



GYNOCRITIC PHENOMENA IN THE STUDY OF WOMEN'S LITERATURE

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ABOUT ARTICLE

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Abstract: The emergence of the three concepts of women's literature - feminism - gynocriticism (as well as gender linguistics in some sources) is characteristic of one era, and their linguistic diagnoses serve to form general principles in science. Also, in the 19th century, not only female writers, and female literary critics, but also individual translators engaged in the translation of feminist works appeared in historical facts. Penetration of the phenomenon of gynocriticism into all fields of science led to the formation of new terms in linguistics. In 1970, Elaine Showalter coined the term "gynocriticism" in relation to women's prose and laid the groundwork for the emergence of a biological, linguistic, psychoanalytic, and cultural model of gynocritical analysis.

INTRODUCTION

Philosophical anthropology of feminism, the history of the phenomenon of feminism, and research aimed at solving its ideological, philosophical, and linguistic problems are given special attention in world literary studies and translation studies. This, in turn, is based on the interdependence of the concepts of feminism and gender, determining the epistemological boundaries of women's prose, the dominance of androcentrism in the linguistic landscape of the world, gender discourse, a comprehensive examination of the expression of intercultural differences in translation, methods of artistic translation, and the study of certain creative works based on the laws of translation and art. requires researching problems from different perspectives.

THE MAIN RESULTS AND FINDINGS

Language is a great social weapon, it forms social trends on the scale of a nation, and preserves and transmits the culture, traditions, and social identity of a community speaking the same language, thereby creating the basis for the emergence of nations. When referring to language as the main symbol

of a nation, it can be viewed from two sides: "from the inside" and "from the outside". Observing it as a process that takes place "from within", language turns out to be one of the important factors in the mutual integration of people. Looking from the "outside", one nation can be seen as a sign that distinguishes it from other nations.

The fact that Germaine de Stael's work was approached from a feminist point of view and that she was recognized as a writer who brought out this idea was the reason for the discussions. Although the writer did not present himself in any source as a proponent of feminism or a researcher of women and gender issues, the debates about his works motivated it. That is why the name of Germaine de Stal is first of all in the fields of social and humanistic sciences in any research about women and their place in society. will be mentioned separately. E. A. Mardak, as a literary critic and historical scholar, analyzes the role of the writer in the formation of feminism ideas as follows: "XIX vek yavilsya vesma blagopriyatnym dlya dalneyshego razvitiya zhenskoy literatury. Eto epocha revolyutsionnykh potryaseniyy syo cultom chuvstva i vnimaniem k dukhovnoy sphere cheloveka, ego vnutrennemu miru. French female writers of the 19th century (Germaine de Stael, George Sand) openly advocated equality, emancipation, and modern feminism in their works. Issues of women and society are covered by J. The scientist S.A. Bakaeva, who analyzed the literary works of de Stal, reveals the characteristics of the texts reflecting the feminist spirit. As an example, he described the events in which women were able to influence the change of place in French society. He noted that it is not for nothing that the writer chose a male nickname for himself, but chose a female name for naming his works. J. de Stal puts the fate of a woman at the center of all events and thereby wants to draw public attention. While reading the events of the work, it becomes clear that although the value of women in society is not sufficiently measured, they can have a significant impact on social and political event [1].

According to Claudine Erman, the idea of feminism as a trend entered in the 19th century, and the novel "Delphine" was written before that. Nevertheless, the novel deserves to be called a work of feminism. The novel belongs to the epistolary genre, in which ideas are conveyed to the "intelligent reader" (lecteur omniscient) through letter writing. The chronological composition in the work formed the events in a certain system, understandable for the reader. The novel begins with the following epigraph: "Un homme doit savoir braver l'opinion, une femme s'y soumet" (Mujchina dolzhen prenebregat obshchestvennym mneniem, jenshchina – podchinyatsya emu), that is, a man should be able to resist the opinion of the community, and a woman should obey it. Germaine de Staal himself grew up in a scholarly family, and he was able to fight alone against the contradictions of society with his own thinking. According to him, the main source of strength of a woman is knowledge [2].

As a result of the analysis, the feminist ideas observed in the work of Germaine de Stal require the following aspects to be described:

- a) I exist;
- b) equality, not superiority;
- c) power source - knowledge;
- g) impartiality;
- d) freedom of speech.

These concepts serve as an important description to shed light on the true nature of feminism and help distinguish its misinterpretations.

In the second paragraph, the stylistic closeness of the writer and the translator in the translation of the novel "Corinna and Italy" is studied. In 1807, the publication of the novel "Corinna or Italy" by Germaine de Stael aroused the interest of European readers. The reason why the novel is called by two names is,

firstly, the name of the main character of the work is Corinna, and the second reason is that the development of events took place mainly in Italy.

Germaine de Stael describes the people's love, respect, and admiration for him as follows:

Basically:

"tout le monde criait : Vive Corinne ! long live the genius! vive la beauté!" .

Translated: " Да здравствует Коринна! Да здравствует гений! Да здравствует красота!" [3].

In the play, no one knows who Corinna is, her lineage, and what family she belongs to, but her behavior, actions, self-confidence, and aristocratic dress lead people to think that she belongs to the upper class. In the next text, the appearance of the hero is artistically described with great skill, and this figurative expression is translated by the translator as in the original.

