Classification and Translation of Generic Names in Literary Texts

Aida B. Saduakassova[1*], Uldar K. Isabekova[2], Laura K. Baymysh[3], Sholpan A. Bakirova[3]
[1]Eurasian National University, Kazakhstan, [2]Satpayev Kazakh Technical University, Kazakhstan, [3]Central Asian Innovative University, Kazakhstan

Abstract In the modern world, the problem of translating generic names in literary texts is becoming increasingly important. This article was devoted to the analysis of various aspects of the translation of gender terms from one language to another in literary texts. The authors reviewed theoretical approaches to the translation of generic names and identified the main problems that translators face when conveying such terms. They also examined various strategies for translating gender titles, pronouns, appearances, and behaviors, taking culturally specific aspects into consideration. The translation of Kazakh literary texts was analyzed in three directions: biological, social, and psychological. As a result, not only the incorrectness but also the advantages of direct translation were revealed. The importance of context when translating gender terms and the need to take into account the language and culture of the source and target text were also discussed. The authors drew conclusions about the importance of translating gender names correctly and appropriately in a literary context.

Keywords: *Gender linguistics, Generic names, Genderlect, Translation of literature, Literary texts*

***Corresponding Author:**
Aida B. Saduakassova
aida_9464@list.ru

Received: October 2024
Revised: December 2024
Accepted: December 2024
Published: January 2025

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1. Introduction

The fields of linguistics and translation studies are closely related to each other, and a lot of topics and issues that arise in society today cannot bypass these two areas of science. As there are many languages in the world, the problem of translation will always be relevant. Cultural errors may take various shapes and forms and may generate a completely different reading of the source text in translation. They occur when the translator ignores and misunderstands one or several connotations that underpin a term that is unique to the source culture (Ni Riordain & Schwerter, 2019). Currently, the direction of gender linguistics is extensively studied in the fields of translation studies and linguistics. Gender linguistics can be defined as the study of how language is used to communicate gender and how gender can be differentiated using linguistic features (Motschenbacher, 2016).

https://doi.org/10.22034/ijscl.2025.2047739.3839

In the modern paradigm of scientific education, the concept of gender has reached the level of understanding that goes hand in hand with such concepts as nation, group, and class. The concept of gender and sex has been completely separated: sex is a scientific definition that studies the differences between men and women from a biological point of view, and gender is a scientific definition that studies the cultural and social functions of males and females. Although gender linguistics is a relatively new direction in the field of linguistics, the concepts of sex, gender, femininity, and masculinity have attracted the attention of researchers from all scientific disciplines. Linguists who have studied gender and language (e.g., Braun, 1997; Gottburgsen, 1997; Grassel, 1997; Gutareva, 2015; Lakoff, 2004) agree that the way we speak is gendered and that women and men talk differently from each other. Linguistic intervention for change, as regards gender, has taken the form of guidelines and equal opportunities policies (e.g., in industry and in classroom teaching), awareness training seminars in organizations, the promotion of gender-neutral terms in job advertisements (e.g., fire fighter), and various codes of practice (Litoselliti, 2013). Thus, the meaning of gender began to be considered from different angles in a wide variety of scientific fields (such as political studies, sociology, cultural studies, and linguistics). Obviously, this topic did not escape the attention of translators and translation studies.

Currently, many Kazakh literary works are being translated into English. However, the majority of translations are indirect (translation from a translated version). For instance, a Kazakh literary text was translated into Russian and then into English. The number of literary texts translated directly from Kazakh into English is quite small. The material translated through the native language cannot fully convey the accuracy and expressiveness of the Kazakh culture because in any translation, there is a high risk of losing the eloquent tone of the text, and in indirect translation, such risk is doubled. Moreover, Kazakh and English cultures are two completely different worlds, so the translator's main goal is to reveal the image of the Kazakh language as much as possible and convey the life and culture of the Kazakh society to the reader through the translated language.

