



Gender Identity Lexicon as An Object of Translation

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Abstract: Gender lexical units occupy a special place in modern linguistics. There should also be specific approach to enriching the language of the work of art, giving the image of heroes, in the translation of the gender marked lexicon used by the authors. Words and phrases in the original text, which are common in male and female speeches, are also included. This article mainly describes gender identity lexicon as well as the differentiation of gendered expressive lexical units by researchers. In addition, in the translation of works of art, some thoughts are expressed on the issue of gender-component lexicon.

Keywords: Gender Marked Lexicon, Concepts Of Gender And Sex, Objects Of Translation, Gender Linguistics, Gender Euphemisms, Gender Stereotypes

Introduction

Beyond the ages the topic of gender equality has constantly been under the discussions and disputes in linguistics. In 1968, professor of University of California, psychiatry Robert Stoller (1985) studied the concept of gender in his scientific views in two ways, biological and sociological gender identity (Stoller, 1985) In many cases, the concept of "gender" is misinterpreted as a synonym for the concept of "sex". In fact, the differences between the concepts of gender and sex have also non-biological causes that are manifested mainly through the concept of gender in the mental, cultural and social differences between a woman and a man.

Before describing gender identity lexicon, we focus on the term "identity". 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 distinguishes between the functionality or structure of a common unit, or, in shortly, a component of something (Chutpolatov, 2015). As it can be seen from the definition, gender identity lexicon is a gender lexicon that reflects an element that belongs to a man or woman in its composition.

Chutpolatov (2019) makes such views on gender lexicon: "In such a complex interdisciplinary scientific phenomenon as gender linguistics, when understanding the difference between the concepts of "terminology" and "lexicon", one should understand in itself the similarities and differences between gender terms and gender lexicon (Chutpolatov, 2019). The use of lexical units in terms of the gender approach does not imply

that they are still gender lexicons, a special lexicon that can be applied equally as gender terms and gender lexicons, for example, from the point of view of a representative of medicine or sociology or linguistics. Consequently, from a linguistic point of view, gender orientation provides the opportunity to identify the group of lexical units being analyzed as a gender lexicon, in a comparative analysis of the lexicon of various systematic languages (Ahmedov, 2012). At this point, it is worth noting that gender lexicon, or at the same time gender-component lexicon, is formed in its own way in each language and acquires a general and specific character in all languages. We address gender issues in these languages through the study of gender-component lexicon in one language or another, and this shows itself as an object of gendrology or gender linguistics.

Akhmedov (2012) argues that there are two aspects of gender linguistics in general, namely gender which reflects in language as well as gender reflecting in speech (Akhmedov, 2012). In either case, gender identity lexical units serve the main function. Furthermore, gender lexicon is an interdisciplinary lexical layer and it is widely used in the lexicology which is the brunch of linguistics. Gulyamova (2020) analyzed how gender-specific lexicon reflects itself in euphemism with examples. The researcher divided euphemisms in male and female speech communication of unities that are considered unpleasant and shameful, contrary to the norms of etiquette, into lexical-semantic groups related to occupation, upbringing, character and mental state, and proved that the pragmatic study of language means is associated with such factors as personality, speech situation, speech condition, time, role and some other gender factors. She also divides them into two categories, euphemisms belonging to the female, and euphemisms referring to the male, with a focus on the lexical-semantic classification of euphemisms in speech (Gulyamova, 2020).

Methodology

On the other side, expresses his opinion about this issue in his famous work "Men Are from Mars, Women Are from Venus". The most common problems in the relationship of men and women arise as a result of the main psychological differences between these sexes, and the representative of each sex, as the owner of his or her planet, owns the customs, environment and relationships in it (Gray, 2012). The author tried to explain with examples the differences in the relationship of these two sexes through the metaphor of the title of the work. For example, according to Gray (2012), while men are looking for a solution to 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. It was the gender differences in human speech that foreign researchers analyzed under the following four theoretical views.

1. Difference theory;
2. Dominance theory;
3. Deficit theory;
4. Diversity theory Gray (2012).

Tannen (1999) as a supporter of difference theory, argues that male and female speeches are fundamentally different from each other, but that this does not mean that some of them

speak correctly or the other incorrectly (Tannen, 1999). He argued that men have an independent opinion in their speeches, use lexical units that represent competition to hold their status. They mainly address directly to solving a problem that needs to be admired in a short and succinct way. Women, on the other hand, prefer to use words and phrases that express inner feelings, starting from a distance of the subject to express sympathy in order to support obeying to men in this case. According to the dominance theory, men use more superior lexical units and hold more dominance in society, whereas the language used by women is considered inferior in value. Researchers Don Zimmerman, Candace West, Pamela Fishman and Dale Spender support this theory as a problematic aspect of the theory, point out that men have greater dominance over women and that women should be submissive to them (Zimmerman, 1996). They mainly give the following conclusions based on the results of 31 interviews conducted between representatives of both gender. They believe that men speak more in general, men often interrupt women's speech and mostly do not give them speak and also respond to women in a minimal and delayed way. Contrary to this, in communication with men, women try not to be what they say, preferring silence as much as possible.

Based on the theory of deficit, Jespersen (1922) argues that the language of men is appropriate for norms compared to that of women, and that there are enough flaws in women's speech. Also based on her own analysis, she states that women cannot speak as impressively as men, as a result of their repeatedly referring to simple lexical units, including fluency and adjectives, making many use of non-exhaustive statements, and inadvertently making their own statements (Jespersen, 1922). According to Lakoff (1975), on the other hand, mentions that women do not use jargon, offensive words, swearing lexicons, and because they are not masters of humor in nature, words and phrases suitable for this area are rarely left in their speeches (Lakoff, 1975).

