

Translation Issues of Linguocultural Aspects of Gender Lexis

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Abstract. *In this article, the author discusses the linguocultural features activated through gender-related lexical units in English and Uzbek literature, including the use of phraseological expressions in the language of literary works, the representation of religious concepts closely connected with people's daily lives in creating artistic imagery, and the issues of recreating these elements in translation. As the main sources of analysis, the author refers to Margaret Mitchell's "Gone with the Wind", Charlotte Brontë's "Jane Eyre", and Theodore Dreiser's "Sister Carrie".*

Key words: *gender lexical units, phraseological units, idioms, linguaculture, linguacultural component, achieving equivalence in translation, grammatical-lexical transformation, religious views of representatives of both genders.*

INTRODUCTION

Translation is a specific type of literary activity aimed at interlingual mediation; that is, it is a process of overcoming the barrier of intercultural communication that arises due to the diversity of languages.[1] In the words of G'.Salomov, it is difficult to imagine nations establishing friendly relations, studying one another's cultural treasures, and assimilating them without translation. [2] Translation serves as a bridge between two languages, and the translator, as the builder of this bridge, must be responsible and well-informed about all cultural domains related to the source language community. Without distorting them, the translator is expected to introduce the culture of one nation to another. For example, when recreating gender lexical units from a linguacultural perspective, the translator first studies the history, religion, customs, national rituals, lifestyle, and socio-literary environment of the nation involved in the events depicted in the work. Next, the translator analyzes the gender-specific linguistic means and stylistic devices of the source language that need to be recreated. Finally, the translator searches for the appropriate gender-related linguistic units required to convey these elements in the target language. The totality of these processes constitutes the national specificity of the work, and since all of them are expressed through the linguistic means of the original, their accurate translation is of great importance.[3]

MATERIALS AND METHODS

This article mainly discusses the use of gender lexical units as linguacultural components in literary works, including their reflection in phraseological units, idioms, and in the religious perceptions of men and women – among the earliest markers of culture. It also examines the issues of achieving equivalence in their recreation by translators. Since every theory finds its practical application, the analysis and reflections presented in the article are primarily based on examples from prominent works of English literature, such as Margaret Mitchell's *Gone with the Wind*, Charlotte Brontë's *Jane Eyre*, and Theodore Dreiser's *Sister Carrie*.

Linguaculture, which reflects the interrelations between language and culture, is considered one of the main characteristics defining the humanities of the 20th century.[4] his field, which emerged at

the intersection of linguistic and cultural studies, examines language and culture in their organic interconnection. The term “linguacultural” was first used in the research conducted by V. N. Teliya. According to him, “Linguaculture is a science that studies personal and cultural factors in their integral interrelation.[5] Regarding language and culture, N. V. Timko expresses the following views: “Language does not exist outside of culture, that is, outside the set of practical skills and ideas inherited as social heritage; it is our way of life. Language is not only the property of culture but also one of its fundamental conditions. It allows us to consider culture not merely as something reflected or mirrored in language, but partially as an independent foundation. This means that a single language can serve entirely different ethnic groups”.[6] The surrounding reality and its customs, rituals, regional and national values, historical processes, and religious beliefs are considered cultural markers of a nation. Within the concept of national understanding of the world lies a comprehensive and diverse set of linguistic concepts. According to R. Shirinova, in literary works, the components of the national worldview are understood through realia – that is, specific words, phraseological and paremiologically units, proverbs, and sayings.[7] In literature, such components are activated through linguistic units. Gender linguistics is also considered one of the auxiliary fields of literary studies in reflecting national-cultural concepts, including linguacultural.

