Gender peculiarities in the translation of A.Qadyriy's novel “O’tgan Kunlar” into Russian and English

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Abstract: The article covers the provision of artistic means of images in the English translation of the novel “the past days” by Abdulla Qadiri. We will consider how this novel was translated into English, in the process of translating an artistic work, the means of artistic imagery in English also retained its structure and meaning, and did not remain.

Keywords: Analysis of literary creativity, artistic image tools, high cost, types of transportations, chosen equivalents.

I. Introduction.

A. Qadiriy became the founder of a new type of realistic novel in Uzbek literature and, through various forms and styles, adopted the ideological-aesthetic principles of this genre. Naturally, before the implementation of such a huge and responsible task was laborious, long creative searches. Therefore, each of his novels became a whole story, a model of innovation in Uzbek literature.

- Gender linguistics (linguistic genderology) is a scientific direction within the interdisciplinary gender studies, using the linguistic conceptual apparatus, studying gender (sociocultural gender, understood as a conventional construct, relatively autonomous from biological sex).
- The formation and intensive development of gender linguistics occurred in the last decades of the XX century, which is associated with the development of postmodern philosophy and the change of the scientific paradigm in the humanities.
- In the most general terms , gender linguistics studies two groups of issues:
- Gender reflection in language: nominative system, lexicon, syntax, gender category and a number of similar objects. The purpose of this approach is to describe and explain how the presence of people of different genders is manifested in the language, which assessments are attributed to men and women and in which semantic areas they are most common, which linguistic mechanisms underlie this process.
- Speech and, in general, communicative behavior of men and women: it is investigated by what means and in what contexts gender is constructed, how social factors and the communicative environment (for example, the Internet) influence this process. The theory of sociocultural determinism and the theory of biodeterminism compete in this field to date.

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• Since the mid-nineties of the XX century, the rapid development of gender linguistics begins in Russian humanities, associated with the development of new theoretical attitudes. At the initial stage, the research developed undifferentiated; scientists focused on general methodological issues.

• In recent years, there has been a variety of methodological approaches to the study of gender, going back to a different understanding of its essence and discussions of supporters of bio- and sociodeterminism. The peculiarities of the gender concept in different languages and cultures, their discrepancy, as well as the consequences of this discrepancy in intercultural communication are also of interest to scientists. The data obtained in a number of studies allow us to conclude about the unequal degree of androcentrism of different languages and cultures and the varying degree of explicitness of gender expression

II. Literature review and Methodolgy

The romantic style of A.Qadiri is deeply rooted in the peculiarities of national literature. Therefore, since the methodological research of the artists of Uzbekistan demonstrates an important direction of creative activity, A.The methodical experience of kadiriy remained especially relevant. After all, Adib's novels differ from many other prose works of that time with literary terms and excellent quality. The novels “ past days “(1922) and “ mehrabdan chayon " (1929) mark the creative high part of Uzbek literature, in particular, the Uzbek prose of the 20s. Therefore A. The creative experience of kadiriy is of constant importance for young writers. The works of this writer not only reveal the specific individuality of his writing arm, but also to a certain extent add to the development of the style diversity of literature of the next decades on the floor.

The role of artistic images in the glorious and beautiful division of the centuries of Abdulla Qadiri cannot be overemphasized. The main heroes, depicted in the novels of ADIB, fascinates a person with their Vitality, naturalness, the way the Soul Sounds at an inconspicuous level, the extraordinary strong charm, the poetics rich in secrets. For this, the writer used seedlings in his works.

In the artistic text, the seedlings have different appearance, and in most literature they are referred to as’ tropes'. “When called transports, literature refers to the transfer of the artistic value, expressiveness, expressiveness of the work to the transfer of the name, sign of one thing to another, or the use of words in a generally portable sense.” The process of migration of the word meaning occurs in different ways, issues such as these processes and the phenomena that occur as their results, the types of these phenomena, their specific features are studied in great detail in Uzbek linguistics. In almost all of the visual means lies the concept, which consists in analogy, chattering. Methods such as metaphor, analogy, adjectives, metonymy, synecdoha, exaggeration, allegory, revitalization, prafraza are types of transports.

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The first full-length Uzbek novel "past days" is one of the masterpieces of modern Uzbek literature. The story of this gentle, sincere and passionate love has fascinated millions of hearts and captivated readers with the beauty and splendor of the author's prose. In 2019, our country celebrated the 125th anniversary of one of the best representatives of Uzbek creative thinking, Abdulla Qadiri. Adib's novel "past days" was first translated by translators such as the rector of the Samarkand State Institute of foreign languages Ilhomjon Durasinov and British Carol Ermakova. Edited by Julie Vikenden. The English version of the novel was published by the famous French publisher Nouveau Monde Editions with the support of the Karimov Foundation.

