

# Cases of Equivalence in The Translation of Gender Lexical Units in English and Uzbek

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**Abstract:** Throughout the ages, the topic of gender has consistently been a subject of discussions and debates. The differences between the concepts of sex and gender are not only based on biological factors but also stem from non-biological reasons. These differences are mainly reflected through the concept of gender, highlighting the psychological, cultural, and social distinctions between men and women. The object of study and research subject of gender linguistics is linguistic materials that represent gender in various languages and cultures. These materials manifest in human communication processes, the expressive language of literary works, or their translation. This article presents thoughts on the equivalence of gender-related lexical units in the translation of literary works between English and Uzbek.

**Keywords:** Gender lexicon, gender stereotypes, gender-neutral units, gender-component lexicon, transformation methods, generalization, specification, equivalence in translation, anthropocentric aspects in translation.

**Introduction:** The word "gender" originates from the Latin "genus," meaning "kind" or "type," and the English "gender," meaning "category" or "class." It has become widely used due to the development of feminist theory and gender studies. This provides an opportunity to extensively cover gender studies and issues in this field (Krijnen, et. al. 2004). The concept of gender is primarily formed on the basis of social sciences and inherently requires a close connection with linguistics as language is known to be a social phenomenon. Gender-specific words, gender lexicon, gender-specific concepts and terms, gender stereotypes, gender lexicology, and gender-component lexicon require the formation of a number of field-specific knowledge. Professor Khoshimov (2020) argues that "Gender "is a specific universal cognitive phenomenon, the basis of which is gender cognitive semantics, which represents the conceptual - opposition" male and female". In contrast, John Grey comments on this in his famous work "Men Are From Mars, Women Are from Venus" (Gray, 2012). The most common problems in the relationship of men and women arise as a result of the main psychological differences between these two sexes, and the representative of each sex, as the owner of his or her planet, owns the customs, environment and

relationships in it. While men are looking for a solution to it to get out of an existing problem, in the same situation, women prefer to talk about this problem. Social relations like this are necessarily materialized by speech activity and expressed through language, so that the gender lexicon in the mutual language units of women and men has been constantly in discrepancy.

Before describing gender-component lexicon, we should pay attention to the term "component". This word, derived from English, is an element used to form an entire system, object or process, which is a part that massively adds and stands out to the functionality or structure of a general unit, or, in simple terms, is a component of something. As can be seen from the definition, gender-component lexicon is a gender lexicon that reflects an element that belongs to a man or a woman in its composition. Gender-component lexicon is formed in each language in its own way and acquires a common and holistic character in all languages. We address gender issues in these languages by studying gender-component lexicon in one language or another.

Translation is one of the most influential and long-lived forms of communication, Hamdamov (2017) argues that not only is a person's vision of a person with

another person, but also of a whole-headed nation with another (Hamdamov & Qosimov, 2017). Translation is the recapitulation of information from the original, in addition to possession, storage, and conveyance, limited by the translator from the creation of an entirely new work. In this situation, the translator goes through the translation process by processing the original represented using specific language tools in another language. The Russian translator Chukovsky (1936) gives this Russian proverb as an epigraph to the Chapter "textual accuracy 'of his work' *Iskusstvo perevoda*". "Перевод - что женщина: если она красива, она не верна; если верна - некрасива." We have not chosen this proverb for nothing, if we look at it with attention, the main keywords in it translate and go to the women and beat. The author likens the translation process to a woman and says, "the translation is like a woman, if she is beautiful, she is unfaithful; if she is faithful, she is ugly." In this place, the author used a proverb that contained a gender-specific lexicon and gave a definition of translation in a pragmatic way. The word is the primary means of translation; the translator may deviate from the original work if he cannot choose the correct equivalent of the words that make up sentences and sentences depending on context. For example in the process of translating Gi de Mopassan's bestselling novel "Bel-Ami", Gofurov (2012) says that he could not choose an alternative to the title of the work as an early challenge, and notes that, as a result of long reflections, the word "azizim" prevailed over a number of gender-specific words, such as "jonim", "jonginam", "do'ndiqcham", "shakarim", "jononam", "tasadduq" (Gofurov, et.al, (2012). It seems that from an anthropocentric point of view, each person has his or her own linguistic personality, and when recreating the gender lexicon, this situation is manifested in translation by a translator in a certain way. It is also worth mentioning the fact that gender lexicon changes over periods, and this, in turn, is reflected in the linguistic activity of people, depending on which gender logical changes also occur in the translation of works of art. Because one can observe a different approach in the choice of words in a work if one pays attention to their translations made by two persons at different times. This is due to the fact that each translator lives in his or her translation and, taking into account his or her readers from the point of view of the era, prefers to use current words and phrases, as well as in gender lexicon.

Gender component in literature can form part of a work by influencing the character of the work in enriching the artistic image of the work and in the full-fledged perception of the work by the reader (Denisova, 2011). In addition, he or she has a special approach to the

issue of fully revealing imagery to the reader through the use of the artistic image in translation in terms of representing genderism and gender-based units as a means of its re-creation.

