communication, which can be described as a casual conversation. Elizabeth's speech repertoire is wider than that of Togzhan and Tatiana, and includes five communication situations:

with relatives;
with a friend;
with Darcy;
with neighbors;
with representatives of high society.

In the process of communication, Elizabeth often uses emotionally colored words, which can be divided into two groups.:

1. Words with a positive rating, such as "charming", "cute", "nice", "pleasant", "adorable", "poor thing".

2. Negative words such as "stupid”, "frivolous", "frivolous", "scoundrel", "seducer", "swindler".

Elizabeth has imaginative thinking, which is reflected in her speech. She uses a large number of specific nouns that give her speech expressiveness and clarity, allowing her to create vivid images. Even when describing mundane things like the estate, breakfast, letters, or horses, Elizabeth finds an opportunity to express her imaginative energy.

Specifically, the everyday vocabulary used by Elizabeth has aesthetic significance, as it allows us to see life in all its diversity and emphasize the purity and moral integrity of the girl. Elizabeth talks about high matters, but she is not a stranger to more mundane subjects.

Her descriptive monologues are full of details, which require specific nouns to represent them artistically, evoking images of real objects and phenomena in our minds.

Elizabeth's speech is marked by signposting words, typically expressed through pronouns. Since interlocutors are aware of the context in which the conversation occurs, there is no need for precise identification. For instance, Elizabeth's sister Lydia runs away with Mr. Wickham, Elizabeth remarks,

"Even though he's such a person!" or "How can you influence such a person. She's talking about Darcy.: "But I never imagined that he was capable of such revenge, such injustice, such inhumanity."

The situation performs the function of incompleteness of expression, and in this case, the demonstrative pronoun is sufficient. These signposting words seem to hint at the continuation of the statement, but the interlocutor is allowed to think about its content.

In addition, in her speech, pronouns such as "what" and "how" serve as actualizers, which determine the intonational structure of the utterance. For instance, "What about him?", "Is he really capable of this?", and "Where are you going?", "To Meryton?". Words and phrases that are highlighted in this manner are given logical stress and acquire a significant degree of dynamic emphasis.

Firstly, actualizers assist the girl in determining whether the interlocutor is engaged in what she has to say. Secondly, they indicate to the speaker that they can participate in the conversation and contribute their viewpoint. The selection of personal pronouns depends on the context. For instance, formality in addressing guests at Netherfield is through the use of "you" and titles such as "Mr.", "Miss", and "Mrs."

Furthermore, the speaker addresses their parents with "sir" and "madam" to demonstrate filial respect.

The frequent use of commands in Elizabeth's speech indicates the "informal" nature of her communication and the spoken form of her language. The use of command forms serves as a means to create lively and motivational expressions, giving her speech a relaxed and friendly tone. Verbs such as "criticize", "tease", "enjoy", "dance", and "observe" characterize Elizabeth's character, expressing her kindness, good nature, and feelings and desires.

The vivid and expressive nature of Elizabeth's speech is evident on the syntactical level. One particular feature of her discourse is the frequent use of homonyms in sentences, which serves as an important tool for depicting the characters around her. These homonyms enhance the expressiveness of her statements. Within clusters of these homonyms, she utilizes synonyms and words with similar meanings to amplify her message: abilities, mannerisms, and tastes; wisdom and nobility; foolishness and quirks; fancies and inconsistencies; pride and vanity; resentment and vindictiveness. Additionally, Elizabeth employs a connective conjunction to liven up her presentation and group these homonyms together.

Her frequent use of introductory words such as joy, pleasure, regret, and surprise emphasizes the ease and naturalness of her conversational style. She often employs words that indicate varying degrees of certainty, such as "probably," "of course," "undoubtedly," and "the right should be valid." These words not only enhance the expressiveness of her speech but also reflect her confident character as they demonstrate a high level of assurance in her statements.

Additionally, Elizabeth employs syntactic constructions that contribute to the emotional impact of her communication. These include exclamatory phrases like "What a curious thing!" and "Goodness gracious!" These exclamations indicate her directness and openness, giving her speech a concise and concise quality.

The following table illustrates how Elizabeth's verbal style reflects her personality:

Table 4. Elizabeth's self-expression through language means

Personality traits	Speech design
Spontaneity	Words with emotional colouring
Economic management	Concrete nouns
Tact, good manners	Pronouns
Good-naturedness	Imperative verbs
Hardness	Introductory words
Emotionality	Exclamational sentences

Research has shown that young women often turn to questions of spirituality and morality. Two main themes in this area are happiness and fate. In terms of the semantic representation of happiness, Togzhan and Tatiana are viewed as passive recipients of happiness, while Elizabeth appears to be an active agent who can create her happiness. However, when it comes to fate, the girls share similar

semantic spaces with more negative responses to the concept than positive ones. Positive responses are primarily conveyed through adjectives and nouns, while negative responses are articulated through verbs and metaphors.

The nuances of women's communication are highlighted through the frequent use of polite and respectful language. The vocabulary chosen by each girl serves multiple purposes:

I. Expressing a range of emotions through interjections (polite phrases are used to convey a variety of emotions);

II. Conveying feelings through emotional-evaluative language;

III. Demonstrating one's feminine identity through the expression of "femininity".

IV. The function of "friendly encouragement" (expressing a positive attitude toward the person addressed).

Interjections and emotional-evaluative expressions play a prominent role in this function, as they assist in conveying and revealing feelings. This is due to the high emotionality that is characteristic of women. According to the definition of A. P. Martynyuk, whom we support, in women, both the left and right hemispheres of the brain have emotional coloring and interact closely. As the characters in the text under analysis are female, they exhibit these physiological traits.