So, here are some examples from our study.The theme of age often appears in this work. With the first mention of age at the beginning of the work, we observe that-the author's attitude to the main character: "...And that's because I'm seventeen and She is forty-nine". It is also interesting how translators see it:

1) "In my seventeen - her years are countless! After all, she is forty-nine years old!" (I. Belysheva) .

2) "Because I am seventeen years old, And she is under fifty" (G.Ben).

3) "Of course, I'm seventeen years old, And She's under fifty" (K.Simonov).

It is impossible not to notice that only one translation is distinguished by strict adherence to the text, namely the exact transmission of the age figure. And it belongs to a woman, while the other two, male, convey the age with rounding numbers. This can be explained by two factors: women are not so bold to depart from the original text, and also are not inclined, according to existing stereotypes, to mention their age, and even more so to increase it. While the representatives of the stronger sex act bolder and allow themselves some deviations from the text.

The second example is quite clear: "But She is white where white should be, And red where red should shine".

The author touches only on the physical component of the female form, while each translator decided to add his own zest when transmitting this line:

1) "She is calm, fresh and bright, And the colors of her face are like the dawn" (I.Belysheva).

2) "She has paints on her face where it is necessary, they lie there" (G.Ben).

3) "Bright light does not interfere with her, And it is unlikely that they will object ..." (V.Blazhenov).

In the female translation, we notice some semantic development, namely an indication of the inner peace of a woman. Also Irina Belysheva was not afraid to use a metaphor here, which, although it is a departure from the text, at the same time adds imagery to the translation, which is characterized by strict adherence to the original.

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The men here act more concisely, not focusing on the color of the female blush, but only emphasizing that everything is fine with the heroine.

The translation of this passage turned out to be impossible without demonstrating the personal attitude to the problem of the main character: "She introduces me to men, "Cast" lovers, I opine, For sixty takes to seventeen, Nineteen to forty-nine".

1) "She introduced me to gentlemen Who are almost sixty, As if there were no ladies near the age of fifty" (I. Belysheva)

2) "By making all my men get to know me. And things are going well with her proteges: She is not twenty, but she is about to be five!" (G.Ben).

3) "Introduces the "ex" to his, And he is about to die: Of course, She needs youngsters, And I on the contrary!.." (V.Blazhennov).

We see that each translator empathizes with her in his own way, this can be traced not only in the different use of translation transformations, but also in the expressiveness, humor and deviations from the style of the original, which can be noted in translations.

The translation options are different and it is not difficult to guess which of them again differs in the minimum deviation from the original – female. The male variants, though slightly sarcastic, nevertheless do not distort the general semantics of the work.

The translation of the passage "But even She must older grow And end Her dancing days" also speaks about some differences between male and female translations:

1) "But the time will come, then I will take full advantage of her" (I.Belysheva).

2) "But she can't dance forever! The years will take their toll!" (G.Ben).

3) "But even for her, the end of the merry days has come" (V.Blazhennov). An ambiguous attitude towards the opponent, a kind of exultation over her "gives out" a female translation. Of course, men here also declare the coming "end" of the heroine of the work, but not so emotionally.

Thus, as a result of this study, it is possible to note some differences and certain gender trends in the "female" and the "male" translation, which confirms the results of previous studies. Nevertheless, it is not necessary to perceive the differences we have noted as integral features of female and male translations, because the extent to which gender differences of translators are obvious in their professional environment is an ambiguous question. Thus, it acquires relevance due to the possible consideration of this topic in the future. Despite the fact that most of these trends can be traced in one way or another, it is necessary to take into account the personal qualities of the translator, his own style, as well as the features of the original text.

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This study will begin with a semantic analysis of the targeted text and provide the reader with a method of checking the true meaning. We will consider how this novel was translated into English, in the process of translating an artistic work, the means of artistic imagery in English also retained its structure and meaning, and did not remain.

For this purpose, the translation of Carol Ermakova "Atabek, the son of Yusufbek-hadji" is analyzed.

"1264-th Hijri, the seventeenth of the month of dalv, one of the winter days, when the sun is set, a dusk is heard from tevara... “Darbozasi” east-south facing kurilgan this dongdor Palace was occupied by merchants of Tashkent, Samarkand and Bukhara, with the exception of one or two cells in the palace, others are full of strangers. The people of the Palace who returned from the day labor force to the empty cells, the SMEs were busy cooking late soups, so when they looked at the day, the palace was alive: the people were screaming, laughing, laughing as if they had raised the palace to the bosom. When others look at the palace in the tail of the palace, a shrouded Hut, anovi in the cells a crimson carpet in this cell with a crow cropped, when the bursting blankets are seen in the uttas, the beds of the munda silk and adras, when the black charoge on the southwest, in this cell is a candle, in other cells A young man who has struck heavy “Tabi'at”, magnificence, exaggerated and white facet, handsome, black glasses, proportional black brow and endina murti sabz. So this kennel was enough to attract attention in terms of having both building and appliance fat. This young man is the son of ulgan Yusufbek Haji, one of the famous nobles of Tashkent - Otabek.”

