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## **GENDER ASPECTS OF TRANSLATING PHRASEOLOGICAL UNITS**

***Annotation:*** The article shows gender differences determine not only the difference in views of men and women towards the reality, but also the difference in the choice of language means and constructions by the communicants of different gender. That is why it is important to achieve stylistic adequacy of art translation in a course of new directions in linguistics. The article also deals with gender researches, which are one of the brightest phenomena of modern linguistics, reflecting tendencies of XXI century.

***Key words:*** gender researches, theory of translation, adequate translation, gender specificity, literary translation, grammatical gender

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## **ГЕНДЕРНЫЕ АСПЕКТЫ ПЕРЕВОДА ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ**

***Аннотация:*** в статье показано, что гендерные различия определяют не только разницу во взглядах мужчин и женщин на реальность, но и разницу в выборе языковых средств и конструкций коммуникантов разного пола. Вот почему важно добиться стилистической адекватности художественного перевода в курсе новых направлений в лингвистике. В статье также рассматриваются гендерные исследования, являющиеся одним из ярчайших явлений современной лингвистики, отражающие тенденции XXI века.

**Ключевые слова:** *гендерные исследования, теория перевода, адекватный перевод, гендерная специфика, литературный перевод, грамматический пол*

The concept *gender* was included into a modern linguistic paradigm much later, than in other humanities, namely in the second half of the XX centuries. Originally works in the given area were done in the West and the first system descriptions of man's and female features of speech and language have been made on the basis of languages of the German and Romance language groups (Bergvell, D.Tenenn, etc.). In the Russian linguistics the first systematized researches on these subjects were done only at the end 80 - the beginning of 90's years and from the middle of 90's began the rapid develop (see works Goroshko<sup>1</sup>, Kirilina A.V.<sup>2</sup>, Burukina O.A.<sup>3</sup>, etc.). And as a result, in linguistics appeared a new direction – gender linguistics.

In our research we limited in consideration of problems of transfer of distinctions of a grammatical gender and gender characteristics of speech of characters. There is the most obvious problem in transfer of distinctions in grammatical gender in a context of gender researches in the theory of translation. Adequate translation of a lexeme is impossible without taking into account its base, or objective, connotative fields that gender aspect can play a main role at creation of an artistic image.

The analysis of linguistic materials, and my own supervisions have revealed, that following lexical and grammatical transformations are most often used for adequate transfer of gender features of language:

- Full replacement of the lexical unit expressing gender specificity of the original (especially in case of impossibility of use of original metaphors);
- Partial replacement:
- Generalization or a concrete definition;

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<sup>1</sup> Горошко Е. Гердерная проблематика в языкознании [http://www.owl.ru/library/043t.htm#\\_edn2](http://www.owl.ru/library/043t.htm#_edn2)

<sup>2</sup> Кирилина Ф.В. Гердер: лингвистические аспекты. М., 1999.

<sup>3</sup> Бурукина О.А. . Гердерный аспект перевода. Сборник статей "Гердер как интрига познания" . М., 2000.

- Semantic development, etc.

Replacement of inanimate nouns by this or that pronoun (he/she, his/her, his/hers, himself/herself) has the certain variety. Poles of the given phenomenon make cases, starting from traditional personification with man's/ feminine gender, before rather specific correlation of a noun with that or other it come from any subject or the phenomenon, dictated, the personal discretion of the author, or the general tonality of all text semantics of the whole poetic product.

The most illustrative in this case classification of D.A.Ashurova and D.A. Matkarimov where in the first part, it is noted associability of some animals with the certain sex, depending on the sizes of an animal and the qualities, attributed in this case is represent to it. So, to a masculine gender refer the fallowing animals: **lion, tiger, bull, elephant, horse, dog, eagle, fly, canary**. Similar personification of the first seven animals with a masculine gender is possible to explain by their large size, or such characteristics as force, the boldness, and the certain sort cruelty. Alongside with it, represents the certain sort of difficulty in a finding of a logic explanation to an identification of nouns **fly** and **canary** with a masculine gender on model of the previous parities. Nouns **cow, cat, hare, parrot** are correlated in the given above classifications with a feminine gender because of their small size or biological features.

The second part of classification represents more diverse list of nouns.

