

Translation and Gender Through the Lens of Native and Foreign Translators: Case Study on the English Translations of Uzbek Feministic Representations

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Abstract—This paper investigates the issue of translating genderisms from Uzbek into English. It investigates and compares the approaches taken by both native and foreign translators to address this issue through a case study based on Uzbek author Abdulhamid Sulaymon o'g'li Cho'lpon's unfinished dilogy, *Night and Day*. Originally written between 1933 and 1934 and translated into English by native translators Muminov and Khamidov in 2014 and foreign translator Fort in 2019, Cho'lpon's work was specifically chosen, because it depicts women's repression in the male hegemonic cultures of Central Asian countries during the nineteenth century, particularly in the Uzbek context during the colonial period. Based on both the content analysis (CA) and critical discourse analysis (CDA), the researchers extracted the genderisms in the source text (ST) and compared them to their representation in the target text (TT). The CDA results revealed that genderisms in the ST manifest themselves in women's reliance on men, the limitations on their independence, their low status and powerlessness, and their abusive treatment and threats by men. Analysis of the translations showed that native translators mostly omitted genderisms in translation, attempting to protect their culture by avoiding the introduction of negative views of their nation. On the other hand, the foreign translator kept the genderisms in the TT, trying to realize the author's original goal of using genderism to encourage independence and self-confidence in women. The results of this study serve to reduce the problems of expressing gender representation in translations from many Turkic languages into English.

Index Terms—genderism, translation, CA, CDA, repression of women

I. INTRODUCTION

The cultural approach to translation once again proves the role of this process as a means of inter-ethnic communication and as a conveyer of ideas related to a specific nation and culture. Despite the longstanding perception of translation as a secondary, reproductive activity concerned with the processing of pre-existing texts, the time and effort spent on translating a work is not less than that spent on rewriting it. Translation transcends mere linguistic facets, serving as a nuanced reflection of an entire culture. Even the translation may be grammatically and technically perfect, if the national-cultural essence embedded in the original text is not reflected accurately or is misinterpreted, such a translation will fail. One of the cultural problems in translation studies is to represent the gender issues, because the relationship between translation and gender is so strong that even the external factors such as the gender of the author of the original text and the gender of the translator can have a great influence on the translation.

II. LITERATURE REVIEW

A. Genderism as a Means of Cultural Representation

The study of gender in the linguistic and cultural aspects is carried out in a binary direction; that is, attention is paid to the differences of language units representing both genders and to national-cultural peculiarities in their expression. Predominantly, most of the works carried out in this field focused on feminist research as well as research on the representation of gender characteristics in language units such as proverbs, fairy tales, and idioms (Baran, 2015;

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Hasselblatt, 1998; Kanzaki, 2011; Kerschen, 1998; Schipper, 2004). Terms such as "gender specific words", "linguistic units expressing gender", "gender concepts" (Bychkova et al., 2015), "gender characteristics", "gender stereotypes" (Tameryan et al., 2021), "gender indicators" (Jahongirovna, 2023), "gender parameters" (Yusupova, 2022), and "gendering violence" are used as a synonym in studies to express the unequal state of both genders.

In the present scientific work, the researchers employed the term "genderisms" and defined the issue of their expression in translation as a central problem. While the term "genderism" may carry varied interpretations across different scientific disciplines, this research paper relies on the perspective of Moghaddam and Sharifimoghaddam, who defined genderism as "a segregating ideology that unfairly divides society into two groups of 'inferior' and 'superior' merely based on one's sex" (Moghaddam & Sharifimoghaddam, 2015, p. 218).

Varied definitions of genderism are prevalent in the scientific literature. Esmaili and Arabmofrad define genderisms as "a phenomenon that can be transferred alongside other matters as a drawback" and "gender-biased language and unequal treatment" of genders (Esmaili & Arabmofrad, 2015, pp. 55-61). Bertens points out that genderism is a sensitive type of ideology that, along with feminism, is placed under political ideologies as it directly influences power relations in social communities, and its regulations are applied in private and public human relations (Bertens, 2001). Categories of genderisms encompass both linguistic and extralinguistic factors, comprising elements such as gender-specific behavior, pronunciation, pauses, stress, silence, word choice, style, and syntax, as well as behavioral aspects, gestures, facial expressions, and conceptual representations of gender (Moghaddam & Sharifimoghaddam, 2015).

