



GENDER AND CULTURAL ISSUES IN CHARLOTTE BRONTE'S WORKS AND THE PROBLEMS OF THEIR TRANSLATION

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ABSTRACT

The present article is dedicated to the problems of translating cultural and gender issues of Charlotte Bronte's works. The author of the article argues that, the translator is the creator of a new work. It is assumed in the article that the cultural and gender issues are to be translated carefully as different languages possess various linguistic possibilities in the expression of these notions. The analysis of various translations Charlotte Bronte's Jane Eyre done to different languages are taken to linguistic analysis in the present article.

Key words: *gender, translation studies, literary work, language of the original, target language.*

INTRODUCTION

The creation of a translation text of a literary work written in a foreign language necessitates the need for a with practical and theoretical knowledge in this area for the translator. Because only a translator who has perfectly mastered the secrets of artistic skill in every possible way can take such a responsible job as creating full-fledged artistic translations as a talented person who has thoroughly instilled in himself/herself the art of expressing the thought as a product of this creation in a fully way.

Qudrat Musaev believes that any perfect translation, without the need for scientific generalization, assumes that the translator fully understands all the sources related to the original and reflects the total factors based on them in his/her native language. In addition to its linguistic features, the translator of the work acknowledges that s/he is responsible for re-creating the extralinguistic aspects related to the socio-economic and historical-cultural life and spiritual experiences of the people. According to the scientist, without having thoroughly mastered knowledge about the lifestyle, traditions, history of literature and culture, religious

and national views, political, economic and social structure of the country, to create a detailed picture of the events described in the work is impossible to create a complete translation consisting of the harmony of content [14, p.3].

The writers of XIX century, including the Brontes, deeply understood that it was always the “responsibility” of writers to create an environment that would raise people’s social and political consciousness, enrich their thinking, spiritual and moral consciousness, and at the same time, encourage people to fight against various injustices. At the same time, it is not difficult to understand that they were supporters of human freedom, raising the status of women in society.

MATERIALS AND METHODS

The theory of artistic translation requires that research be conducted from a communicative perspective. Communicative attitude takes into account all the factors involved in the process of interlanguage communication. In addition to the information embodied in the translated text, it also implies the communication goal of the informant reflected outside the text and the translator’s possessing the necessary information, knowledge and skills to correctly perceive the expressed opinion, and these factors provide an opportunity to create communicative effectiveness of equal value in the translated language.

From the point of view of feministic point of view, the gender of the author and the reader plays an important role in the reception and analysis of the work. A male and a female writer or reader approach the same issue differently through the medium of their social environment. Summarizing these points of view, the interest and demand for feminist translation studies in literary works translations is one of the urgent issues of today’s science. In the 80s of the 20th century, the flow of feminist translation studies emerged in the Canadian cultural dialogue, and the scientific researches of Sherry Simon [16], Suzanne de Lotbiner-Harwood [12], Barbara Godard [8] and Cathy Mezei [13], as the founders of this trend, play an important role in the development of the field.

In translation studies, the concepts of adequacy and equivalence are often considered as synonyms, similar concepts, for example, according to J. Catford [4, p.187, translation equivalence is related to translation adequacy. However, According to V.N. Komissarov [11, p.427], equivalent and adequate translations are close to each other, but they differ from each other in the practice of translation studies. Adequate translation is a synonym of “good translation”, indicating that the same possibility is observed in both languages, a complete relationship is formed. In the case of equivalence, the translator does not have the opportunity to fully express the original idea in the translated language and uses alternative versions of the translation. There are also a number of reasons for the origin of equivalence:

- 1) non-existence of an object, event in the life of peoples belonging to the translation language;
- 2) lack of the same concept in the studied language (lexical-semantic non-equivalence);
- 3) difference in lexical and semantic features (stylistic non-equivalence).

Based on the above mentioned, it should be mentioned that it is appropriate for the translator to initially strive to achieve adequacy, but based on language capabilities, s/he should also translate the literary text with the help of equivalence. We will try to justify our opinion with the help of analysis of the following examples.

