

9-20-2019

## GENDER BASED PROBLEMS IN TRANSLATION OF LITERARY TEXTS

Toshtemir Alimov Teacher of foreign languages faculty  
*Karshi State University*

Follow this and additional works at: <https://uzjournals.edu.uz/philolm>

 Part of the [English Language and Literature Commons](#), [Language Interpretation and Translation Commons](#), [Linguistics Commons](#), [Other Languages, Societies, and Cultures Commons](#), and the [Reading and Language Commons](#)

---

### Recommended Citation

Alimov, Toshtemir Teacher of foreign languages faculty (2019) "GENDER BASED PROBLEMS IN TRANSLATION OF LITERARY TEXTS," *Philology Matters*: Vol. 2019 : Iss. 3 , Article 47.

DOI: 10.36078/987654367

Available at: <https://uzjournals.edu.uz/philolm/vol2019/iss3/47>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in *Philology Matters* by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact [sh.erkinov@edu.uz](mailto:sh.erkinov@edu.uz).



## Toshtemir Alimov

Karshi State University, Teacher of foreign languages  
faculty

### GENDER BASED PROBLEMS IN TRANSLATION OF LITERARY TEXTS

#### ABSTRACT

The study focuses on the investigation of the impact of gender on translation of literary texts. To be more specific, the article is aimed to explore the distinctive features of translated work by male and female translators. Previous researches and studies in this area of investigation have been gathered and analyzed. The aim of the following paper is to identify gender-specific language and the influence of the translator's gender identity on the translation result, at the morphological, lexical and syntactic levels, on the basis of a comparative analysis of the original and translated texts.

Studies of gender differences on the material of the literary texts allow to consider the implementation of gender as a parameter reflecting the gender identity of the author, and affecting the pragmatic potential of translation the work into target languages. The choice of fiction as a research material is not accidental. Since, gender factor in literary translation may act as a structure-forming element of the text, affecting the embodiment of the artistic images and the plot lines.

**Key words:** gender aspect of language, gender and translation, literary text, gender identity of the translator.

## Тоштемир Алимов

Қарши давлат университети Хорижий тиллар  
факультети ўқитувчиси

### БАДИИЙ АСАРЛАР ТАРЖИМАСИДА ГЕНДЕР МУАММОЛАР

#### АННОТАЦИЯ

Мақола таржима жараёнидаги гендер муаммоларига, хусусан таржимонлар хусусиятларининг таржима асарига таъсири тадқиқ қилинган. Шунингдек гендер ва таржима муаммосига бағишланган тадқиқотлар шарҳи берилди. Тадқиқотнинг мақсади тилда гендер аспектининг прагматик хусусиятларини очиқ бериш ҳамда таржимоннинг гендерга оид тушунчаларни таржима қилишда гендер фарқининг аслият ва таржима матнларига таъсири тафовутларининг қиссий жихатдан тадқиқ этиш.

Гендер фарқларни бадиий матнлар асосида тадқиқ этиш унинг муаллиф гендерини ифодаловчи, шунингдек матн таржимасига прагматик таъсир кўрсатувчи омил сифатида намён бўлишини таъминлайди. Айнан бадиий матннинг тадқиқот объекти сифатида танланиши, гендернинг структуравий белги сифатида бадиий тасвир ва сюжетни мужассам этишда хизмат қилувчи аҳамиятини белгилайди.

**Калит сўзлар:** тилда гендер аспекти, гендер ва таржима, бадиий матн, таржимоннинг гендер хусусиятлари.

## INTRODUCTION

The study of gender aspect on the material of the literary text allows to consider the implementation of gender from a new perspective: not only as a parameter reflecting the gender identity of the author, but also as a parameter, which is the structural element of art.

In the Uzbek linguistics gender aspect of translation is a little studied phenomenon. Inattentive attitude to gender characteristics can lead to pragmatic errors, which are considered the most important in the translation of fiction. Therefore, for better translation it is particularly important to study the features of a detailed reflection of the gender component in the language of the literary texts, the original text and the methods of transmission, as gender-specificities of the text can form an important element of the literary structure of the text.

## METHODS AND TASKS OF THE RESEARCH

The following methods and techniques have been used in the work: descriptive and analytical method used in a detailed and systematic study of theoretical works of national and foreign researchers; comparative analysis of the source language text and translation texts; method of semantic analysis of gender-marked units.