Empirical evidence substantiates that feminine genderisms are more common in language and culture compared to androgenic (masculine) genderisms. According to previous literature, the role and importance of religion in the absorption of the discrimination of women in language into the cultures of diverse nations and peoples is evident (Gasanova & Mazanaev, 2014). Korolenko stated that the creation of sacred religious books by men gave rise to the leadership of patriarchal perspectives in them, consequently elevating the role of men in society (Korolenko, 2015). By their nature, feminist gender stereotypes embody both negative and positive attributes based on both real-life facts and constructed notions (Tameryan et al., 2021). Such different portrayals of the female image are explained by national worldviews, religions, cultures, ethics (morality), and social bias, as well as the multifaceted nature of the female image and the diversity of her intercultural interpretation. Genderism is so embedded in the cultural values of society that discrimination has taken the form of normality, and it is difficult to express it in cross-cultural translation.

B. Cultural Challenges in Translating Gender

The studies of Sherry Simon and Louise von Flotow, who spurred the development of research on the relationship between translation and gender at the end of the 20th century, are noteworthy in the formation of two main directions in the research of gender issues in translation studies (Simon, 2003; Flotow, 2010):

1. Converting the gender specific language units expressed in the source text into the target language (Don, 2008).
2. Differences between translations made by female and male translators (Munday, 2001; Simon, 1996; Sabzalipour, 2014).

In the approaches used in the translation of genderisms, the question of whether it is necessary to preserve the gendered unity in translation or to express it in a neutral state has yet to be answered. In the reviewed literature, ideas about the validity of using "gender-fair", "gender inclusive", or "gender neutral" language strategies are put forward (Paolucci et al., 2023). However, it cannot be denied that this feminist theory of translation cannot always be an alternative because the translation reflects the culture of the nation; therefore, it is natural that the task of the translation is to fully convey the attitude towards both genders in the national language at a certain time because the construction of the work and the foundations of its central idea are rooted in the role of men and women in social relations.

The use of non-gendered language in the translation of a literary work (omitting gender markers) can create a mysterious atmosphere for the translation, and the grammatical impossibility sometimes creates difficulties for the translator (Nissen, 2002). The problem becomes even greater when translating the social characteristics of gender representation, that is, stereotypical associations (Nissen, 2002). Feminist gender stereotypes include the superiority of men over women, the large number of negative connotations of women in the speech of men (Gasanova et al., 2016), the fact that women often occupy a secondary position in the family, that they are mainly responsible for household chores and raising children (Tameryan et al., 2021), women's features such as a high sarcastic attitude, and attachment of attributes such as talkative, argumentative, and careless (Baran, 2015). In addition, the unique structure of each language and the expression or non-expression of grammatical gender, nominative gender, social gender, and biological gender in it definitely affect the translation.

III. MATERIALS

A. Data Selection

Studies on the expression of genderisms, which are both objects and concepts in translation, have mainly been considered in the context of translations from Romano-Germanic languages into English, but this problem has not been sufficiently studied in the context of translations from Turkic languages, including from Uzbek into English. For this

reason, in this study, the researchers took the Uzbek language as a basis with the aim of the results being to help reduce the problems of expressing gender representation in translations from many other Turkic languages into English. Before addressing the issue of translating the representation of Uzbek women into English, it is important to analyze how they are depicted in literary works. In order to do this, the researchers selected works of literary art translated from Uzbek to English based on the following criteria:

- the work must belong to the period of the 19th and 20th centuries and describe the events of that period;
- the work should be related to larger prose genres (stories, novels, dialogues);
- the work must be directly translated into English by both local and foreign translators;
- the female character should be in the leading position in the work.

The uniqueness of any concept becomes more apparent when comparing it with another similar phenomenon. In the same way, the national or cultural characteristics of a certain nation are clearly visible when comparing them with the national-cultural characteristics of another nation. History has shown that the political and social processes of the 19th and 20th centuries took place against the background of the Russian colonial policy, and during this period, the elements of the Russian culture began to enter the culture of the Uzbek people. This was expressed in oral speech. During the period when the conflict between these two cultures escalated, there were attempts to suppress, repress, and change the cultural processes specific to the Uzbek nation. For this reason, this period was the stage in which the national and cultural characteristics of the Uzbek people are expressed in the most colorful form. In addition, in the social life of the 19th and 20th centuries, religious elements had a strong influence on people's lives: women wore "paranji" and were completely subservient to men, their rights were violated, and they could not even make independent decisions about marriage. However, over time, the attitudes towards women and social values have changed and are reflected in the works of modern Uzbek literature.