RESULT AND DISCUSSION

Phraseological units, as markers of linguoculture, assist the author in depicting the culture of the nation or people described in the text. Idioms, in this context, are active phraseologies, since these units, formed in a manner specific to a particular nation, correspond precisely to one language and, when translated literally into another language, express entirely different meanings. Gender issues in idioms manifest in two ways: they can be idioms with a gender component, or, conversely, idioms used in reference to gender attribution. We will analyze these two aspects as they appear in literary works and examine their manifestations in translation with illustrative examples. “*He thought of Carrie and their last meeting. By George, he would have to explain this to Hurstwood. Such a chance half-hour with an old friend must not have anything more attached to it than it really warranted.*” [8] “Он подумал о том вечере, который они провели тогда втроем. Черт возьми, придется как-нибудь объяснить это Герствуду. Случайная встреча, полчаса за столиком со старинной приятельницей – стоит ли этому придавать значение?” [9] The interpretations of these sentences in Uzbek are provided as follows. “*O‘zi ham hozirgi damda Kerrini va uchovlari birgalikda o‘tkazgan oqshomni o‘ylar edi. Hozirgi narsani endi bir amallab Gerstvudga tushuntirishga to‘g‘ri keladi. Odam eski bitta tanishi bilan tasodifan uchrashib qolib, jinday birga bo‘lganiga ham ota go‘ri qozixonami?*” [10] If we focus on the gender lexical units used in the interpretation of phraseologies in each excerpt, we do not encounter them in the original text; however, in translation, the phrase “*it really warranted*” is rendered into Russian as “*стоит ли этому придавать значение?*”, and the Uzbek translator skillfully replaced it with a gendered idiomatic unit: “*ota go‘ri qozixonami?*” By employing the method of grammatical-lexical transformation, the translator was able to clearly demonstrate their style through formal and structural modifications in the translation. At the same time, while preserving the meaning, the translator sought to convey to the reader that situations such as socializing with a friend’s wife are commonplace in English culture, using an Uzbek idiom to fully communicate this context. In this, we can observe a correct approach in the selection of gender-component lexical units.

Moreover, in literary works, authors often resort to idioms to vividly convey the speech characteristics of men and women. For example, we turn to the recreation by the translator of an idiom used by Margaret Mitchell as a male speech unit. In a conversation between the two main protagonists, who possess contrasting personalities, Butler addresses Scarlett with masculine determination. This interaction, typical of English culture, is expressed with a combination of gallantry – pampering the interlocutor – and then revealing a bitter, ironic idiom that belittles women. “*Just remember, my precious little cheat, the time will come when you will want to borrow more money from me. You’ll want me to bank you, at some incredibly low interest, so you can buy more mills and more mules and build more saloons. And you can whistle for the money.*” [11] These sentences have been interpreted in Uzbek as follows. “*Lekin yodda tuting, mening bebaho aldoqchiginam: vaqti kelib, mendan yana pul qarz so‘rashni istab qolasiz. Yangi korxonalar, xachirlar sotib olish, yangi salunlar qurish uchun*

pulni nihoyatda past foizlarda olgingiz keladi. Gap bunday: siz ularni tuyaning dumi yerga tekkanda olasiz.”[12] The idiom given in the original language, “*you can whistle for the money,*” was equated by the translator, thanks to their skillful receptivity, with the Uzbek equivalent “*siz ularni tuyaning dumi yerga tekkanda olasiz.*” This idiom belongs to British English phraseology, and according to relevant sources, “*whistle for money*” means “*you are not going to give someone money that they have requested.*” The phraseological unit chosen by the translator, “*tuyaning dumi yerga tekkanda,*” can serve as a semantically equivalent variant of the English idiom. Here, the scene illustrating male dominance in a dispute between the sexes, created by the author, is fully conveyed in the translation.

In literary works, proverbs also play an active role in expressing linguocultural aspects through gender lexical units. In the novel *Jane Eyre*, the following passage is presented: “*Friends always forget those whom fortune forsakes, I murmured, as I undrew the bolt and passed out.*”[13] This passage has been translated into Uzbek by the translator as follows. “*Omadsiz kishini oshnalari ham unutadi, degan gap bejizga aytilmagan ekan, deb shivirladim, eshikning ildirgichini yecharkanman.*”[14] This proverb, used to describe the inner emotions of the main character who was left alone after the wedding was accidentally halted, was translated using the method of partial calque through gender lexemes, as “*Omadsiz kishi, oshna*”. If this proverb, characteristic of English culture, had been translated with the proverb “*Do‘st boshga kulfat tushganda bilinar*”, equivalence would have been achieved.