Translation of generic names of literary texts in English and Kazakh languages can serve to form a cultural-linguistic picture. This determines the relevance of this study. The authors analyze various excerpts from Kazakh literary texts and focus on the pros and cons of their translation. They also examine translations of gender statuses in society, related names, the traditional clothing of men and women, differences in the expression of emotions of men and women, and features in the appearance of men and women.

2. Theoretical Framework

The emergence of gender linguistics was prompted by sociolinguistics in the 1960s. Special attention was given to gender, as well as female and male concepts. Researchers began to determine how the functionality of the language is realized, taking into account various factors such as a certain environment, group, profession, ethnicity, gender, and urban and rural speakers. According to Goffman, the biological characteristics of the sexes cannot be any indicator; the characteristics of women and men are determined by their behavior in society and the resolution of political tensions. Goffman (1979) often uses the terms genderism and gender display in his research to highlight traditional gender stereotypes. For example, the image of a woman is always associated with concepts such as housekeeping and raising children (Goffman, 1979). Of course, the social and political conditions of that period were emphasized in gender linguistics. In the 70s, the concept of feminist linguistics appeared in gender linguistics, the founders of which were American and German researchers. A feminist linguistic theory is a theory that links language with sex in two ways: it spells out the connection, on the one hand, between language and gender identity and, on the other hand, between language and women’s oppression (Cameron, 1985). Earlier, Espersen, in his work *The Philosophy of Grammar*, noted that the structure of language can contribute to the reinforcement of gender roles. According to them, women play only secondary, unimportant roles in the world picture; their speech styles and features are not given much attention (Espersen, 1956). Their main goal is to destroy the patriarchy and establish the equality of men and women in society and politics (Borneman, 1971). It was at this point that the concept of linguistic sexism became significant, and gender linguistics came into contact with the fields of political science, social science, economics, and

law. Feminist linguistics researchers like Tromel-Plotz, Pusch, Morgan, etc. began to express their opinion that many common words in English and German are based on men (for example, in English, the word "man" means *person*; "history" is derived from ***his*** *story*). Also, they underlined the lack of feminine endings and suffixes when it comes to political terms, professions, etc. As a result, feminists began to gain their voice and change their roles in politics and society. However, in the 90s, the post-feminist period began, and the study of masculinity became more relevant. The vast majority of scientists considered the notions of dominance, hegemony, and heroism. Nowadays, you can often hear the phrase "a real *Aybar* man of the 90s" (*aybar* is a Kazakh word for "fearsome, furious" (Zhanuzak et al., 2011)), which means that during this period, the role of a man in society has been revealed from various angles.

Therefore, in the 21st century, the simultaneous study of femininity and masculinity is an important issue. As a result of the last 70 years of research, the concept of "genderlect" appeared. Genderlect refers to the dialectical peculiarities of the speech characteristics of men and women. Lakoff (1975) noted that women are more likely to use polite, indirect expressions, whereas men's speech is often more categorical and competitive. Society always demands different indicators from men and women, as a result of which conflicts and misunderstandings occur in communication. Of course, everything depends on the customs and traditions of each country, but in many countries, this issue is still relevant. When considering genderlect, the professions of a woman and a man play an important role; for example, in the dialectic of a woman, we can notice such terms as household, fashion, gardening, and cooking, and men often use vocabulary such as hunting, repair of machinery or pipes, and sports. However, in recent years, the concept of queer theory has been formed in sociology (Jagoz, 1996). Accordingly, only biological features separate men and women, and roles in society and politics were invented by human beings themselves and turned into stereotypes. The main goal of the proponents of queer theory is to find out who invented the exclusion and prohibition of men and women in society and how to free society from those restrictions.

