

## LINGUACULTURAL FEATURES OF TRANSLATING GENDER MARKED CONCEPTS FROM ENGLISH INTO RUSSIAN AND UZBEK

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### ABSTRACT

This article is concerned with the study of gender aspect in the process of translation. The study focuses on the investigation of the impact of author's gender and cultural background on translation process. To be more specific, the article is aimed to explore the linguacultural distinctive features of translated work by male and female translators.

Previous researches and studies in this area of investigation have been gathered and analyzed. Several points of the issue have been taken into consideration and concluded that there are a number of linguacultural distinctive differentiations in the translation process done by male and female translators.

**KEY WORDS:** Translation, gender, gender identity, male translator, female translator, cultural background, culture, cultural identity, gender market concepts.

### INTRODUCTION

It is obviously clear that the translator plays a vital role in the process of translation, because he/she creates a new text in the translation language through pragmatic reconstructions of the original text. In that case, the communicative and pragmatic understanding of the translator becomes essential.<sup>1</sup> The foundation of gender studies was the identification of differences in roles, social status and other aspects of life of men and women. The objectification of the male and female view of the world (the gender picture of the world) occurs in written and oral speech, as well as in fiction. With the help of the theory of gender, it is possible to interpret translations of works of fiction in different ways, where author's view on gender relations are clearly and deeply embodied. Therefore, differences in the translation of works due to the gender of the translator are in the high interest. With respect to the difference between genders in language usage in communication and interaction, researches have shown that women and men use language for different reasons in different ways. Maltz and Borker point out that while women use language to create and enhance social relations, men use communication to practice power and dominance.<sup>2</sup> According to Basow and Runenfield, women seem to be more expressive, tentative and polite in conversations and men are more dominant and assertive.

In addition, some scholars argue that linguistic personality of the translator has a vital impact on the process of translation. The linguistic personality of the translator is realized in solving pragmatic tasks as the sender of an artistic text, in choosing such language that provides the emotional impact on the reader corresponding to the original. To solve the problems of such influence, the sender, that is the translator, is consciously or unconsciously guided while playing the text with a certain strategy.

<sup>1</sup> Chamberlain, I. Gender Metaphorics in Translation, p 82. London: Routledge. 1998.

<sup>2</sup> Maltz, Daniel N. and Ruth A. Borker. A Cultural Approach To Male-Female Miscommunication. Oxford: Blackwell Publishers: p 417. 1998

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The works of fiction are contrasted with all other language works due to the fact that for all of them one of the communicative functions is dominant, namely, artistic and aesthetic. The main goal of any work is to achieve a certain aesthetic influence, the creation of an artistic image. In order to create an artistic and aesthetic image in the brain of reader, translator uses his/her linguistic personality. This property is manifested in the ability of the writer to say more than one word to make both thoughts, feelings and imagination meaningful.

### THE IMPACT OF TRANSLATORS` CULTURE ON TRANSLATION

It is the faced fact that the text itself reflects and demonstrates culture of a certain country. When it is translated into another language by a translator who belongs to other culture, he is possible to encounter culturally-marked units. Therefore, during the process of translation, the cultural identity of the translator is considered to be essential and the translator is claimed a person who introduces cultural norms and culturally-specific words to the reader.

In “Romeo and Juliet” we can come across several culturally-marked units:

#### SAMPLE 1

“Romeo and Juliet” and “Hamlet” By William Shakespeare

ORIGINAL: (Romeo and Juliet)

Prince – a male ruler ranked below a king and a duke or they are a member of a monarch’s or former monarch’s family (throughout the world, many countries have a monarch, for example: Andorra, Belgium, Cambodia, Denmark, Ancient European countries)

RUSSIAN TRANSLATION: (Т. Щепкиной-Куперник)

Герцог – у древних германцев – военный предводитель, избираемый родоплеменной знатью; в Западной Европе, в период раннего Средневековья, - племенной князь, а в период феодальной раздробленности – крупный территориальный владетель.

UZBEK TRANSLATION: (M. Shayxzoda)

Bek – turk xalqlarning ba`zilarida xonliklar davrida davlat arboblari, shahar yoki viloyat hokimlariga, ularning bolalariga berilgan faxriy unvon hamda unvonga sazovor bo`lgan shaxs.

As we can see from the examples, Prince, Герцог and Bek are quite different words, but they are used as synonyms. They are considered culturally – specific words which are impossible to find the exact translation, so the translators have used them in terms of their culture.

#### SAMPLE 2

ORIGINAL (Romeo and Juliet)

Paris: These times of woe afford no time to woo.

Madam, good night: commend me to your daughter.

TRANSLATIONS

Парис: Да, в час беды – как говорить о свадьба?

Синьора, доброй ночи. Передайте

Привет мой вашей дочери, прошу. (Т. Щепкиной-Куперник)

Paris: Motam chog`i sovchilikka o`rin yo`q. Xayr,

Xayr, xonim! Juliettani so`rab qo`yinglar! (M. Shayxzoda)

In these examples, we come across the word “sovchi” which has not equivalent in other languages. It means the person who is representative and goes to the girl’s home in order to get the agreement to get married. In Uzbek culture, “sovchilik” is considered a custom which seems quite strange to the member of other culture. In order to attract the reader’s attention and emphasize the meaning, the translator has used this word in terms of his cultural knowledge.

#### SAMPLE 3

ORIGINAL (Romeo and Juliet)

Benvolio: Alas, that love, so gentle in his view,

Should be so tyrannous and rough in proof!

TRANSLATIONS

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Бенволио: Увы! Зачем любовь,

Что так красиво и нежна на вид,

На деле так жестока и сурова?(Т. Щепкиной-Куперник)

Benvolio: Afsuslarki, ko'rinishida shirin bo'lgan ishq-a,

Amalda-chi, shuncha achchiq, shuncha jafokor! (M. Shayxzoda)

The female translator has translated the sentence in the closest way it could be translated in terms of word for word translation however, it is debatable whether the translation of male is as successful as female. Here the translated language has plays a vital role in the process of translation. According to the scholars, Uzbek language is involved in the Agglunative Language Group in which the same meaning can be expressed with the help of several words. In the above-mentioned example:

Love – любовь – ishq

In Uzbek language, love can be expressed with the several words: sevgi, ishq, muhabbat, mehr, oshiqlik, xushtorlik. These words are synonyms which express the same meaning with little difference, but in the Russian and English language it is possible to use only “love” and “любовь” in order to express a strong feeling of liking someone a lot combined with sexual attraction.

## CONCLUSION

It can be concluded that not only gender of the translators, but also their cultural outlook plays a vital role in the process of translation and as a result of this, there are major differences between the translations made by two different translators who belong to different cultures.

## REFERENCES:

1. Chamberlain, I. Gender Metaphors in Translation, p 82. London: Routledge. 1998.
2. Maltz, Daniel N. and Ruth A. Borker. A Cultural Approach To Male-Female Miscommunication. Oxford:Blackwell Publishers: p 417. 1998
3. “Romeo and Juliet” by Shakespeare
4. “Ромео и Джульетта” by Татьяна Куперник (Russian translation)
5. “Romeo va Julietta” by Maqsud Shayxzoda (Uzbek translation)