Particular attention should also be paid to the issue of alternatives when recreating Gender-component lexicon in translation. In order to achieve an alternative in translation, translator must resort to alternative lexicon, but not all of the time it is an easy task to find a translation of suitable words, since words that are part of the non-alternative lexical layer due to their internal characteristics of each language also occur in linguistics. Among the issues of giving gender in an alternative form in the translation of a work of art, we also include the opinion on the influence of the translator on the translation, which gender is represented. When turning a work of art from one language to another, when choosing gender-specific words, Kulikova (2011) points out to what extent the personality of the translator affects, the differences in ways in which men and women express artistry Kulikova (2011). The researcher also elaborated on issues such as discrepancies in the morphological, syntactic and lexical layers of representatives of the two sexes, leading to a number of shortcomings or vice versa in the translation process, the harmony of views in the choice of equivalence in the translation of the gender lexicon by the author and translator as representatives of the same sex. Men and women who write in the same language influence the gender-specific aspects of the language of artistic expression on the criteria that must be developed to achieve adequacy in translation. In addition, translators representing different genders conduct analyses based on set criteria to determine language characteristics, the extent to which they perceive the world around them, and the extent to which their genders can influence translation. Based on the results of the analysis, there were difficulties in the translation of works written by women, which were not thematically rich, but used a wide range of linguistic means in terms of expressive language. As a result of our studies of theoretical foundations, we did not encounter the sources belonging to the main criteria for achieving an alternative in the translation of gender lexicons, and, relying on our acquired knowledge, we proposed to categorize gender-specific lexical units in the translation of works of art according to the following criteria.

1. Form and content alternative.
2. Methodological alternative.
3. Transformative alternative.
4. Linguacultural alternative.

5. Pragmatic alternative.
6. Receptive and productive alternatives.
7. Direct and indirect alternative.
8. Terminological alternative.
9. Comparative alternative.

In the translation of the gender lexicon used in works of art, an alternative is also achieved using a wide range of transformation types. For example, it is appropriate to show as an example our thoughts that one of the masterpieces of world literature, the novel "Sister Carrie", written by Theodore Dreiser, will be translated into Uzbek under the name "Baxtiqaro Kerri". The gender-component lexeme "sister", which the author uses in the original title, has lost its gendered nature as a consequence of the translator's complete understanding of the original, but has been turned using a substitution method of transformation with the word "Baxtiqaro", covering the original content. Transforming like this ensures that the work is an alternative.

Just as there is a gender lexicon in the lexical layer of each language, there are also gender terms derived from their own internal identities. For example, there are a number of gender terms in the English lexical layer for the field of education, such as "schoolgirl, schoolboy, instructor, tutor, tutoress, governess", there are these kind of gender indicative terms for a particular field in the Uzbek language. In the translation of a work of art, it should be noted that the translator applies such gender-component units in the original text in the case of gender lexicon or in the form of a gender term. For example, "The superintendent of Lowood (for such was this lady) having taken her seat before a pair of globes placed on one of the tables, summoned the first class round her, and commenced giving a lesson on geography..... The superintendent rose- "I have a word to address to the pupils," said she" (Bronte, 2022). "Lovudning direktrisasi (lavozi shunday atalardi) mas'ul qiz olib kelib stolga qo'yan ikkita globusning yoniga o'tirib, birinchi sinfni atrofiga to'plab jo'g'rofiya fanidan dars o'tdi.....miss Templ o'rnidan turdi.-Men barcha tarbiyalanuvchi qizlarga bir gap aytmoqchiman,-dedi u" (Bronte, 2022). This passage, which gives images of girls' lives, includes the gender terms as "superintendent, pupil" from a series of school-area terms such as "globes, tables, first class, lesson, geography". For the gender-indicative term "superintendent" was translated with equivalent "direktrisa" and in this place the term was indirectly chosen from Russian using the transcription method. The substitution method for the second translation of this lexeme favored the anthroponym "Miss Temple", the name of the hero in that position. As a result, there

is a change in the term to a lexical unit in the translation language. For the term "pupil" in neutral gendered expression, the alternative "tarbiyalanuvchi qizlar" was applied, and in this position the gender term was exchanged for lexical unity. We can see that achieving alternatives in the translation of gender terms is among the important criteria.

In the language, words always follow each other and are added syntagmatically, either in the form of a word combination or a sentence, and in the paradigmatic case in the form of certain lexical-semantic associations. An important feature of the lexical-semantic field of language is the grouping of words by semantic similarity. In addition, linguistics also has the concept of a lexical-semantic field, under which the term is often understood, which is used to refer to the sum of linguistic units combined with a common lexical-semantic feature. For example, researcher Umarova (2023) classifies the lexical-semantic field of the gender concept in various systematic languages in the form of gender morphemes, gender lexemes, and gender syntaxes. This is reflected both in the linguistic surface of gender lexicon at the lexical-semantic level, its use by authors in fiction, and in the way translators find and recreate them in an alternative form. It is known that one of the higher tasks of translation is to provide the reader with a new work equal in content, structure and consistency, while maintaining the complete communicativeness of the original. In translation theory, the same consistency is divided into three types, and they are Task consistency, content consistency, and structural consistency. It is this type of conformity that, when given attention to its content, indicates a complete correspondence of translation and originality in terms of content and meaning.

## CONCLUSION

As a conclusion, it is worth noting that in the translation of gender lexicons in different systematic languages, the main criteria for achieving an alternative are the classification of translation by objective and subjective factors, and in the translation of these works of art, it is important to give gender-specific lexical units in the form of a suitable alternative.

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