B. "Night and Day" by Cho'lpon (and Its Translations)

"Night and Day" was written as a planned diology by the Uzbek author Cho'lpon who was executed during Stalin's Great Purge. Only the first part of this work, "Night", was preserved, but the fate of the second book, "Day", is unknown until now. Cho'lpon published the initial chapter in the third issue of Soviet Literature (Sovet adabiyoti) in 1935, the second chapter in the tenth issue of Rose Garden (Guliston) the same year, and the entire novel was released as a book in October 1936. In August 1937, after Cho'lpon's arrest, critics published a scathing review, accusing the writer of "substituting class struggle with pornography" and portraying *Jadids* (Muslim modernist reformers) as "revolutionaries for the people" rather than "allies of the Russian bourgeoisie and imperial officers" (Sharifiy et al., 1937, p. 35). The book, along with the author's name, was banned.

This book describes the period prior to the Russian Revolution, with the main focus directed towards the terrible fate of a young Uzbek girl named Zebi, who was forced into a marriage as a fourth wife to one of the Russian-affiliated colonial officials called Akbarali Mingboshi. Nonetheless, Zebi finds herself in a web of intrigue planned by her fellow co-wives. The second wife of Mingboshi plans to poison her, but inadvertently, Zebi gives the poison to Akbarali. Subsequently, Zebi is brought to court, found guilty of murder, and sentenced to exile in Siberia. Overall, the novel addresses issues about the nature of Russian colonialism, its influence on the lives of Central Asian people, resistance to this life, women's role in society, their discrimination and repression, the helplessness of women, and the intentions of the author to call women to fight for their rights.

The work was translated into English by native translators O.M.Muminov and A.A.Khamidov (TT1) in 2014 and foreign translator C. Fort in 2019 (TT2).

IV. METHODS

In this research, we applied the methods of Content Analysis (CA) and Critical Discourse Analysis (CDA) in order to perform both a quantitative and a qualitative analysis of the text in both ST and TT. The fact that CDA "concerns itself with relations of power and inequality in language" (Blommaert & Bulcaen, 2000, pp. 447-466) and "specifically focuses on the discursive reproduction of power abuse, such as sexism, racism, and other forms of social inequality, as well as the resistance against such domination" (Dijk & Teun, 2015, pp. 466-485), proves the actuality of this method in our research. Fairclough defines the three-dimensional model of CDA (Description, Interpretation, Explanation), which engages with overarching social issues and considers external factors such as ideology, power dynamics, inequality, and more (Fairclough, 2003). Farahzad points out that CDA analyzes the meta-text at two levels:

1. the micro-level, which concerns everything in the text (linguistic level);
2. the macro-level, which concerns everything about the text.

Therefore, it can be actively applied to the analysis of gender-biased language (Farahzad, 2009).

In the context of research, we developed the CDA framework for extracting genderisms from ST for analyzing Uzbek texts and their translations into English (Table 1).

TABLE 1
CDA FRAMEWORK FOR EXTRACTING GENDERISMS FROM SOURCE TEXTS

Micro-Level (Linguistic Means) The main focus: the speech and attitude of the opposite sex	Gender specific forms of address used for women
	Insulting vocabulary
	Gender specific adjectives
	Proper nouns and pronouns
Macro-Level (Textual and Discourse Level) The main focus: the socio-political situation at that time and authors attitude towards the women	Social norms for female's behavior
	Social norms for male's behavior
	The main intention of the writer

The gathered tokens were coded using Content Analysis (CA) using NVivo 14, released in 2023. The codes were grouped into three main categories. Then, genderisms and their translations in each of the categories were analyzed, and any possible shifts and manipulations by the translators were investigated. The main problems were:

1. How were the genderisms expressed in the TT where two different cultures intervened?
2. How are native and foreign translators approached to the translation processes?

V. RESULTS AND DISCUSSION

A. Genderism Connotations in ST

The CDA results showed that 3 types of genderism categories dominate in the representation of gender inequality in Cho'lpon's novel "Night and Day" (Table 2).

TABLE 2
DOMINANT GENDERISM CATEGORIES IN ST

	Genderism Categories	Genderism Connotations	Number of Tokens	
1.	Dependence of women	A woman is owned	2	27
		A woman is an object, an item that can be taken, given, renewed, chosen, thrown away, sold, avoided and disposed of	23	
		A woman is a burden or a problem for men	2	
2.	Subordinate status and limited power of women	In the family	4	11
		In the society	7	
3.	Restricted autonomy of women	In making minor decisions (visiting as a guest, singing)	5	9
		When making significant decisions (marriage)	4	

The analysis of gender representation in Cho'lpon's work "Night and Day" reveals that the dependence of women (27), their subordinate status and limited power in society and the family (11), and their restricted autonomy to make decisions (9) are observed as the dominant categories. Native translators have mostly tried to omit or neutralize genderism in translation. As a result, in the discussion section of this paper, the researchers will consider how these concepts were expressed by native and foreign translators. Special attention will be paid to how genderisms are rendered in translation; what linguistic units are used to express discriminatory; patriarchal concepts and stereotypes in translation; and the influence of the translators' level of national-cultural competence on translation.