In the field of Kazakh linguistics, gender linguistics has been studied since the second half of the 20th century. However, the characteristics of male and female genders are reflected in the work of Baitursynuly, Ualikhanov, Nurpeisov, etc. For example, in the works of Baitursynuly in the 1990s, the concepts of "Guryp" (traditional word) and "Qalyp" (standard word) are used in connection with the gender of men and women. Traditional word is a type of speech given to men in society, such as "bata" (sore sharing blessings for others) "betashar" (a ritual opening of bride's face before the wedding ceremony). Standard word is speech only for women such as lullaby, mourning, etc. (Baitursynuly, 1991). Here we can notice the differences in the speeches of males and females in the 19th and 20th centuries. While public speeches were given to men, women expressed their opinions only within the family. It should be emphasized that the Kazakh people always pay attention to the upbringing of a girl to become a future wife and mother. She is brought up for both private life and marriage (Shokym et al., 2022). In general, the works of Espersen, Lakoff, Tannen, Gomon, and other foreign researchers made significant contributions to emerging gender linguistics as a separate branch of science in Kazakhstan. In Kazakh linguistics, scientists such as Zhubanov, Shokym, Mamaeva, Hasanuly, Sabitova, Zhanpeyisova, and Tuyebekova motivated the formation of gender linguistics as a separate discipline that studies the language and nature of women and men.

In the field of Kazakh linguistics, the study of gender has not only examined the differences in male and female speech patterns, as reflected in the works of Baitursynuly and other scholars, but has also extended to address the complex challenges of translating gendered concepts across languages, highlighting the interplay between linguistic, cultural, and societal factors in both original and translated texts. The issues relating to gender in the practice of translation are myriad, varying widely according to the type of text being translated, the languages involved, cultural practices, and countless other factors (Chamberlain, 1998). In the process of translation, translators face such issues as grammatical gender (for instance, in English, the are pronouns that distinguish between male and female (he/she), while in Kazakh, there is a single pronoun for both sexes (ol)), semantic gender, social gender, stereotypical gender, etc. In addition, the translator must be aware of the history of gender development, changes in society, gender stereotypes of culture, and the status of the economic and political referent in the original and translated text. This means that the translator must take into

account not only the grammatical and syntactic features of generic names but also the entire cultural history of the two languages. Therefore, it should be emphasized that in the process of converting the original text, only one specific translation method cannot be used. Translators must understand the whole essence of the material and, based on the context, choose which translation method will be more appropriate.

3. Methodology

3.1. Materials

The analysis is based on Kazakh literary texts, which were directly translated into English. On the basis of the Modern Kazakh Culture in the Global World Program in Kazakhstan, a number of Kazakh works have been translated into English since 2019. Among them, we aimed to consider the features of the translation of the gender names in the works of Sherkhan Murtaza “Bojtúmar”, Sayin Muratbekov “The Smell of Wormwood”, and Kalikhan Yskak “A Quiet Autumn”. All these works were published in the book called “Contemporary Kazakh Literature: Prose Anthology” in 2019. This book was chosen by the authors for the study since the translation of this work had not been analyzed in the field of linguistics and translation studies before. Also, this work is one of the few that was translated into English directly, without an intermediary language (often, many literary texts are first translated into Russian, and then the English version is made from the Russian translation).

3.2. Procedure

In the process of conducting the research, the following research methods were planned: descriptive, comparative, and contrastive. Examples of generic names in the analysis were classified into 3 gender groups: 1. biological, 2. social, and 3. psychological. As a result of the classified analysis, the accuracy of translation and the ethno-cultural level of the text were determined. The incorrect versions of translation from the cultural point of view were suggested by more adapted to Kazakh cultural variants of translation.

3.2.1. Biological Generic Names

Common biological gender names relate to differences in male and female physiology. They include anatomical differences in physical characteristics such as appearance, shape, and size of the body, body movements, subjective feelings, and perceptions due to hormonal differences in the brain, etc. (for instance, females carry two X chromosomes, while males carry one X and one Y chromosome; males and females have different levels of hormones; males have stronger bones than females). All these features can affect the abilities and opportunities of men and women. Biological gender differences play an important role in the development and formation of personality and behavior.