The study involves the following tasks:

- 1) to determine current theoretical approaches in the interpretation of the concept of "gender" in linguistics;
- 2) to establish and organize ways of expressing gender characteristics in the language;
- 3) to compare texts of translation and original and base the importance of gender mainstreaming in the translation by analyzing the basic translation strategies and techniques in the transmission of the gender component of the source text;
- 4) to identify gender specificities of the literary texts that define the system of characters, the creation of an artistic image and act as dominant in the translation.

The object of the research is the manifestation of gender-specific language in the literary texts and their translation into the Uzbek and Russian languages.

## DISCUSSION

For centuries, human societies have tended to assign different roles, codes of behavior and morality, and even different feelings and thoughts to men and women. By doing so, they used the biological distinction of sex (between male and female) to construct and enforce the social distinction of gender. Gender is a socially created system of values, identities and activities that are prescribed for women and men. Unlike sex, which is biologically determined, gender is socially constructed. Unlike sex, which defines an individual characteristic, gender refers to socially produced meaning that is imposed on individuals, but is not an innate property of individuals. Unlike sex, which is absolute and permanent (unless radical surgery is undergone), gender is fluid, variable across cultures and eras in a single culture, and is subject to continuous change.

*Gender in Translation* is a broad-ranging, imaginative and lively look at feminist issues surrounding translation studies. Students and teachers of translation studies, linguistics, gender studies and women's studies will find this unprecedented work invaluable and thought-provoking. Sherry Simon argues that translation of feminist texts, with a view to promoting feminist perspectives is a cultural intervention, seeking to create new cultural meanings and bring about social change [Simon Sh., 1996; 89].

Von Flotow offers a comprehensive overview of research areas in which the issue of "gender and translation" could be investigated:

1. Historical studies (who translated what when and how, and how did gender play into this?)
2. Theoretical considerations (how do different gender affiliations, definitions, constructions play themselves out in translation and translation research?)
3. Issues of identity (how does gendered identity or a lack of it affect translation?)
4. Post-colonial questions (does our largely Anglo-American "gender" apply in other cultures and their texts? Does it translate into other languages? And what does it mean if it doesn't?)
5. More general questions of cultural transfer [Von Flotow Louise, 1997; 66].

*Gender in Translation* is a work which tries to put together the several inequalities which postmodernism, post-colonialism and post-structural thought have uncovered. It attempts to incorporate into the project of second wave feminism a translation practice, which abides to post-modern aesthetics while resisting to political, cultural and gender domination.

Under the influence of the cultural turn, contemporary translation studies are struggling against these old concepts, trying to find a way to define translation as a dynamic activity concerned with cultural systems. Equivalence in translation cannot be a one-to-one proposition. Translation is not only an operation of linguistic transfer, but also one that creates new textual forms, new forms of knowledge and introduces new cultural paradigms. Sherry Simon argues that "the fascination of translation is that it poses the central question of 'equivalence in difference'. More and more in an era reacting against the great hegemonies of identity, we realize that it is difference which interests us today" [Simon Sh., 1996; 75].

Since translators are no longer viewed as transferring the "truth" from one language/culture to another, but rather re-creating it, rethinking translation also implies reconsidering the identity of the translating subject as co-author of the translated texts.

Barbara Godard argues to women "writing their way into subjective agency through a poetics of identity called "transformance". Subjectivity inevitably means to display one's identity ostentatiously pointing thus to the visibility of the writing subject/translator: as "feminine discourse presents transformation as performance as a model for translation. [...] *woman handling* the text in translation would involve the replacement of the modest self-effacing translator" [cited from Simon Sh., 1996; 75].

In the 1990s translation studies saw a renewed interest in the analysis of gender and ideology in relation to, and interacting with, translation as theory and practice.

Simon presented an extensive study of translation influenced by feminist thought, investigated gender issues in translation, and explored the ways in which women translators have been cultural mediators for centuries, creating "new lines of cultural communication"; likewise, Von Flotow researched practices of feminist translation, from the processes of 'gendered translation' to the translation of ideologically hostile texts, as well as the recovery of 'lost' women translators of the past.

Although not used by Simone de Beauvoir at the time she wrote *The Second Sex* the term gender came to be used in relation to her work. By her famous "one is not born, but rather becomes a woman" she clearly stated that gender is not the same with the biological sexual difference, but a social construct that extends and completes the latter. In this regard gender-related communication is much like a cross-cultural communication in that the differences that being male or female create in communication and behaviors are potential barriers to communication effectiveness.