(a). Representation of the Dependence of Women on Men in Translation

The dependency degree of women on men in the social processes of the 19th century was high, and most of the genderisms found in the work belong to this category. In the words of both main male characters, Akbarali Mingbashi and Razzak Sufi, it is mentioned several times that women can be treated as objects; that is, they can be taken, given, renewed, chosen, thrown away, sold, abandoned, and saved. Sometimes women are even told that they are a burden and a problem for men.

1. Case: Taking a Girl or Wife

In Uzbek culture, due to the limited freedom of girls (a daughter or a wife) in making a decision about marriage, her father or the dominant man in the family performs this important task. Taking a wife is a tradition with historical roots. In Uzbek culture, the parents of a man who wants to marry a girl must get permission from the girl's parents. This process is called "taking a girl or wife". Although it is customary to ask for the girls' consent nowadays, historically, their opinion was not taken into account in most cases. Actually, it did not matter whether the girl wanted to get married or not. Looking at it this way today, it is understandable why different approaches were taken by foreign and native translators in expressing this genderism in their respective renderings. From an etymological point of view, the formation of the collocation "taking a girl or wife" goes back to the patriarchal system. Historically, taking into account that girls lived with their husbands after marriage, the collocation "taking a girl or wife" was used to refer to a girl, implying the emergence of genderism, or the discrimination of women. In English, the use of the word "marry" for both men and women has bridged the genderism gap, while the already commonplace collocation "taking a girl or wife" continues to convey the low status of women and girls, especially in the examples below (Table 3).

TABLE 3
CONNOTATIONS OF TAKING A GIRL IN ST AND TT

	Source Text (Cho'lpon, 2000)	Target Text 1 (Cho'lpon, 2000, 2014)	Target Text 2 (Cho'lpon, 1938, 2019)
1.	Agar olmoqchi bo'lsa, hammangni ikki qo'llab tutardim o'sha gazetchi dayusga. (pp. 84)	If this press man wishes to have you all, I'll give you him with great pleasure! (pp. 63)	If he would take you, I'd give you to that newspaper pimp myself! (pp. 111)
2.	Senga butun avliyo-anbiyolarni shafe keltirib aytamanki, o'sha qiz menga nasib bo'lsa, undan keyin xotin olishni bas qilaman. (pp. 96)	I ensure you if she becomes mine, I will never marry again. (pp. 70)	I will swear on all the saints and prophets that if that girl is mine, I will never take another wife. (pp. 120)
3.	Men butun umrimda to'rtta xotin olibman. (pp. 87)	I was married only to four women during all my life. (pp. 65)	I have only taken four wives in all my life. (p. 113)
4.	Keyingi ikkitasini olgan vaqtingizda ham, har safar «bas endi! Shu — oxirgisi!» derdingiz. (pp. 96)	You had told like this before when were married for the second and third time. (pp. 70)	When you took the last two, each time you said, "Enough! This is the last one!" (pp. 121)
5.	Uch xotini ustiga yana to'rtinchisini, hatto besh-olti-yettinchisini... ham oluvga qarshi emas. (pp. 82)	Mingboshi is not against to have more wives upon his three wives. (pp. 61)	He has no qualms about adding a fourth, and perhaps even a fifth or sixth, wife to his current three. (pp. 109)
6.	Mingboshi yotadi to'rtta xotinni olib! (pp. 237)	Mingboshi lives in pleasure with four wives. (pp. 157)	Mingboshi is loitering around now that he has four wives. (pp. 236)

According to the analysis of the above (Table 3), example 1 highlights that the man wants to “give away” all of his wives without hesitation if someone wants to “take” them, which the foreign translator Fort preserves the lexeme in translation (TT2 1) in its original form as “would take”. However, Uzbek translators tried to soften the situation and used neutral words, such as “wishes to have you” (TT1 1). In cases 2, 3, and 4, Uzbek translators neutralize the unit “to take a wife or a girl” by using the word “marry” (TT2 2, 3, 4), on the contrary, the foreign translator uses the lexeme “to take”. It is clear from this that while the foreign translator tried to convey to the reader the original meaning given in the ST and the writer’s pragmatic intention, Uzbek translators preferred neutralization in order to hide the negative features of their culture from foreign readers.