“It was the seventeenth day of the month of dalv, hijri year 264. A wintry day. Calls to evening prayer rang from all around as the sun set…

Margilan’s famous caravanserai, the one with south-east-facing gates, was placed with merchants from Tashkent, Samarkand and Bukhara. With one or two exceptions, the rooms were overflowing with travelers from afar. Their day’s business done, the lodgers now made their way back to the shelter of the caravanserai, where many of the residents were already bustling about, preparing for the evening meal. Empty by day, this place was now teeming with life: the rising racket of lively conversations interspersed with lusty laughter soared to an indescribable cacophony; the whole compound seemed poised to shoot up into the heavens at any moment. One of the main tasks of literary translation is not only to convey the content of the original work, taking into account its socio-cultural specifics, but also to reflect the emotional-modal plan of the text as accurately as possible. However, without deep knowledge of art and culture, everyday realities, ethnic objects, as well as the language of the original text, it is impossible to perform most of the translations and preserve the integrity of its stylistic and expressive

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features. The translation should convey not only what is expressed by the original, but also how it is expressed in it. This applies not only to the entire translation, but also to its parts.

In the far reaches of the courtyard we see a snug room, marked by the elegance of its décor. If simple koshma felt rugs cover the floors of other rooms, here we find rich crimson carpets; if coarse blankets festoon the other quarters, here they are replaced by kurpach covers made of silk and adrases; if oil lamps smoke in other rooms, here candle flames flicker in a lively dance. And the resident of this room behaves differently, too, not like the hot-headed, happy-go-lucky lodgers in other quarters.

Calm and reserved, of state build, with a handsome, alabaster face, ebony eyes under equally ebony brows, and a light fuzz of moustache just showing through – such was our young man. In short, both room and resident distinguished themselves from the caravanserai's other quarters and lodgers. The young man, presently engrosses in thoughts privy to none but himself, went by the name of Atabek. He was the son of an eminent nobleman from Tashkent, Yusufbek-hadji."

In the process of translation, the translator must preserve the content of the message in any way. Because it is a meaning that is very important. Therefore, the translator may often have to change the form in order to preserve the content, but it is better if he is able to convey the same meaning in the translation language.

In translation, we see that the translator limits himself only to words that come to mind in the first place; he focuses more on the form than on the composition. Also words are used in common sense. But there are some words and equivalents that are suitable and specific to this area. If the translator tries to preserve the linguistic features of the source language in the process of transmission, this can lead to national characterization or cultural pragmatic composition.

III. Discussion and Results

We can see that several artistic image tools are used in this novel piece. For example: "Hujri is engaged in cooking late pilaf", "Palace is alive", "white hundred" were used meaning migration through such combinations. These combinations beautifully described the work and made a great contribution to the revitalization of the events in the novel before our eyes.

Some of these image tools in the translation of the novel are literally translated into words, while some have changed the form and delivered the meaning. For example: one of the artistic image tools in the combination "hujjlar engaged in cooking late pilaf" was applied meaning migration through metonymy. That is, the population living in the cell is provided for. Metonymy was used through the fall of the population. And in translation, the portable meaning was not used. That is, the sentence in shape is changed, given its meaning as a population.

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We can see the differences in the equivalents chosen by the translator in the table below:

Table 1

We can see the difference of the equivalents chosen by the translator in the table below:

Asliyatda	версия переводчика	эквивалентный тип
Hijroy	Hijri year	заимствованные слова
Dalv	Davl	заимствованные слова
Shom e zoni	Evening Prayer	примерные замены
Saroy	Caravanserai	Lexical (Semantic) that changes meaning
Ko'kka ko'targudek	Shoot up into the Heavens	примерная замена
Hujra	Room	Lexical (Semantic) that changes meaning
Serchaqchaq	Happy-go-lucky	заимствованные слова

IV. Conclusion

A comparative analysis of Abdulla Qadiriy's "past days" (the English version) and the English version of Carol Ermakova can be seen that the translator used the method of formal equivalence with many lexical works. It is a very difficult and laborious way to find the type of equivalence, especially for literary works. To begin with, the translator must determine what kind of original text should be paid attention to.. Next, he should think about the application of the type of compatibility and equivalence to the original.

Because when solving a problem with the transfer of non-equivalent lexical substances, especially old text, in literature, the translator should minimize a number of words in the explanations. It is necessary to pay more attention to the use of such methods as calculation or borrowing. Therefore, the results of our research, although in general there are very few English-language copies of the Uzbek artistic texts and the translation "past days", in part, seem to be an innovative test project, both semantic and stylistic.

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