Authors refer to a feminine gender fallowing nouns:

1. *Moon, earth;*
2. Names of the ships, boats and t.so on: *ship, boat, and vessel;*
3. Other vehicles: *carriage, coach, and car;*
4. Names of the countries, various territories: *the Crimea;*

Some abstract nouns: *spring, peace, kindness, dawn, autumn, and remembrance.*

The following nouns refer to a masculine gender:

1. *Sun;*

## 2. Abstract nouns: *anger, death, fear, war, hail.*

Alongside with above-stated examples D.A.Ashurova and D.A. Matkarimov<sup>4</sup> mentioned that the authors can identify various subject and animals with any gender, resulting examples from O. Wilde story “The Happy Prince”: *swallow – he, the reed – she*. The most eloquent fact of the given phenomenon the example of a different gender identification of one noun can serve as the separate author. So, S.Ohunov differently determines a sort of a common noun “romance” in two texts. In a poem “The King”, the given noun the aethor associates with a masculine gender, naming romanticism king (the king). It is remarkable, that in Uzbek translation the poem is named “Queen”, under influence of a grammatical gender of Uzbek noun “romanticism”. It is possible to ascertain in this case, that grammatical features of this or that language regulate filling the text by gender semantics and to the full illustrates intralinguistic source. In a poem «To the true Romance» S.Oxunov personifies romanticism with a feminine gender and calls it “The Handmaid of Gods”.

All examples given above specify the importance of gender features of lexical units while translating from English to Uzbek. It is necessary to note, that while translating from English to Uzbek gender distinctions have the greatest importance that is quite explainable grammatical features of Uzbek.. However, as our material has shown, gender distinctions can be significant and while translating from English to Uzbek language though it is unconditional in this case they are shown to a lesser degree. As an example we shall take a fragment from “King Lire” where the author names heartless, greedy daughters of king “*tigers*” – “*sherlar*”.

*Virtue and wisdom to the vile seem vile*

*Filths savor but himself.*

*What have you done-*

*Tigers, not daughters. What have you performed?*

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<sup>4</sup> Ashurova D.A, Matkarimov D.A “Lingvistika asosiy o’rinlar-“Filologiya masalalari” 2007/3 p36.

In this example the author uses a lexeme «*tiger*» though there is a derivative word of a feminine gender «*tigress*». In our opinion, use in the original of a lexeme of a masculine gender is pragmatically caused by semantics of a lexeme *tiger* and serves for describing the characters as animal, heartless and brutal people. However, in Uzbek “*tiger*” personified courage, bravery, nobleness and it is identified with a masculine gender.

The most important question of gender aspects of literary translation, in particular from English to Uzbek, is adequate transfer of speech gender features of characters. It is necessary to note, that existence of distinctions in speech behaviour of men and women is confirmed with researches of many native and foreign scientists. With such factors as a situation of dialogue, age, a trade, education, a level of the common culture, undoubtedly, the sex of the person influences on speech and speech behavior. It is necessary to note, that the gender problem in linguistics was not specially studied for a long time. Separate supervision has been reflected in the literature, but thus man’s speech was considered as norm, and female-as norm, and female- as a deviation from norm. These representations are peculiar also to national consciousness. They find acknowledgement in proverbs, sayings, and the steady expression focused on this problematic, for example;

*Many women, many words; many geese, many turds;*

*House goes mad, when women gad; etc.*

Nowadays gender questions of speech characteristics are widely investigated in linguistics. The lead analysis confirms opinions of scientists about propensity of women to cooperative conversation. As means of maintenance of conversation agents (for example: *Rejani amalga oshiramiz degan umidaman, shundaymasmi? Yetib keldik-a?* ), various communicative (retorts-reactions *yes, no, certainly, well, yes, sure, indeed, no, etc* ) , the words which expressed your kindness, love ( *aylanay, o’rgulay, dardingni*

*olay, sadag'ang bo'lay, girgitton bo'lay, jonim sadaqa*), interjections ( *O-o, ah, Oh , Ah, eh, oh, uh, o, uf, voy* ) , retore questions ( *qanday, nega, qancha, nahotki, naqadar, shunday* ), use of a dividing question (tag questions). As an example we shall result a frsagment from novel «Sister Carrie» where presented the dialogue between Kerry and one of the actresses:

***“It’s warm to-night, isn’t it ?”***

*“Yes; it is,” said Carrie, pleased that some one should talk to her.*

***“I’m almost roasting,” said girl.***

*“Have you been in others?” asked Carrie, surprised at her experience.*

***“ Lots of them ” said the girl; “have not you ”***

*“This is my first experience.”*

***“Oh is it”***

*“They say this show is going on the road next month.”*

***“Is it ?” said Carrie.***

***“Yes; do you think you’ll go”***

*“I do not know; I guess so, if they’ll take me...”*

***“Oh, they’ll tke you...”***

Apparently from the given fragment, female speech is characterized by emotiveness, use of interjections (*oh*) , a dividing question ( ***It’s warm to-night, is not it; Lots of them, have not you, etc.***)

So the gender aspect represents rather interesting and complex enough translation problem which account is obligatory for achievement of stylistic adequency of art translation. However, as the given problem, despite of an obvious urgency for translators-exprets, has not been sufficiently studied within on the basis of empirical experience can not only enrich a translators in their practical activities.

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