However, sometimes in the heroes’ speech, the negative attitude towards taking a girl or wife is expressed (ST 5, 6), and the foreign translator Fort presents this negative attitude by using “to add” or “to have” (TT2 5, 6), exaggerating the situation and increasing the creativeness. Native translators try to soften the situation as much as possible, expressing it in the form of “to live” (TT1 6). It can be seen that when expressing the genderism “taking a girl or wife”, foreign translators exaggerated or overstated the situation, but local translators preferred to soften and neutralize it as much as possible.

2. Case: Giving a Girl

Another lingocultural term belonging to this genderism category is “giving a girl”. In Uzbek culture, the decision for a daughter to marry is made by her father. Disregarding the opinion of a girl, this custom is considered completely against the beliefs of Islam because “Consent in marriage falls within a wider Islamic framework of protection for women that gives them the right to exercise choice in matters affecting their lives. In a hadith recorded by Abu Huraira and validated by Muslim, the Prophet (peace be upon him) stated explicitly that a virgin should not be married until her consent is obtained” (Islamic Relief, 2018). However, most men paid no attention to this, despite the existence of a strong belief in Islam at that time. Men saw their daughters as their “property”, disregarded religious beliefs, and married them off to someone else, oftentimes not even informing the girl. This situation was clearly revealed by the writer. The dialogue below depicts Zebi’s father telling his family members that he will marry his daughter to Akbarali Mingbashi, who already has three wives (Table 4).

TABLE 4
CONNOTATIONS OF GIVING A GIRL IN ST AND TT

Source Text (Cho'lpon, 2000)	Target Text 1 (Cho'lpon, 2000, 2014)	Target Text 2 (Cho'lpon, 1938, 2019)
<p>Qurvonbibi xo'rsinganidan bir ozgacha nafasi bo'g'ziga tiqilib, gapirolmay turdi. Keyin nafasini bir oz o'nglab, yana boyagiday xo'rsinish ovozi bilan bo'lib-bo'lib so'zladi: — Bu nima qilganingiz? Bu... — Ha, nima qilibman, bachchag'ar? — Ilgari... mingboshi o'lgurga... bermayman, deb kelib edingiz... qo'rsayib... maqtanib gapirib edingiz... «Benamozga... qiz yo'q!» degan edingiz... Qani u qo'rsayishlar? Nima bo'ldi? Tuppa-tuzuk so'fi odam bir benamoz, bir bo'zaxo'rga qiz berib o'tiribsiz? — Bersam nima bo'пти, bachchag'ar? O'z qizim... — O'z qizingiz-ku... Tengini topib bering-da... (pp. 107)</p>	<p>Kurbanbibi could not begin to speak for a little time and moaned. Then, having refreshed her breath she said moaning voice: — What had you done? — What I had done, devil? — Before you refused mingboshi... You had promised. You had said I never let my daughter marry to “Unprayed”. Mercy and polite sufi gave his daughter to a rascal man. — What if I had engaged her with him, villain?! She is my daughter I can do whatever I want... — Yes, of course, she is your daughter... You'd better find someone of her age... (pp. 79)</p>	<p>Qurvonbibi sighed and then choked on air. After another sigh, she regained her composure and began again: "How could you do it? How ..." "What is it that I've done, bitch?" "Before ... you said, I'll never ... that damn mingboshi, you boasted, 'my daughter will never ... to that impious! Where are your boasts now? What happened? How can such a devout murid give his daughter to an impious alcoholic like that?" "And what if I did, bitch? It's my daughter. ..." "Your own daughter ... why not find someone equal to her. I'm surprised your eshon didn't forbid it." (pp. 129)</p>

It can be seen that the Uzbek translators used softer combinations like “let someone marry” or “engage” when translating the phrase “giving a girl”, avoiding the use of the term as much as possible, but the foreign translator puts special emphasis on this word, expressing its meaning with a dramatic pause of “...”. In this case, the writer’s intention is to reveal how girls were underestimated and treated as “items” that could be exchanged, taken, or given. Specifically, in Case 2, it is clear that the foreign translator did not even use the word “give” to enhance the pragmatic effect for the reader (TT2). Instead, the use of “...” makes it much stronger than using the word “give” that Zebi’s mother was unable to dare utter the word “give” towards her daughter as she knew how his daughter was unequal to Mingboshi. By saying “*Tengini topib bering*” (to find someone equal), the mother implies not only the age of Mingboshi, but also other factors such as his personality, behavior, social status, and so on. Her mother does not consider him to be appropriate for her daughter. However, as she is female, her disapproval or views have not been taken into account in the family.