In the translation of gender units reflecting the religious views of male and female characters in literature, it is essential to preserve the author’s style and demonstrate the translator’s skill. We will continue our discussion with the following analytical examples. “*Yet after all my task was not an easy one; often I would rather have pleased than teased him. My future husband was becoming to me my whole world; and more than the world: almost my hope of heaven. He stood between me and every thought of religion, as an eclipse intervenes between man and the broad sun. I could not, in those days, see God for His creature: of whom I had made an idol.*” Having grown up deprived of affection since childhood, our protagonist Jane Eyre is so deeply moved by her master’s declaration of love that her inner emotional state is expressed through references to religious beliefs. This passage has been interpreted by the translator as follows. “*Biroq bularning barisi menga oson kechmayotgandi, uning bilan muloyimroq bo‘lgim kelar, jahlini chiqarmasam, derdim. Mening bo‘lajak erim men uchun butun borlig‘im, undan-da ortig‘imga aylangandi – salkam uni jannatga bo‘lgan umidim, deb atardim. U xuddi bulutdek, quyoshning yuzuni to‘sgan kabi men va e‘tiqodim o‘rtasida turardi. O‘sha kunlari men bandasi bois Xudoni ko‘rmadim. Zero, mana shu bandani men o‘zimga ibrat qilib olgandim.*” In this passage, where the concepts of religion and gender are intertwined, it becomes clear that the woman, overwhelmed by her profound love for the man, is ready to forget even the Creator and sacrifice not only her being but her entire soul for her beloved. In recreating this imagery in the translation, the translator preserves the author’s idea and successfully achieves equivalence in the use of religious and gender-related lexical units. In particular, the translator’s rendering of gender-marked expressions such as “*My future husband, my whole world, more than the world*” into Uzbek as “*Mening bo‘lajak erim, butun borlig‘im, undan-da ortig‘im,*” or the translation of religious lexical units like “*my hope of heaven, my thought of religion, God for His creature*” as “*jannatga bo‘lgan umidim, e‘tiqodim, Xudoning bandasi,*” demonstrates the results of painstaking and meticulous work. In the narrative structure of the work, the religious views of the male characters are presented as follows. “*No. There is this difference between me and deistic philosophers: I believe; and I believe the Gospel. You missed your epithet. I am not a pagan, but a Christian philosopher – a follower of the sect of Jesus.*” Translator F. Tilovatov renders this passage into Uzbek as follows. “*Yo‘q. Men bilan o‘sha siz aytgan faylasuflarning o‘rtasida katta farq bor: men faqatgina “Yangi ahd”ga e‘tiqod qilaman. Siz sifatlashda adashdingiz. Men butparast faylasuf emasman, nasroniylik dini donishmandiman – Isoning izdoshi.*” These sentences are presented in the voice of a clergyman named St. John, and a number of religious and gender-marked lexical items used by the author—such as “*believe the Gospel,*” “*a pagan,*” “*Christian philosopher,*” “*a follower of the sect of Jesus*” – have been rendered into Uzbek with equivalent forms like “*Yangi Ahdga e‘tiqod qilmoq,*” “*butparast,*” “*nasroniylik dini donishmandi,*” and “*Isoning izdoshi.*” Only the expression “*deistic philosophers*” in the original text is rendered in the translation as “*o‘sha siz aytgan faylasuflar*”, preserving the gender-