3.2.2. Social Generic Names

The social characteristics of generic names are characterized by differences such as a woman's or a man's roles in society, life, the level of kinship, position, status, styles of clothing (which significantly depended on the social status of a person in the 20th century), etc. From the point of view of stereotypical gender, such common visions have been formed in society as judge=he, nurse=she, dentist=he, teacher=she, breadwinner=he. These differences may vary depending on culture, religion, ethnicity, and other factors. Examples of social gender differences include:

1. Differences in Education: In some cultures, women are not allowed or have limited access to education.

2. Career and pay gaps: Women often work the same jobs as men but are paid less and have a harder time moving up the career ladder.

3. Differences in the role of the family: In some cultures, women are entrusted with running the household and raising children, while men are considered the head of the family and are responsible for the family's financial well-being.

4. Differences in clothing and appearance: opportunities for self-expression through clothing and appearance may be limited by gender.

5. Differences in social behavior: Women are often careful, polite, and emotionally responsive, while men tend to be bold, decisive, and independent.

3.2.3. Psychological Generic Names

Psychological features of generic names are described by emotional, expressive self-behavior, common behavior, habits, and skills of men and women. Tannen (1990) emphasizes that women are more likely to express their emotions verbally, while men tend to use actions to communicate their feelings. There are many studies that show that men and women can differ in characteristics, abilities, behaviors, and preferences depending on their gender. Some of these differences include:

1. Cognitive differences: These include differences in reading ability, understanding instructions, grammatical skills, and problem-solving. For example, women are more prone to verbal development, while men are good at mathematical and informational development.

2. Emotional differences: Men and women have differences in how they express and experience their emotions, make decisions, express empathy, and respond to stress. For example, even at an early age, the female sex learns the feeling of shame and empathy and begins to use facial expressions more than the male sex.

3. Behavioral differences: Men and women may have different ways of interacting with their environment and with each other. For example, women are often more concerned about others, while men can be more competitive.

4. Problem-Solving strategies differences: Men and women can use different strategies to solve problems and achieve goals. Women, for example, tend to cooperate and seek long-term agreements, while men tend to have short-term contracts and competitive abilities.

4. Results

4.1. Translation of Biological Generic Names

The following excerpts compare original (Kazakh) with the English translation. They describe the portraits of males and females of the 20th century, their appearances, and physical features.

In the story “Bojtúmar” by Sherkhan Murtaza, the author describes the image of a man as follows:

Excerpt 1

Shoqsha saqaly dirildeidi, sira, kulgeni shygar, zhalgyz qolymen menin basymnan sipap otyr eken (Murtaza, 2006).

His little goatee beard is trembling, clearly in laughter, and he is stroking my hair with his only hand (National Bureau of Translations, 2019).

The author uses the word “shoqsha” (rare, sparse) for the beard of an old man. In the English version, to show how rare a man’s beard is, the collocation “goatee beard” was used, so the original image is fully revealed.

In Sayin Muratbekov’s work “The Smell of Wormwood”, the biological nature of man is reflected in the following excerpt:

Excerpt 2

Esikbay – sidan boily, qol-ayagy qara qaiystai qatqan uzyn, jugirgende aldyna jan salmaityn, ozi tobelesqor, sotqar bala edi (Muratbekov, 2022).

Just then Esikbaj was slouching along enviously on one side. He was the strongest scrapper, sinewy, with long arms, which was why some of the little kids sucked up to him all the time (National Bureau of Translations, 2019).

In the text, the appearance of the character named Esikbaj is represented by the phrase "sidan boily" (tall person) in order to describe how tall and thin the boy is. If we look up the explanatory dictionary of the Kazakh language, the word "sidandanu" is described as becoming taller and rare (Kaliyev, 2014). However, in the English translation, the height of the character was not taken into account. It would be more appropriate to add that the child is tall in order to reveal the appearance and full image of the child in the eyes of the reader.