3. Case: Renewing, Selling, or Abandoning the Wife, Girl, or Woman

Considering a wife or a female as property in the 19th century had become increasingly common so that no one had objections to that statement. According to Kholikova et al.:

Before marriage of Muslims in Turkestan before the coup of 1917, it became a real bargain, and they tried to get the bride as much as possible, and the bridegroom, on the other hand, to reduce the tin. In the end, the parties reached a certain amount, taking into account the bridegroom’s finances, the bride and groom’s status. (Kholikova et al., 2020, pp. 1844-1850)

Terms such as “to sell” and other such genderism componential verbs are linked to the amount of money the parents’ of girls accept to give approval for marriage. This amount of money is called *qalin puli* or *sut haqi* which is obtained for “upbringing the daughter for years”. In the following extracts taken from the novel, the case of renewing, selling and abandoning the wife can be observed:

TABLE 5
CONNOTATIONS OF RENEWING, ABANDONING AND SELLING A GIRL IN ST AND TT

	The Connotations Representing Genderism	Source Text (Cho'lpon, 2000)	Target Text 1 (Cho'lpon, 2000, 2014)	Target Text 2 (Cho'lpon, 1938, 2019)
1.	Renewing a wife	Mingboshining o'zi esa har sana bir evlanmoqdan, xotin yangilamoqdan bo'shalmaydur... (pp. 82)	(Dropped)	Mingboshi could not free up any funding for the school, busy as he was acquiring new wives. (pp. 109)
2.	Abandoning a wife	Chinakam, mingboshi yangi qayliqni olib, muni butunlay tashlab yubordi. Jabr, axir, yosh narsaga! (pp. 199)	(Dropped)	Mingboshi completely abandoned her once he took Zebi. (pp. 205)
3.	Selling a girl/ daughter	Ota-onalari tomonidan qari chollarga sotilgan qizlar ozmidi? (pp.229)	Were there less girls who had been sold to old gentlemen by their parents? (pp. 152)	Are the girls that are sold by their parents to old men few? (pp. 231)

As can be seen from the analysis of these samples, when translating the connotations of genderism, which represent the behavior associated with men's view of women as objects, the foreign translator directly conveys the original word (TT2 1, 2, 3), preserving the lexical meaning, and in some cases, using exaggeration (TT2 1). However, the local translators kept the term “to sell” (TT1 3) and preferred to omit other cases (TT1 1, 2).

The researchers of the present paper believe that, when translating genderisms in the meaning of taking and giving a girl, it is necessary to pay attention to the true nature of these linguoculturalisms. This is because in Uzbek culture, units such as “taking” or “giving” a girl can also mean the custom. Moreover, they are actually used in the sense of agreeing to the marriage of daughters. At this point, the method of native translators can be justified because, in some cases, the author did not try to express the discrimination against girls.

(b). *Subordinate Status and Limited Power of Women in Society and Family in Translation*

It is known that there are different gender roles applied to men and women in societies around the world that have become a tradition and are assigned certain responsibilities as such. According to the essence of these roles, in many cases, men are portrayed as strong and women are portrayed as weak or limited in physical abilities. Indeed, these ideas are not alien to the cultures of Central Asia, as stereotypes that women are physically weaker than men and that they do not have enough intelligence, strength, abilities, skills, or talents are embedded in the elements of everyday speech.

1. *Case: Limited Power of Women in the Family*

Cho'lpon tried to exaggerate gender inequality with the words, manners, and behavior of Razzak Sufi, who is portrayed as a father and a husband. For example, Razzak Sufi's response to his brother's offer to return to his homeland, work together with his brother, and earn money shows how selfish and mean he is and how he is making ends meet at the expense of his wife and daughter and oppresses them (Table 6):

TABLE 6
USAGE OF “OJIZA” AND “AHLIYA” CONCEPTS FOR WOMEN

Source Text (Cho'lpon, 2000)	Target Text 1 (Cho'lpon, 2000, 2014)	Target Text 2 (Cho'lpon, 1938, 2019)
Shu kulimsirash bilan yana biroz borgandan keyin, bu safar jiddiyroq qilib, dedi: -Ahliyamiz ham uchchiga chiqqan chevar, xudoga shukur. Ojizamiz ham do'ppi tikishga “farang” bo'lib chiqdi! Ro'zg'orning ko'p kamlarini o'zlari bitirishadi. Men bohuzur tasbihimni aylantirib yotsam bo'la beradi! (pp. 12)	Continuing that smile, he told seriously now: “-Thanks to God, my wife is a mastered dressmaker. Besides, my daughter also is a skilled skull cap maker. They can earn money for live themselves. Therefore I can be free of all burden of existence”. (pp. 16)	After they had gone a little farther laughing, Razzoq-sufi said seriously: “My wife and daughter are tricky ones, thanks to be God. My daughter sews a skullcap, and it looks as if it was made in Europe! They deal with the household's needs. As long as I can lie down and turn my prayer beads, everything is fine!” (pp. 53)

In this context, the lexeme “ojiza” means women are weak, and “ahliya” is a word that portrays women as belonging to men.