Basically:

"Elle était vêtue comme la Sybille du Dominiquin, un schall des Indes tourné autour de sa tête, et ses cheveux du plus beau noir entre mêlés avec ce schall ; sa robe était blanche ; une draperie bleue se rattachait au-dessous de son sein,..; sa taille grande, mais un peu forte, à la manière des statues grecques,.. elle donnait à la fois l'idea d'une prêtresse d'Apollon, qui s'avançait vers le temple du Soleil, et d'une femme parfaitement simple dans les rapports habituels de la vie ; enfin tous ses mouvemens avaient un charme qui excitait l'intérêt et la curiosité, l'étonnement et l'affection".

In translation: Indian shawl, povyazannaya turbanom, under which you vybivalis beautiful black hair, white dress, blue nakidka,.. Ruki Korinny byli oslipitelnoy beauty; ee vysokaya statnaya figure pridavala eyo skhodstva s grecheskoy statuey... Corinna napominal jritsu boga Apollona..." [4].

Adiba draws on ancient Greco-Roman legends and color expression to create a portrait of a woman, as well as uses similes related to the names of historical figures. If the adjectives about the hero of the work defined in the above example and even comparing her with the sun invite to glorify the female figure, the use of words characteristic of long history shows the level of knowledge of the writer. Corinna's black hair, dazzling white hands, her beautiful figure standing upright like a Greek statue, and her deep thoughts are compared to Apollo ("d'une prêtresse d'Apollon" in Russian "jritsu boga Apollona").

Basically:

"Il wanta l'entretien de Corinne : on sentait qu'il en avait goûté les délices." L'imagination et la simplicité, la justice et l'exaltation, la force et la douceur se réunissent, disait-il, dans une même personne, pour varier à chaque instant tous les plaisirs de l'esprit on peut lui appliquer ce charmant vers de Pétrarque [5]". «Поэзия Коринны, прибавил он, это музыка ума, единственно способная передать прелесть тончайших, неуловимых впечатлений... Блеск воображения и простота, точность суждения и душевная пылкость, сила и мягкость, сказал он, объединены в одном лице и непрестанно дарят нам все новые духовные наслаждения; к Коринне можно применить чудесный стих Петрарки" [6].

Based on the analysis of the given examples, it can be said that the author's style, spiritual, and physical closeness in the translation is a means of guaranteeing the adequacy of the translation. Raima Shirinova's statement that the artistic style and spiritual closeness of the author and the translator in the translation is one of the main factors that make the translation sound like the original. The translation of Germaine de Stael's novel "Corinna and Italy" by the translator Marina Chernevich ensured the success of the work. In particular, the translator recreated the original artistic figurative means, i.e., simile, metaphor, qualification, antithesis, and phraseological expressions in the translated language. Adiba portrays the image of a woman in her works with great skill. The image of a woman,

her views, and internal feelings are embodied in the image of an "ideal woman". Finding the key to style in translation depends on the ability to correctly reflect the characteristics of rhythm, tone, syntactic style, and series of images. The translation cannot be in a state of equivalence to the original unless an acceptable stylistic key is found in the translation of the work.

The third paragraph entitled "Gynocritical analysis of the work of the translator" reveals the different aspects of women's style, which are characteristic of the works of writers and their translation, to men's style. The lexical essence and main object of gynocriticism are directly related to the scope of feminism. The study of these ideological aspects of fiction is defined as follows: "Les féministes ont mis en évidence la notion de différence entre les hommes et les femmes, mais aussi entre les femmes elles-mêmes. That is, the idea of feminism in the works focuses not only on the differences between the two sexes but also on the relationship between women as women. In addition, it is not biological differences of people, but mainly their political, cultural, and social views, as well as specific signs in speech, and the violence and oppression carried out by men that are analyzed.

In accordance with these issues, it is emphasized that the gynocritical analysis of artistic works also includes stylistics specific to women as follows: "il s'agit d'une critique étudiant les femmes comme écrivains mais aussi les thèmes, les époques, les genres et les structures inclus dans leurs récits. Elle servira à poser les règles d'une tradition littéraire féministe [7]". Thus, gynocriticism covers the theme, period, direction and structural aspects of the work of a female writer in fiction, and defines the traditional rules of feminist fiction.

Issues of gender-based approach to the analysis of the translation of literary texts E.A. Zemskaya, M.S. Strod, A. Burukinoy, O.V. Zankovets, E.A. Zemskaya, M.A. Kitaygorodskaya, O.G. Trifonovoy, M. .can be observed in the studies of a number of scientists such as Mead [8].

Analyzing the translation of the novella "Carmen" by the French writer Prosper Mérimée, M.S.Strode first of all compares the translations of this novella by two translators, M.L.Loizinsky and O.V.Moiseenko. The study takes a gender perspective and analyzes the translation adequacy of female and male translators, translation style, translation skills, and the influence of gender on translation in contexts. In the course of the research, we analyzed the translations performed by a female translator and a male translator as follows:

Studying gender characteristics in literary translation and determining directions;

Excessive use of emotional and expressive means by a female translator;

Identifying general features of translation at the lexical level and describing gender characteristics that influence the choice of language tools.

T.V. Akasheva expresses the opinion that the gender status of not only the author, but also the translator is important in the reception of the translated text, and even his education and age affect his creativity. The scientist who translated the novel "Lyubovnitsy" by E. Elinek, that is, in the analysis of the translation of a female and a male translator, reveals the influence of the language's age, education, and gender on the quality of the translation through a comparative analysis of translations of the work.

CONCLUSION

As a result of the comparative-contextual, encyclopedic, gynocritical analysis conducted in order to determine the influence of the translator's gender identity on the translation process, the gender style observed in their work was grouped. As a result, we witnessed that the female translator used emotional-expressive coloring a lot and productively in the translation, used adjectives and accusatives,

had a creative approach to translation, and also used similes and metaphors in their place, and used the method of logical transformation.

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