Conclusion

Gender identity is a significant aspect of personal expression, shaping the psychological portrait of an individual for the benefit of the interlocutor. It is a wealth of information about a person's state at any given moment. expression allows individuals to showcase their unique identity while also assisting others in identifying them. The speech of characters is influenced by their psychological characteristics, particularly their linguistic preferences. As speech serves to establish and maintain social and personal identity, each person endeavors to communicate in a manner that is consistent with their gender.

A linguistic personality can be primarily identified by the verbal-semantic aspect of an individual's speech. The vocabulary used in communication is the primary factor that contributes to this aspect. Women tend to avoid harsh or offensive words, opting instead for emotionally charged and precise language that is often conveyed in short, concise statements. Their communication is also characterized by the frequent use of words associated with etiquette, as well as sympathetic and empathetic expressions. Regardless of nationality, women tend to express their emotions through language. Common characteristics of female speech include expressiveness, the frequent use of pronouns, introductory words, and exclamation marks.

Each of them attempts to communicate in a manner that is consistent with their gender norms. At the same time, their national background also influences their communication style. Togzhan exhibits a more submissive communication style, Tatiana exhibits a more extroverted communication style, and Elizabeth exhibits an easy-going and independent communication style. She is particularly focused on the tactics of collaborative communication.

Education is the initial step in the formation of a person's gender identity, gender roles are a fundamental aspect of cultural and social development. Education is a personal journey that encompasses various, such as and cultural, family influences, and social class. It is important to consider gender traits and bio-socio-cultural characteristics during the educational process.

Togzhan, Tatiana, and Elizabeth developed fundamental qualities and characteristics associated with the female gender through their upbringing. These traits, such as gentleness, femininity, caring, and compassion, were instilled in them during their childhood. These qualities guide their efforts to adapt to the gendered expectations and create appropriate behavioral patterns in society.

Gender influences all aspects of human life and is reflected in use. Girls express their emotions through speech, which serves to maintain a social and personal identity. Each girl strives to communicate in ways that are consistent with gender norms. Girls prioritize cooperative communication, and their speech patterns in the 19th century were characterized by sincerity and a lack of aggression.

Our plans include analyzing the everyday communication patterns of 19th-century women based on historical records and expanding the linguistic model to incorporate both culturally specific and universally applicable characteristics of gender identity.

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ӘЙЕЛДЕР ӘДЕБИЕТІНДЕГІ ГЕНДЕРЛІК ӨКІЛДІК ӨЗІН-ӨЗІ КӨРСЕТУ ФОРМАСЫ РЕТІНДЕ

Түйін

Жұмыс гендерлік өкілдіктің әйел әдебиетінде өзін-өзі көрсету формасы ретінде қалай қызмет ететінін зерттейді, гендерлік сәйкестендірудің жеке көрініс пен психологиялық профильдерге әсерін көрсетеді. Ол әйелдердің жұмсақтық пен жанашырлық сияқты қасиеттерді көрсететін дөрекі сөздерден аулақ бола отырып, эмоционалды және дәл тілді қолдануға бейім екенін атап өтеді. Тоғжан, Татьяна және Элизабет сияқты әйелдердің бейнелері әр түрлі қарым-қатынас тәсілдерін бейнелейтін қарым-қатынас стилі жеке тұлғалар мен мәдени орталарға байланысты қалыптасады. Білім мен тәрбие гендерлік сәйкестілік пен қоғамның үміттерін қалыптастыруда шешуші рөл атқарады. Бұл мақала 19 ғасырдағы әйелдердің қарым-қатынас үлгілерін талдауды және гендерлік сәйкестіктің мәдени және әмбебап сипаттамаларын қамтитын лингвистикалық модельді кеңейтуді жоспарлап отыр.

Кілттік сөздер: омонимдер, әйелдер әдебиеті, тілдік үлгілер, стилизация, стиль құраушы элементтер, сөздік-семантикалық аспекті, синтаксистік құрылымдар

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ГЕНДЕРНАЯ РЕПРЕЗЕНТАЦИЯ КАК ФОРМА САМОВЫРАЖЕНИЯ В ЖЕНСКОЙ ЛИТЕРАТУРЕ

Аннотация
В статье рассматривается, как гендерное представление служит формой самовыражения в женской литературе, подчеркивая влияние гендерной идентичности на личностное выражение и психологические профили. В ней подчеркивается, что женщины склонны использовать эмоционально заряженный и точный язык, избегая при этом резких слов, отражая такие черты, как мягкость и сострадание. Стили общения формируются индивидуальными личностями и культурным происхождением, при этом изображения таких женщин, как Тогжан, Татьяна и Элизабет, иллюстрируют различные подходы к общению. Образование и воспитание играют решающую роль в формировании гендерной идентичности и общественных ожиданий. В статье планируется проанализировать модели женского общения с 19 века и расширить лингвистическую модель, включив в нее как культурно специфичные, так и универсальные характеристики гендерной идентичности.
Ключевые слова: омонимы, женская литература, языковые закономерности, стилизация, стилеобразующие элементы, словесно-семантический аспект, синтаксические конструкции

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