The root of the word “ojiza” is “ojiz” and means “weak”. This word got its current form after adding the suffix “-a”, representing the feminist gender. A number of Uzbek words (*kotiba*, etc.) are formed through this word-forming suffix. Ismailbekova notes that “Ojiza is a strategy of individuals in patriarchy, through which women can exert a degree of agency in using this attribution to call for support” (Ismailbekova, 2023); that is, considering unmarried girls as weak is related to the idea of providing their “security”. Through this, girls are taken under the protection of their father, husband, or other male relatives, who are responsible for their future.

It can be seen that foreign and Uzbek translators used the method of neutralizing these genderisms; that is, they translated the lexeme “ojiza” as “a daughter” and “ahliya” as “a wife, spouse”. In this place, the discriminatory meaning of these national-cultural concepts has lost its power. However, it is natural to ask the question, “How reasonable is this?” It is known that the period described in the work was one of the most acute stages of gender inequality in the history of the Uzbek people. Therefore, it is no exaggeration to say that Cho'lpon's goal in the work was to encourage Uzbek women to wake up, and gain freedom, independence, and self-confidence by highlighting these events. This is due to all the difficulties faced by the protagonists of the work who were caused to suppress women's rights by the social system at that time. Thus, expressions of genderisms through neutralization can lead to the death of the original goal and inner motive of the author of the work. Neutralizing all genderisms in the work has a serious negative impact on the content of the work; however, there is another side to the matter, as most genderisms are formed from national-cultural concepts, it is difficult to find an equivalent in their translation. Also, in cases like the one above, words such as “ahliya” and “ojiza” are considered units of reference specific to the Uzbek national culture, apart from gender inequality. In addition, this represents the speaker's respect and manners towards the woman, the speaker is referring to, because in Uzbek, saying “*mening xotinim*” (my wife) sounds rude, and “ahliya” is its stylistically colored, gentler form. In the work, this stylistic color prevails over gender inequality. That is, in this case, rather than the problem of the weakness or dependence of women in terms of gender, the existence of a relationship based on respect in the process of conversation is evident from the main point of view. Therefore, the approach taken by the translators in this place, that is, the method of removing the meaning of genderism, is justified. Still, as we noted above, this does not work in all cases.

2. *Case: Low Status of Women in the Society*

Another lexeme related to daughters that clearly expresses gender inequality is the genderism that a daughter cannot be replaced by a boy. Cho'lpon's goal was to arouse the motivation of women to fight against discriminatory attitudes

towards them. The following passage provides the exact example of this issue in the speech of Akbarali Mingbashi who has 3 wives, talking to his eldest wife and telling her that he was angry at the newspaper article accusing him of polygamy (Table 7):

TABLE 7
CONNOTATION OF NOT REGARDING A DAUGHTER AS A CHILD

Source Text (Cho'lpon, 2000)	Target Text 1 (Cho'lpon, 2000, 2014)	Target Text 2 (Cho'lpon, 1938, 2019)
Gazetni o'qi, bilasan... Senlarning tufaylingdan yomon nomim yetti iqlimga ketdi... Hammang bir qora mo'yimga arzirmiding, qalay?.. Agar olmoqchi bo'lsa, hammangni ikki qo'llab tutardim o'sha gazetchi dayusga!.. Menga bitta xotin bas edi... zurriyotlik bo'lsa...Shuncha davlatni kimga ishonib qoldiraman? Uchta bezurriyotgami?.. — Nimaga hammani barobar ayblaysiz? Fazilatni og'izga olmaysizmi? — Fazilating menga asqotarmidi? Bir-ikki yildan keyin birovlarining qo'lga suv quyadigan bo'ladi. Qiz farzand bo'larmidi? Qaysi biring ota-onangga asqotding!.. (pp. 84)	Read this newspaper ...You will know, because of you I got popular everywhere... All you are not worth to my strand, aren't you? If this press man wishes to have you all, I'll give you him with great pleasure! One wife is enough for me ...Enough for me together with her children. Whom I'll leave so much richness? For childless wives? -Why are you blaming all equally? Why don't you think about Fazilat? -Don't remind me about her. After few years she will become someone's property or anyone of you will become column for your parents? (pp. 45)	Because of you three, my name has been dragged through the dirt! Are three of you worth even one of my hairs? If he'd take you, I'd give you to that newspaper pimp myself! One wife is enough for me, if she'd just give me a child. Who am I going to leave all this wealth to? To three childless women? Why are you accusing us all equally? What about Fazilat, your daughter? Does your Fazilat mean anything to me? Another few years and she'll be pouring water on someone else's hands. Is daughter really a child? Which one of you was worth anything to your parents?! (pp. 111)

It is clear from this text that Akbarali Mingbashi does not value his wives as much as “a single black hair” in his body and is ready to give them to someone as if they were an object. For him, the only purpose of marrying a woman is her giving birth to a son (a male child), and he does not even consider his own daughter as a child.