A good translation is not simply concerned with transferring the propositional content of the source language text, but also its other pragmatic features. The pragmatic approach to translation has gained prominence in the 1990s. It is sometimes classified as one of the text linguistic approaches to translation – along with register analysis and discourse analysis. However, it is also classified under the heading "discourse analysis". While text analysis has been more concerned with the organization of texts, discourse analysis aims at describing social relationships and interaction through texts. Pragmatics is mainly concerned with inferences. A pragmatic inference is produced by the communicative situation. Obviously, the pragmatic approach utilizes the situational meaning, which plays a decisive role in understanding any text.

According to Crystal, pragmatics is the study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication.

A translation should be primarily pragmatic because pragmatics and translation share common features. They are semiotic in nature, aiming at increasing understanding and facilitating communication. Moreover, both pragmatics and translation utilize a functional view of language. Since, functionalism is a mode of explanation by reference to external factors. Thus, in pragmatics, "some linguistic feature is motivated by principles outside the scope of linguistic theory" [Bach K., 2003; 71].

## ANALYSIS

The following research is done regarding gender in translation dealing specifically with the issue of the translators' gender identity and its effect on their translations, as well as on how gender itself is translated and produced. It attempts to clarify what gender is, how gender manifests itself in grammatical and social systems of language, and what problems translators encounter when translating or producing gender-related materials.

Grammatical gender may cause translators some difficulties when they translate from source languages in which gender is differently grammaticalized compared

with the target language. These difficulties may be particularly intensified when grammatical gender coincides with the sex of the referent; for example, when the source language shows no gender distinction in the third-person pronoun but grammatical gender agreement patterns which may produce the effect of gendered self-reference through gender concord, and the target language shows not only no gender distinction in the third person pronoun, but also no grammatical gender agreement.

As mentioned earlier, the assignment of social gender is based on a stereotypical basis which makes it dependent on socio-historical and contextual factors. As these factors may change from one place, society, culture, context, or time period to another, translators frequently encounter the complicated problem as to how to translate gender which has so huge potential of variability.

The translation of Maupassant's famous short story the BOULE DE SUIF (Dumpling) by Zumrad Orifjonova (Дўндик) shows that the gender identity of the translator at the lexical level is inclined toward the usage of *дилижон*, in relation to **diligence** – a large, closed horse-drawn vehicle formerly used to carry passengers and often mail along a regular route between two places. However, it may lead to the misunderstanding of the reader as to the existence of such kind a vehicle.

*At last, six horses instead of four having been harnessed to the diligence, on account of the heavy roads, a voice outside asked: "Is every one there?" To which a voice from the interior replied: "Yes," and they set out. The vehicle moved slowly, slowly, at a snail's pace; the wheels sank into the snow; the entire body of the coach creaked and groaned; the horses slipped, puffed, steamed, and the coachman's long whip cracked incessantly, flying hither and thither, coiling up, then flinging out its length like a slender serpent, as it lashed some rounded flank, which instantly grew tense as it strained in further effort. (<http://www.eastoftheweb.com/short-stories/UBooks/BoulSuif.shtml>)*

*Ниҳоят, дилижонга одатда қўшиладиган тўрт от ўрнига, йўл оғирлигини назарда тутиб олти от қўшилгач, ташиқаридан биров:*

*– Ҳамма чиқдимми? - деб сўради. Ичкаридан кимдир:*

*– Ҳа, – деди.*

*Дилижон жўнади. Дилижон имиллаб кетаётганди. Филдираклар қорга ботиб, соябон гижирлаб, отлар тийгана-тийгана пишиллаб ва буг чиқариб борарди; аравакашининг узундан-узун қамчиси тинимсиз қарсиллар, илон сингари гоҳ ўралар, гоҳ ҳар томонга тўлганар ва орқада қолаётган отнинг сағрига тушар, шунда от жони борича тортиб кетарди. (<http://n.ziyouz.com/adabiyot/jahon-nasri>)*

Using *имиллаб* to slowly, *тийгана-тийгана* to slipped also give evidence of the identity of the female translator. Since a typical stylistic characteristic of female speech is a tendency towards expression. Greater emotionality of female speech leads to more frequent use of units of affected vocabulary, various intensifiers, particles, exclamation sentences.