RESULTS

Until cultural studies were literally discovered in translation studies, gender issues were considered as a time-bound problem, and cultural globalization showed that the region in which we live is itself is a source of such information. If we take into account that this world itself is a collection of ideas and methods with several foundations, the existence around us can be said to be “translate”. Due to multiculturalism and rapid developments in all spheres, gender issues began to appear based on the dominant hidden codes of language of the culture and discourse owners.

As the factors in finding the individuals and their identity in self-understanding is adapted to the times, the concept of “*significance of linguistic and cultural truth*”, “*old stories and new languages*” [1, p.285] in the mind can become an invisible link in self-understanding and others. While analyzing the complex relationship between gender and culture, cultural studies discovered the modern interpretation of the traditions of poststructuralism, postcolonialism and postmodernism based on the three directions – writer, translator and reader in understanding the new interpretation of literary currents today.

Gayatri Spivak's researches [17] are based on gender differences in translation and in her research she makes an attempt to show that when Bengali women writer's works are translated into English, female translators use emotional words to create texts that are close to the original. However, she considers the highly polished, colorful words in some places can take away the translation text from the original context and “occupy the author's territory”. According to Spivak, subjectivity in female translators and objectivity in male translators stand out as separate identities.

As part of the *La Nef des sorcières* drama project, the works of a group of feminist writers in Quebec, Canada, were translated mainly from French to English in 1976. A single sentence, “*Ce soir, j'entre dans l'histoire sans relever ma jupe*”, can be seen to be translated into English in the following variants:

- “*this evening I'm entering history without pulling up my skirt*”;
- “*this evening I'm entering history without opening my legs*” [7, p.80].

In a single reading of both translations, it is not difficult to see which one belongs to the feminist translator and which one belongs to a man translator. A careful look at the second translation, i.e. the work carried out by the feminist translator, shows the developed the principle of drawing attention to the translation through exaggeration, emotionalization deliberate way of drawing attention.

Even as a result of the internal laws of translation studies, it can be observed that gender translation studies is built on contradictory dualisms. Translating the works of women writers also leads to professional problems for translators, and in

some places it creates the need for “feminism” in revealing the female psyche with all its features. British writer and translator Christina Brooke-Rose (1923-2012), famous for her experimental novels, does not use the verb “to be”, which is the most used verb in the English language. In this way she avoids from the phenomenon of nominal predicate, which is number one grammatical rule of the English language. Another unique aspect of Brook-Rose’s works is the mixing of several languages in one work (the tradition of multilingualism) and, even more surprising, starts a sentence in one language and ends it in another. One of her famous novels, “Between” [5, p.181] is an excellent example of the combination of German, French, English and Italian:

“Und since man spricht sehr little Deutsch unlike un clever sweet half born and bred on Pumpernickel, man denkt in eine kind of erronish Deutsch das springt zu life feel besser than echt Deutsch. Und even wenn man thinks AUF Deutsch wann man in Deutschland lives, then acquires it a broken up quality, die hat der charm of my clever sweet, meine deutsche madchen-goddess, the gesture and the actions all postponed while first die Dinge and die Personen kommen. As if languages loved each other behind their own facades, despite alles was man denkt daruber davon dazu. As if words fraternised silently beneath the syntax, finding each other funny and delicious in a Misch-Masch of tender fornication, inside the bombed out hollowed structures and the rigid steel glass modern edifices of the brain” [5, p.53-54]. This text is considered as a unique example of several languages appearing in one context.

It can be said that the works of Christina Brooke-Rose are among the works that lead the principle of instability. This is because she does not only jump from one language to another, but also in terms of content, moves from fantasy to reality, from irony to mystery, from the breadth of thought to the materiality of the nation, from suspicion to belief without any connections. As it was mentioned above, as an author of experimental novels, she started a special literary tradition in literature. By using this, the author points to the assignation of different nations after the Second World War, the emergence of new forms of internationalism.