In this same literature of Muratbekov, we can find the following sentence describing the image of an elderly man:

Excerpt 3

Bizdi Imanzhanov degen shashy appaq qudai, qoly-basy tongan adamsha dirildei qalshyldap, kozi qyp-qyzyl bop zhasaurap otyratyn qart kisi oqytty (Muratbekov, 2022).

Then autumn arrived, and we went to the first class of school with our teacher, old Imanžanov, who had trembling hands and inflamed eyes that watered (National Bureau of Translations, 2019).

In the original version, the author emphasized the man's age with the phrase *"shashy appaq qudai"* (grey-haired), but in the English version, this phrase was omitted; only "old" was shown next to the character's name instead. In our opinion, adding the complex adjective *"grey-haired"* to the adjective "old" would be more accurate and rational.

Now, let's analyze the examples that describe the image of Kazakh women. Kalikhan Yskak describes a middle-aged woman in his literary work "A Quiet Autumn" in this way:

Excerpt 4

Qazir alasa boily, dongelek bet, tolgan urshyqtai dongelengen aieldi kezdestirgenime ishtei qarnym ashyp qalgan siyakty (Yskak, 2003).

Now I found with chagrin that she'd sunk markedly in height and noticeably put on weight; her face had become rounded and lost its matchlessly fine features (National Bureau of Translations, 2019).

In the Kazakh version, the author describes a woman who has gained weight and plumped up as "tolgan urshyqtai dongelengen". In the encyclopedic dictionary of Kazakh traditional culture, "urshyq" is an instrument for spinning yarn from brushed wool (Kuraluly, 1997). Since the shape of the urshyq is round, the author uses a simile method to make the woman look like a full urshyq. However, in the English version, this phrase was omitted, only "noticeably put on weight" was given, and the ethno-cultural tone of the original text was not revealed. Here, we think it is better to translate the word "urshyq" using the transliteration method and show its definition: "She became rotund as urshyq (urshyq is a tool for spinning yarn from wool)", so the ethno-cultural image of the Kazakh woman would be fully conveyed.

In this same work of Yskak, the image of this character as a teenager is also described as the folowing:

Excerpt 5

Orta boily, qypsha bel, qaraqat koz, eki betinin qany tamgan aq sazandai sulu kelinshek koz aldyma elesteitin de turatyn (Yskak, 2003).

And yet this beautiful, shapely woman with a slender waist, eyes as black as blackcurrants and rosy cheeks 'like peaches and cream', as they say, had often appeared in my memory (National Bureau of Translations, 2019).

In the passage, the woman's face is represented by the constant comparison of “eki betinin qany tamgan aq sazandai” (word-for-word translation: like a white carp with blood dripping from both cheeks). As we can see, the constant metaphorical structure “qany tamgan” (blood dripping) and the constant simile “aq sazandai” (like a white carp) are used here. In the English version, these two stable structures of Kazakh are given by adaptation method of translation as “rosy cheeks” and “like peaches and cream”. It should be stressed that this translation is adequate and suitable.

In the next excerpt, Yskak portrays the image of a young girl:

Excerpt 6

Uzyn kirpikti moldir qaraqat kozi men syngyrlagan ashyq dauysynan ozimizdin Altyndy birden tani kettim (Yskak, 2003).

By her black eyes, fringed with long lashes, and by her pure, resonant voice, I immediately recognised Altyn (National Bureau of Translations, 2019).

In the original text, the author compares a picture of the girl's eyes with blackcurrants. And in English, this comparison is limited only to defining the color: “black”. In fact, the author was not only describing the color of the eyes, but also the shape and the size of the character’s eyes. In Kazakh culture, it is common to use the regular phrase “qaraqat koz” (blackcurrant eyes) to express the beauty of Kazakh women. Therefore, describing them with the adjective “black” is too generalized. In order to preserve the expressiveness of the original, it is better to give it “eyes like blackcurrants”. So we can portray that the eyes of a woman are not only black but also big and round shaped.