The analysis of the sentence (W.Collins “The woman in white”), dealing specifically with the issue of the translators' gender identity and its effect on their translation, shows the following:

*Служанка, самая рослая и толстая из всех, каких знал свет, отозвалась на мой звонок. Она была в таком бессмысленно веселом настроении, что это вывело бы из терпения и святого. Пухлое, бесформенное лицо ее растянулось в широченную улыбку при виде лежащей на полу раненой собаки.*

*Хонадан дастёр аёлларидан энг басавлату бақалог, назаримда, ҳатто сабр-бардошли авлиёнинг ҳам гашини келтиргудек аҳмоқона иржайиб келди. Ерда ётган мажруҳ махлуққа кўзи тушидию, тарвақайлаб кетган баркаш юзи икки томонига чўзилганича ишшайиб қолди.*

For men, the stereotype of "obesity" does have a negative assessment. The following example makes it possible to guess that the Uzbek translator of the novel is a male. A. Iminov translates the "fattest" as "бақалог", which in comparison with "семиз, тўла" sounds rude. The coarse usage of *иржайиб*, *тарвақайлаб*, *баркаш*, *ишшайиб* also indicate the sex of a male translator.

On the contrary, a perception of the Russian version gives us a chance to guess that a translator is a female – T.I. Leshenko-Sukhomlina.

The following scene is also related to the same house-maid and its translation into Uzbek in accordance with a sexual identity of a translator.

*I knocked, and the door was opened by the same heavy, over-grown housemaid whose lumpish insensibility had tried my patience so severely on the day when I found the wounded dog. I had, since that time, discovered that her name was Margaret Porcher, and that she was the most awkward, slatternly, and obstinate servant in the house. On opening the door she instantly stepped out to the threshold, and stood grinning at me in stolid silence.*

*"Why do you stand there?" I said. "Don't you see that I want to come in?"*

*"Ah, but you mustn't come in," was the answer, with another and a broader grin still.*

*"How dare you talk to me in that way? Stand back instantly!"*

*She stretched out a great red hand and arm on each side of her, so as to bar the doorway, and slowly nodded her addle head at me.*

*"Master's orders," she said, and nodded again.*

Тақиллатдим. Уни ўша жароҳатланган кучукни топиб олган куним бағри қаттиқлиги билан қонимга ташна қилган тепса тебранмас, сочи паҳмоқ хизматкор аёл очди. Исми Маргарет Тотчер, шу хонадонда хизмат қилиб юрганлар орасида энг бесўнақайи, искирти ва ўжари эканлигини ўша пайтдан билардим.

У эшикни шартта очиб ошхонадан ўтди-да, миқ этмай ишшайганича туриб қолди

– Нега йўлда суррайиб турибсиз? – дедим. – Ичкарига ўтмоқчиман, кўрмаяпсизми?

– Ҳе, ичкарига кириб бўпсиз, – жавоб берди у беҳаёларча тиржайиб.

– Мен билан бундай муомала қилишни сизга ким қўйибди! Наритуринг-е!

У занжиранг бақувват қўлларини икки томонига тираб йўлимда ғов

бўлганича **қовоқ калласини** қатъи сарак-сарак қилди.

–Валинеъматнинг буйруқлари шу, **пўнғиллади** у яна бошини сарак-сарак қилиб.

The following stereotypes are attributed to the house-maid: *бағри қаттиқлиги билан қонимга ташна қилган тепса тебранмас, сочи пахмоқ, бесўнақай, исқирт ва ўжар, ишиайган, суррайган, беҳаёларча тиржсайган, қовоқ калла, пўнғиллаган.*

However, English and Russian versions of translation sound more polite:

*Я постучала, и та самая толстая служанка, которая с такой тупой бесчувственностью отнеслась к раненой собаке, показалась на пороге. Ее звали Маргарет Порчер. Она была самой неуклюжей, глупой и упрямой из всей здешней прислуги.*

*Ухмыляясь, она молча застыла на пороге.*

— *Почему вы торчите здесь?* — *спросила я.* — *Разве вы не видите, что я хочу пройти?*

— *Но вы не войдете,* — *сказала она, ухмыляясь во весь рот.*

— *Как вы смеете так разговаривать? Посторонитесь сию же минуту!*

*Она загородила мне дорогу всей своей тушей, обхватила двери огромными красными лапами и кивнула безмозглой головой.*

— *Приказ хозяина,* — *сказала она и кивнула опять.*

The analysis of gender marked or gender neutral lexemes is also one of the aspects of gender and translation issues. According to the translation of the lexeme *servant* in the following example, we would offer to substitute it with *қул* instead of *ёлланган хизматкор* in Uzbek, consequently *раб* instead of *наемный слуга* in Russian. This case, in our opinion, would intensify the expressiveness of the statement.