While translating such works, one should not just understand the text, but be able to feel it. It is then possible to examine the inner world of the female writer and her characters. The public's interest in Charlotte Bronte's works can be explained by the fact that "Jane Eyre" alone has been translated into 57 languages more than 593 times. It is no exaggeration to say that translation is a bridge of cultures.

DISCUSSION

The Russian, French and Uzbek translations of Charlotte Bronte's works, an unparalleled representative of English literature of the Victorian era, a writer with a unique style, also require studying from the perspective of gender linguistics, translation studies and feministic literary studies. The public's interest in Charlotte Bronte's works can be explained by the fact that "Jane Eyre" alone has been translated into 57 languages for more than 593 times. It is no exaggeration to say that translation is a bridge of cultures.

Because a translator can bring elements of a foreign culture from one language to another. Sometimes classical works and or bestsellers also bring more fame and success to the author in translation than in the original. Although Charlotte Bronte's "Jane Eyre" was published in 1847, it is repeatedly studied and translated by representatives of different cultures. Since 1980, this novel has been translated 29 times in Iran itself. However, as we all know, "Jane Eyre" is not just a fabulous literary work, but it has its own recognition as the story of a simple girl. In its essence, this novel is one of the first to address certain themes. The right of women to social activities can be cited as an example. In an impassioned monologue, Jane declares, "How dissatisfied she is with her helpless role in life's struggles. The reason for this is that she is a woman and therefore cannot be equal to men".

When Saint Johns calls her to be a missionary, she refuses. The reason is that the priest did not see her as his equal, but as his subordinate wife. The play, which is entirely devoted to the life of Jane and Mr. Rochester, is built on the basis of a struggle for jealousy, and in the end such equality is resolved in an unusual way.

Secondly, Jane Eyre for the first time acknowledges her femininity and even refuses to be the secret lover of her beloved person.

Although the work "Jane Eyre" is represented by the name of the main character, the title itself is rendered various ways in different languages. It is appropriate to characterize it with the translator's factor and his/her ability to interpret the work. For example, in Japan in 1896 it was translated by Futo Mizutani as "Riso Kaijin" ("The Ideal Lady"), in 1941 in Portuguese as "A Paixão de Jane Eyre" ("The Passion of Jane Eyre") in the translation of Metsia, in 1958 in Italian as "La porta chiusa" ("Closed Door") by an unknown translator and in 2010 in Turkish, as "Yıllar Sonra Gelen Mutluluk" ("Happiness that came after many years") by Cheren Tashtan. In 1954, the famous translator Fang Li translated the title of the work into Chinese as "Jianai". If we look at the possibilities of the Chinese language, the fact that this one word has two meanings enhances the essence of understanding the work:

- 1) "*Jianai*" – "Jane Eyre" – the name of the main character;
- 2) "*Jianai*" – "simple love".

Even the smallest linguistic details can cause unique and fascinating transformations in the target language. The Uzbek pronouns such as "sen", "siz" and "sizlar" are expressed by the single pronoun "you" in English, leading to the debate between these forms of pronouns in French, Russian, German, Italian, Chinese, Uzbek and several other languages that have different pronoun forms. At this point, there arises an interesting question: did Rochester and Jane ever address each other as "*sen*" or "*siz*" (like Old English "thou" and "thee"). In this place, the translator should "communicate" between cultures and convey to the reader the tools that show the common aspects of both languages and the unique aspects of the writer's style. The authors of the German translation Marie Van Borch (in 1887) and by Helmut Cossado (in 1979) took advantage of the unique possibilities of the German language.