At this point, it should be mentioned that in Kazakh culture, a lot of attention is paid to describing the beauty, shape, and color of a character's eyes, while in English culture and literature, more attention is paid to the look, glance, and sight of the character/person. For example, in Kazakh literature, the beauty of the eyes is represented by the phrase “the eyes are transparent, like blackcurrants”, while in English literature, the expressions of human feelings and emotions through the eyes, such as “you can read fear and terror in his eyes” are often used.

The following is another excerpt that describes the image of a woman in the context of the work of Yskak:

Excerpt 7

Ai nuryna juzi shagylysyp, sopaqsha kelgen appaq beti jalt etti. Qaimaqtai zhuqa erne antek zhybyrlaidy (Yskak, 2003).

The moon was dazzling her eyes, and in the moon’s light, there was the flash of a slender white face. Her delicate lips seemed coated in snow-white sour cream (National Bureau of Translations, 2019).

Here, the author compared the woman's lips to “qaimaq” which was translated into English as “sour cream”. It should be noted that there is a significant difference between sour cream in Kazakh culture and cream in English culture. In the encyclopedic dictionary of Kazakh traditional culture, “qaimaq” is a creamy layer of fatty substance collected from the surface of milk (Kuraluly, 1997), and in the Cambridge Academic Content Dictionary (2009), “sour cream” is cream that is made sour by adding special bacteria, used in cooking. Therefore, the collocation “sour cream” should be replaced by “qaimaq” and defined as “a layer of fatty essence taken from the surface of milk”, so the translation would preserve its real and ethnocultural element. So, the English language reader will be aware of the ways creams are made in two different cultures.

4.2. Translation of Social Generic Names

Sherkhan Murtaza's work “Bojtúmar” reveals the social problems of the Great Patriotic War period and shows that every family was worried about their men who went to war and eagerly waited for

some kind of correspondence. In the text of the work of Murtaza, the content of the letter from the battlefield of a young man says:

Excerpt 8

Menen amandyq surasanyzdar, Otan aldyndagy boryshty abyroimen atqaryp, avtomatty qolga alyp, zhalmauyz zhaudyn zhazasyn berip, Kursk degen jerdin qyrgynynan aman shygyp, fashisterdi shegindirip bara zhatyrmyz (Murtaza, 2006).

If you were to ask about my life, I would tell you that I am honourably fulfilling my duty to my Motherland, with my rifle gripped firmly in my hands, preparing a just retribution for the villainous enemy (National Bureau of Translations, 2019).

As you can see, a man's duty is to go to war and protect his country and land, while a woman's duty is to stay at home, raise and take care of children, and take care of the economy. The passage "zhalmauyz zhaudyn zhazasyn berip" (punishment of the cruel enemy) in the original was omitted without being translated into English. It does not distort the meaning of the context or omit important information. The next thing to mention is that the original word "fashist" (fascist) is translated into English as "villainous enemy". However, this is a generalized translation because if the reader is not told that he is fighting against the "fascists", it may not be clear about which period and which war the work is being written about. Therefore, it is better to leave it as "fascist" using the exact translation method.

Here is another example from the work of Yskak:

Excerpt 9

— Mine, osy Baryshannan artyq serik zhoq sagan, koke, — dedi Sholaq Siyaqul ulken erlik zhasagandai aghasynyn aldynda maqtanyp (Murtaza, 2006).

'There, uncle, no better travelling companion could possibly be found for you than Baryshan here', said one-armed Siâḳul, boasting to his uncle as if he had performed some heroic feat the day before (National Bureau of Translations, 2019).