*But the Law is still, in certain inevitable cases, the pre-engaged servant of the long purse....*

*Лекин қонун яққол кўриниб турган муқаррар ҳолларда ҳам, ҳамон қаппайган ҳамённинг ёлланган хизматкори бўлиб қолган, ....*

*Но в некоторых случаях закон до сих пор еще остается наемным слугой туго набитого кошелька, ....*

Our version of translation, i.e. lexical transformation of the lexeme *servant*.

*Лекин қонун яққол кўриниб турган муқаррар ҳолларда ҳам, ҳамон қаппайган ҳамённинг қули бўлиб қолган, ....*

*Но в некоторых случаях закон до сих пор еще остается наемным слугой туго набитого кошелька, ...*

Languages in which grammatical category of gender doesn't exist, natural sex gets no grammatical expression in the language system and fixed mainly by lexical semantics.

In the following sample we may observe the technique of lexical transformation – omission used by an Uzbek translator.

*"Where is Fanny?" I inquired.*

*"In my room, Miss Halcombe. The young woman is quite overcome, and I told*

*her to sit down and try to recover herself."*

– *Фанни қаерда? – сўрадим ундан.*

– *Менинг хонамда, мисс Ҳалкомб. Бечора куйиб-ениб ўтирибди. Ўша ерда бироз ўзига келиб олиши зарурлигини тайинлаб чиқдим.*

In our opinion, it would be possible to substitute *бечора* with *бечора қиз* or *ёш қизча*. However, this is a choice of the translator in accordance with his cognition.

One may assume that this is the effect of indirect translation as the translation of the sentence seems as follows:

— *Где сейчас Фанни? — спросила я.*

— *У меня в комнате, мисс Голкомб. Бедная девушка в большом горе, я велела ей посидеть там и успокоиться.*

Romaine claims that there is evidence for the existence of ideological factors which enter into gender assignment in the systems that are supposed to be purely formal and arbitrary, and where gender is supposed to be determined by sex. She adds that the gender systems of both types of languages support a worldview that is inherently gendered at the same time as they allow an ideological construction of what is female as Other [Romaine S., 1999; 66]. Consequently, as translators translate gender-related materials, they inexorably face an ideological load these materials carry with themselves, as well as the problem of how to handle them.

Gender problems may occur in many other cases, in fact, everywhere where the source language, by means of agreement structures, operates differently from the target language, which is in connection with noun-modifications, pronoun uses, pronominal references, and so forth.

The absence of the grammatical category of gender is one of the essential morphological features of the studied languages belonging to different language families. Despite this, the very issue does not completely lose its semantic basis since it is connected with the notions of the natural sex of living beings.

The natural sex of animated nouns is consistently differentiated in the English language through the correlation of personal, possessive and reflexive pronouns. “As for the Turkic languages, the historical absence of the grammatical category of gender removes the problem of the correlation of the biological sex with this nominal category, but this, in no way, is the reason for the impossibility of transferring the animate semantics in the Uzbek language” [Расулова М., 2005; 74]. However, according to G.Ergasheva, the very fact may cause some challenges in the process of translation of gender related terms into the Uzbek language, such as *herstory* and *heforshe*.

*Herstory* – “a neologism coined in the late 1960s as part of a feminist critique of conventional historiography. In feminist discourse the term refers to history (ironically restated as his story) written from a feminist perspective ...”. ([wikipedia.org](http://wikipedia.org). *herstory*)

HeForShe (often referred to as He for She) – is “a solidarity campaign for the advancement of women initiated by UN Women. Its goal is to achieve equality by encouraging men and boys as agents of change and take action against negative inequalities faced by women and girls. Grounded in the idea that gender equality is an

issue that affects all spheres, it seeks to actively involve men and boys in a movement that was originally conceived as *a struggle for women by women*". ([wikipedia.org.heforshe](http://wikipedia.org.heforshe)).

The problem seems to be solved by transliteration, as the most productive way of forming neologisms.

The following example is taken from Tim Vicary's "Elephant Man", the scene where a new nurse came to the hospital. Having seen Merrick (a creature like an elephant) she screamed and dropped the food on the floor:

*Then she saw him.*

Uzbek translator will probably address the lexical transformation considering the absence of grammatical gender in TL.