Obviously, the translators Muminov and Khamidov left out the genderisms *Fazilating menga asqotarmidi?* (“Does your Fazilat mean anything to me?”) and *Qiz farzand bo'ladimi?* (“Is the daughter really a child?”) in the translation. This can be considered as a requirement of translation according to the rules of feminist translation theory; however, on the other hand, it is a bit strange that the translators use the sentence “She will become someone's property”, which does not exist in the original. In fact, in the original work, the phrase *birovning qo'lga suv quymoq* (“to pour water into someone's hand”) means to serve someone, or more precisely, to get married and serve one's family members. Although there is a view that, according to some moral nuances, a woman is under the care of her husband, a woman is considered someone's possession. The interpretation of women as property is not expressed in the context, so providing this information in translation is inappropriate in the researchers' opinion. In contrast, Fort did not leave any of the genderisms in the translation, he tried to preserve them. This, in the researchers' opinion, contributed to expressing the main goal of the author of the work in the translation.

The analysis of genderisms belonging to this category showed that in the 19th and 20th centuries, communication with women was considered a negative attribute for men, breaking their pride. This opinion is expressed by genderisms like men accepting to speak in front of a woman as a loss of reputation, that they should not use the tongue in front of a lowly creature like a woman, that they should only say what is necessary to a woman, and the rule of speaking to this class only out of necessity. Indeed, these genderisms were used repeatedly in the speech of Razzak Sufi to his wife Kurbanbibi and sometimes in the speech of Akbarali Mingbashi to one of his wives. Cho'lpon's giving the main place to gender issues in “Night and Day”, specifically to the discriminatory position of women, is clearly visible; therefore, the use of such genderisms adds tension to the work.

(c). *Restricted Autonomy of Women in Making Decisions*

1. *Case: Restriction of Women in Making Minor and Major Decisions*

Another category of genderisms actively used in the work is genderisms related to the fact that women's independent opinion is not taken into account when making decisions. Their will is limited, and they do not have their own free will. In the genderisms belonging to this category, it is shown that women have to ask for permission not only when making important life decisions (marriage), but also in very simple situations (singing, visiting guests). This is explained by the words of the protagonists of the work: “the father must give a permission to go to a given place”, “all the girls were given away (married off) by their parents without asking”, some of them were “tied by the legs” to send to their future husband's house, “they were brought as maidservants”, “most females are forced to marry by their parents”, “the father does not agree with his daughter's singing to non-mahrams”. Of course, the main reason for the existence of genderisms related to this category is the influence of the religious views of that time on people's lives, and the translators preferred to ignore them when translating. Moreover, there are no sharp differences in the approach of foreign and local translators to this issue.

VI. CONCLUSION

The research was conducted to analyze genderisms in terms of dominant genderologic characteristics of women in Uzbek literature, as well as in the translations of genderisms in this literature by foreign and native translators, aimed at defining any differences in their approaches. The results of both the content analysis (CA) and critical discourse analysis (CDA) showed that. In Uzbek literature of the 19th century, genderisms related to women expressed genderologic concepts such as the representation of the dependence of women on men, the subordinate status and limited power of women in society, and the family in restricting the autonomy of women in making decisions. The analysis of six cases showed that the expression level of genderisms in the source and target texts is significantly different from each other. In particular, the expression of genderisms is higher in the original, and in most cases, an attempt was made to leave them out of the translation. On the other hand, the goal of the original writer, Uzbek author Abdulhamid Sulaymon o'g'li Cho'lpon, was to use the influence of genderism to motivate women to develop independence and self-confidence. However, this goal seems to have only decreased in its translation as native Uzbek translators chose to neutralize genderisms in places where discrimination was most severe. This was because they wanted to prevent these unethical views about their own nature and culture. Still, the foreign translator Fort rendered the genderisms in the work as close as possible to the original, and this is based on the fact that his approach to translation aimed at realizing the author's original goal. In conclusion, whether it is necessary to preserve genderisms in the translation remains a problem without a clear solution and arises from the uniqueness of a particular nationality, people, and culture. If the use of genderisms in the work has its own purpose, it will be effective to keep them in the translation.

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