The object of study of gender lexicon and the subject of research are language materials that represent gender in different languages and cultures, which are manifested in the speech activity of people in the process of communication or in the language of expression of works of art or in the translation of works of art. Translation is one of the most influential and long-lived forms of communication, it is the acquaintance of not only one person with another, but also of an entire nation with another (Hamdardov & Qosimov, 2017).

Result and Discussion

The Russian translator Chukovsky (1936) gives this Russian proverb as an epigraph to the chapter "textual accuracy" of his work "Искусство в переводе" "Перевод - что женщина: если она красива, она не верна; если верна - некрасива" (Chukovsky, 1936). The reason why we chose this proverb is because the main keywords in it depend on translation and women. That is, by making the translation process looks like a woman, the author wants to convey his opinion to the reader by saying, "translation is like a woman, if she is right - not beautiful, but rather beautiful not right." In this case, the author used a proverb that contained gender-specific lexicon, and gave a definition of translation in a pragmatic way.

Gofurov (2012) notes in his manual "Theory of translation" that the translator always works with the words. The author is right in this case, because it is advisable to take the

word as the main source of controlling the translation. The translator should be able to choose the right alternative to the words that make up sentences and sayings, depending on the context. If it does not maintain subordination and form a set of meanings, it is also possible to lose the original work and release a completely different form of translation. It means that the meaning of the word should be established on the basis of the sentence and the meaning of the sentence should be based on the passage that gives it a full completed meaning. At the same time, as we are discussing about the issue of making the right choice of words in such a translation with gender lexicon, it is worth giving some examples from the translation. As a translator Gofurov (2012) mentioned that it was difficult to choose the Uzbek equivalent for the title of bestseller book "Bel-Ami" by Guy de Maupassant and as a result of long thoughts he had several alternatives of gender marked lexicon for this word like "jonim", "jonginam", "do'ndiqcham", "shakarim", "jononam", "tasadduq". But the translator did not like the all versions of gendered words and decided to interpret it with uzbek word "Azizim". It can be understood from examples, that the more appropriate the word in the translation, the more impressive it will be, and we can say that it will become a "readable" work.

The same method of scientific research was carried out by Vandisheva (2007) and it can be included the following information as a reflection in world linguistics of gender-oriented lexicon based on materials of the English, Russian and German language. She believes that the emergence of gender stereotypes is due to the fact that they are formed on the basis of historical differences between men and women, that is, in the dominance of individual sexual differences as models of gender relations from the times when the first Adam and Eve appeared (Vandisheva, 2007). Also, the researcher has approached the influence of gender expressions in detail, such as the transformation of the lexicon through periods and the fact that this is reflected in the linguistic activity of people in their field. This is the same fact, because if one pays attention to the translations of a work made by two persons at different times, then a different approach can be observed in the choice of words in them. This is due to the fact that each translator lives in his own translation and, taking into account his readers from the point of view of the era, prefers to use the words and phrases used, as well as in the gender lexicon.

On the other hand, Denisova (2011) mentioned that gender marked lexicon in fiction can influence the character of the work in the enrichment of the artistic image of the work and the full-fledged perception of the work by the reader. In addition, the researcher took a special approach to the issue of fully revealing the image to the reader through the use of an artistic image in translation in terms of gender representation and gender-based units as a means of its creation (Denisova, 2011).

We know that the works of authors who use description of expressions broadly and appropriately often take place from the reader's heart. As for the gender lexicon, let's say, they are widely used in figurative cases, such as the images of women in works or the appearance of the male heroes. For example, if we consider the image of the protagonist in the famous American storyteller Ernest Hemingway's "The old man and the Sea" *"The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the*

benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert" (Hemingway, 1986). In this chapter the author made appropriate use of words such as *"wrinkle, skin, back of his neck deep-creased scars,"* which lacked a number of gender components to give the appearance of an old man.

And it was through this that he was able to achieve imagery of the novel. In the translation of the same story into Uzbek made by Ibrohim Gofurov under the name *"Chol va Dengiz"* this passage is given as follows. *"Chol ori q va holdan toygan, ensasini chuqur ajinlar tilib o'tgan, betlari esa quyosh nurining tropik dengiz yuzudan aks etib chiqishidan paydo bo'ladigan beozor teri raking jigar rang dog'lari bilan qoplangan edi. Dog'lar cho'zilib gardanigacha tushgan, yirik baliqlarni tortib olayotganda, chizimchalar o'yib yuborgan qo'llarida chuqur chandiqlar izlari ko'rinardi. Ammo bu izlar ichida yangisi yo'q, hammasi ham uzoq suvsizlikdan qaqrab yotgan biyobon darzlari singari qo'hna edi"*(Hemingway, 1986). In translation, we can get that the translator chose the lexeme *"old man"* as an alternative to the Uzbek word *"Chol"* in the title of the work, as opposed to the first reference to gender lexicon. Next are words with a kind of semantic meaning found in each row of the passage, including the words *"stain, scar"*, one of the defects in a person, lexemes such as *"skin cancer"*, named after a serious illness, or *"brown, wrinkled"*, as a symbol of a fading life, equivalent to bringing the author's thought to the reader in translation

Conclusion

It can be seen that both gender marked lexical units and functional words and phrases representing gender are important in creating a perfect translation of a work of art, ensuring the viability of the original, delivering a work written in one language as original to a reader in a completely different language, and occupy a special place in linguistics as an object of translation in the process.

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