*Сўнг у Мерикни кўрди.*

The same example: *He wanted to talk to her too.* (*У у билан гаплашмоқчи бўлди*). Using the same method the Uzbek translator will render it as following:

*Мерик ўша ёш аёл билан гаплашмоқчи бўлди.*

Inattentive attitude to gender characteristics can lead to pragmatic errors, which are considered the most important in the translation of fiction. Therefore, for better translation it is particularly important to study the features of a detailed reflection of the gender component in the language of literary texts as well in the target texts and methods of transmission, as gender-specificities of the text can form an important element of literary structure of the text.

## CONCLUSION

The following research is done regarding gender in translation dealing specifically with the issue of the translators' gender identity and its effect on their translations, as well as on how gender itself is translated and produced. The study tried to clarify what gender is, how gender manifest itself in grammatical and social systems of language, and what problems translators encounter when translating or producing gender-related materials.

Translation problems may occur in many other cases, in fact, everywhere where the source language, by means of agreement structures, operates differently from the target language, which is in connection with noun-modifications, pronoun uses, pronominal references, etc., as well as the ideological load these materials carry with themselves.

We hope that our first steps on gender researches in the field of translation will contribute to the development of gender aspects of translation as one of the important directions of gender linguistics and to further in-depth study of this problem in the theory of translation.

## FOYDALANILGAN ADABIYOTLAR

1. Bach K. Linguistic Communication and the Semantics/Pragmatics. Academy of Europe, 2003.
2. Ergasheva G.I. Linguistic and extralinguistic factors in the formation of gender terminology in the system of different languages. DSc thesis. – Tashkent 2018.
3. Romaine S. *Communicating Gender*. London: Lawrence Erlbaum Associates, Publishers, 1999.
4. Simon Sherry. *Gender in Translation. Culture and Identity and the Politics of Transmission*. London & New York: Routledge, 1996.
5. Tim Vicary. Elephant Man. Oxford Bookworms Library. [english-easy-ebooks.com/.../elephant-man...tim-vicary...](http://english-easy-ebooks.com/.../elephant-man...tim-vicary...)
6. Von Flotow Louise. *Translation and gender. Translating in the "Era of Feminism"* Manchester: St. Jerome Publishing, 1997.
7. The Woman in White. Wilkie Collins. 1998. [wilkie-collins.info/books/woman\\_white.htm](http://wilkie-collins.info/books/woman_white.htm)
8. Женщина в белом. В. Коллинз. (Перевод М.Лещенко-Сухомлиной). [www.LibreBook.ru](http://www.LibreBook.ru)
9. Oq kiyingan ayol. V. Kollinz. (A. Iminov tarjimasi). – Toshkent: O‘zb. Milliy kutubxonasi, 2010. – 649 b.
10. Rasulova M.I. Основы лексической категоризации в лингвистике. – Tashkent: Fan, 2005. – S. 124.

## REFERENCES

1. Bach K. Linguistic Communication and the Semantics/Pragmatics. Academy of Europe, 2003.
2. Ergasheva G. I. Linguistic and extralinguistic factors in the formation of gender terminology in the system of different languages. DSc thesis. – Tashkent, 2018.
3. Romaine, S. *Communicating Gender*. London: Lawrence Erlbaum Associates, Publishers, 1999.
4. Simon Sherry. *Gender in Translation. Culture and Identity and the Politics of Transmission*. London & New York: Routledge, 1996.
5. Tim Vicary. Elephant Man. Oxford Bookworms Library. [english-easy-ebooks.com/.../elephant-man...tim-vicary...](http://english-easy-ebooks.com/.../elephant-man...tim-vicary...)
6. Von Flotow Louise. *Translation and gender. Translating in the "Era of Feminism"* Manchester: St. Jerome Publishing, 1997.
7. The Woman in White. Wilkie Collins. 1998. [wilkie-collins.info/books/woman\\_white.htm](http://wilkie-collins.info/books/woman_white.htm)
8. Woman in white. W.Collins. (Translated By M.Leshchenko-Sukhomlina). [www.LibreBook.ru](http://www.LibreBook.ru)
9. Woman in white. W. Collins (Translated By A. Eminov). – Toshkent: SSB. Of the Republic of kutuphanesi, 2010. – 649 p.
10. Rasulova M. I. Fundamentals of lexical categorization in linguistics. – Tashkent: Fan, 2005. – P. 124.