marked semantics of the word while reducing its religious connotation. As a result, the author's information about the lexeme “*deistic*”, which emerged in 17th-century England and referred to those who believed in religion without any revelations, is completely replaced with the neutral gender lexical unit “*budparastlar*”, referring to adherents of a different religion. Furthermore, the following sentences, which support St. John's aforementioned religious views, have been entirely omitted by the translator. “*As His disciple I adopt His pure, His merciful, His benignant doctrines. I advocate them: I am sworn to spread them. Won in youth to religion, she has cultivated my original qualities thus: – From the minute germ, natural affection, she has developed the overshadowing tree, philanthropy. From the wild stringy root of human uprightness, she has reared a due sense of the Divine justice. Of the ambition to win power and renown for my wretched self, she has formed the ambition to spread my Master's kingdom; to achieve victories for the standard of the cross. So much has religion done for me; turning the original materials to the best account; pruning and training nature. But she could not eradicate nature: nor will it be eradicated 'till this mortal shall put on immortality.*” When analyzing religious views through the gender roles of men and women as a linguacultural factor in translation, the excerpt featuring the main character Jane demonstrates effective use of the calque method of lexical transformation. Conversely, in the subsequent descriptive passage of the work, the translator omits sentences explaining the religious views of a clergyman embodying English culture, thereby undermining the information the author intended to convey to the reader's linguacultural consciousness. In our interpretation, we have decided to render this passage as follows, paying particular attention to the gender-component units it contains. “*Men Uning shogirdi sifatida sof, rahmdil, xayrixoh ta'limotlarini qabul qildim va ularni himoya qilishga, tarqatishga va'da berdim. Yoshligimdan dinga ergashdim, u mening asl fazilatlarimni shu tarzda rivojlantirib, tabiiy mehr-muhabbatning mayda zarrasidan to soyali xayriya daraxti misol o'stirdi. Inson sifatida to'g'ridan-to'g'ri yovvoyi bir mavjudotda ipidan ignasigacha ilohiy adolat tuyg'usni paydo qildi. Shaxsiyatimdagi ayanchli, kuch va shon-shuhrat qozonish istagidagi “Men”im o'rniga Xojamning buyukligini, xoch bayrog'i ostida g'alaba qozonishdek vazifasini tarqatishni shakllantirdi. Din men uchun juda ko'p ish qildi. Borliqdagilardan unumli foydalanib, u tabiatni boshqaradi. Inson o'linga mahkum qilingan ekan tabiat yashaydi, toki ular mangu hayot kechirishga loyiq topilsalar, tabiatni vayron qiladilar.*” Focusing on the original text of the passage, we observe the activation of gender in the pronouns. Primarily, the gender-marked third-person singular lexemes “*his*” and “*she*” may cause ambiguity in translation. Therefore, to ensure equivalence in translating such gendered lexical items, we clarified to whom or what the pronouns in the text refer. The lexeme “*his*”, used for males, refers to the Christian prophet Jesus, while the female marker “*she*” is applied to the concepts of religion and nature. Additionally, neutral gender units such as “*shogird, xayriya daraxti, inson, yovvoyi mavjudot*” and the male gender lexeme “*Xojam*” were selected as appropriate equivalent forms in the translation.

CONCLUSION

In conclusion, it should be emphasized that in the English literary examples analyzed, gender-marked idioms and proverbs were frequently used alongside phraseological units. This is due to the significant role that gender phraseologies play as communicative units in both spoken and literary forms within English culture. Translators have achieved effective results in recreating gender activation from a linguacultural perspective while preserving meaning, form, and style. In the depiction of literary characters, issues of gender lexemes and religious views are constantly interrelated. Every person adheres to some form of religious belief, and the author inevitably refers to religious concepts in order to convey their ideas to the reader from a linguacultural standpoint. Similarly, the translator, following the author, cannot abandon the style of the original. In this process, gender lexical units serve as necessary linguistic tools for both the author and the translator. Analysis of the Uzbek translations of selected English literary works shows that in R. Akhtamova's translation of Margaret Mitchell's *Gone with the Wind*, the levels of equivalence achieved in gender lexical units from a linguacultural perspective are more complete compared to F. Tilovatov's translation of Charlotte Brontë's *Jane Eyre* and E. Nosirov's translation (indirectly via Russian) of Theodore Dreiser's *Sister Carrie*. Specifically, in the latter two works, partial equivalence is observed in the translations of gender-component and gender-marked lexical units.

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