It is well known that German has variants of the pronoun "you" as "*sie*" and "*du*"; here "*du*" is applied to close relatives, children, friends, animals and to the

God, whereas “*sie*” is used when addressing using Mr. or Mrs. in formal cases. Keeping this in mind, the translators translate the dialogue using “*du*” to represent intimacy when Rochester first asks Jane to marry him, but do not use “*du*” in her speech to show Jane’s wariness of intimacy. However, at the end of the play, when she returns to Rochester, Jane also refers to Rochester as “*du*” to express her readiness for relations.

Of course, in order to achieve such results, high skill is required from a translator. It is known that Charlotte Bronte herself wrote essays and letters in German and French. If the author had written her work in German or French instead of English, would she have used “*du*” instead of “*sie*” like the translators?

Jane is an all-round fiery, impressive and passionate character. The English word “passion”, which means enthusiasm and fascination, is used in the meanings as “anger, stubbornness, suffering, generosity, desire and love” in the work, and requires the ability of the translator to use the same word in different meanings. Because the work reflects the traditions of the Victorian era; it emphasizes that love and affection are “recognition”, “acceptance”, and “remembrance” for a woman of Victorian era. To our mind, it is difficult to express using one word the meanings that Charlotte Bronte wanted to convey in Western and Eastern languages.

The most famous sentence of the novel “Reader, I married him” can be translated differently in each language, it can be attributed to the translators’ ability of the translated language and the aspects of the national culture. In the scientific-literary journal “Jahon adabiyoti” (“World Literature”) an Uzbek translator Shahlo Ahrorova translates it from the Russian translation in the following way to Uzbek “*Aziz o’quvchi, men janob Rochesterga turmushga chiqdim*” [3, p.201] (“Dear reader, I married Mr. Rochester, while Jerney Khabjan translates it to Slavic as “*Bralec, poročila sva se*” (“Reader, we got married”, in Persian it is translated as “خواننده، او با من ازدواج کرد” (“Reader, he married me), and in Russian it is translated as “*Chitatel, ya stala yego jenoy*” (“Reader, I became his wife”).

These translations also incorporate national values, but originally the author Charlotte Bronte intended to show Jane's leadership in the proposal of getting married. Because at the end of the play, Jane returns to Rochester and expresses her consent to his marriage proposal despite his physical weakness.

Zhukovsky V.A. describes that "The translator of prose is a slave of the original, whereas the translator of poetry is its rival" [9, p.833], and he later expressed the opinion that "Since the translator has opinions and tools that s/he uses independently in relation to the text, the they become its creator" [9, p.854] in relation to the translation of poetic works. Meanwhile Kholbekov M.N. suggests that "Translation is a great art and the translator is a creator" [10, p.64] and Dolimov Sh.Z. expresses the following opinion "The translator of fiction is actually an independent writer" [6, p.13]. All of these opinions indicate that translators become the authors of the works created in the translated language.

Salomov G. noted, "...just as the forms and types, styles and methods of the art of words are diverse, so in their translation there are used various techniques, ways, methods and styles" [15, p.39]. Types of translation, including "creative translation, literal translation, free translation, adapted translation" [2, p.6; 18, pp.14-21] are intended for both prose and poetic works, and the translator choose and use the ones which best fit their style and the text itself. Sometimes the translators cannot find the linguistic means provided by the author of the original in their native language and are forced to create them in the language of translation.

CONCLUSION

In the translation of a poetic work, the translator must preserve the stylistic peculiarities of the original text. Otherwise, the reader will be deprived of the spirit of the original. As Goethe said, "It is not the word, but the thought that gives life to the work". Therefore, the translators should choose the path that is acceptable to them, both in prose and verse.

It is obvious that the portrayal of women's oppression is vividly portrayed in Jane Eyre. Even though each character in this story reacts differently, there are many themes in this novel that could be analyzed through various theories. In other words, researchers can analyze and figure out current issues such as loneliness, fidelity, the role of women, social class, and other interesting issues in Jane Eyre. Respectively, in the process of translating this work to any other language care should be taken to convey the meaning of the original. This, at the same time, requires high professionalism and full comprehension of linguistic and extra linguistic factors of expressing this or that issue.

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