If we take into account the two kinship words "koke" and "agha" in the original, these two generic names have two different meanings in Kazakh society. If we refer to the encyclopedic dictionary of Kazakh traditional culture, "agha" means older male relative, generally older male (Kuraluly, 1997). An explanatory dictionary of the Kazakh language defines the word "koke" as father's brother or younger brother. In some places, the father is also called "koke" (Kaliyev, 2014). If we look at the etymology of these words in Kazakh linguistics, the word "agha" is used as a relative name, as well as for any older men, and the word "koke" is used in the sense of: 1. "father" and 2. men and women (Kurmanbayuly & Adilov, 2020). Even now, we notice that the word "koke" is used differently in different regions of Kazakhstan: in central Kazakhstan, "koke" is used for women, and in the southern regions, the word "koke" is used only for men. This is another proof that the Kazakh language is rich in family names. However, as we know, there are not many family names in English culture. In the translation version, the words "agha" and "koke" are given as "uncle". Two different characters are mentioned here, and in English, it seems that only one person is being talked about, and it is quite possible to mislead the reader. So it is more suitable to give the transliteration version of the translation as "agha" and "koke" and give a brief explanation in brackets or in the footnote.

There is another excerpt from Muratbekov's work:

Excerpt 10

Oiynnyn osyndai bir qyzu shagynda bizdin "ataman" – Sadyq kilt toqtai qap: - Ai, anau kim-ei?- degen (Muratbekov, 2022).

It was our commander, Sadyķ, who halted all of a sudden on the boundary line where the curtain of dust ended and asked: 'Hey, who are you? Where did you come from?' (National Bureau of Translations, 2019).

The original colloquial word "ataman" is rendered in English as the official style "commander". There is a significant difference between them. In the dictionary of the Kazakh literary language, "commander" is an official person performing administrative duties in military institutions, and "ataman" is an elected or appointed chief who performs military, administrative, and police duties during the time of Tsarist Russia (Zhanuzak et al., 2011). However, the exact etymological origin of the word "ataman" has not been determined. Some historians say that this word comes from the German word "wattman", while others say that this word originated from the phrase "ata temen" of the Turkic languages during the Ottoman Empire. However, this word continues to be used in the CIS countries, especially among school-age teenagers, to describe a person who is the only strong person in a certain environment or region, who dominates mischief, takes others with fear, and subjugates them. There is no official military text in the example above, just the character of young children playing in the yard. Therefore, instead of the word "commander", it would be more appropriate to give the translation as "ataman" using the transliteration method and give the definition as: ataman is a superior of a certain group, who was admitted as the strongest one.

In general, the linguistic field studies the models of clothes, shoes, and hats, and it is called vestial vocabulary. In Kazakh literary works, there are many linguistic and cultural elements that describe national clothing models and reveal the image of a woman and a man. Vestial lexicon shows the age difference, social characteristics, and ethnic background of people at a certain level (Mankeeva, 2012).

For example, the image of a woman in Yskak's "A Quiet Autumn" is presented as follows:

Excerpt 11

Tosin teuip turgan qos omyrauynan alsin-alsin syrgi bergen zhelbegei kupaikenin onirin qymtai tusip, zil arbany kerile tartyp kele zhatqan qaraqerdin sylbyr zhurisinen koz zhazbai biraz otyrdy (Yskak, 2003).

She did up the collar of her light quilted coat, which had kept on coming open over her full breasts and stared in silence at the light chestnut horse slowly pulling the heavily laden dray (National Bureau of Translations, 2019).

"Kupaike" in the passage is translated into English as "quilted coat". First, let's talk about the definition of the word "kupaike": a short outer garment (Zhanuzak et al., 2011). The word kupaike entered the Kazakh language along with many other words from the Russian language as a result of the political and economic relations between Russia and Kazakhstan in the 19th century, and it is considered a foreign word. In Russian, it is called "fufaika", but it was adapted to the Kazakh language and was called "kupaike" in the country. It should be noted that the "kupaike" is a warm outerwear that is worn only in the household during menial work. And according to the Oxford English Dictionary (2008), "coat" is a piece of outdoor clothing that is worn over other clothes to keep warm and dry. Coats have sleeves and may be long or short. The result of this is that kupaike is a short outer garment filled with cotton and sewn for household and menial work, and a coat is a long or short outer garment made of wool worn on the street. Taking these differences into account, it would be better to translate this vest in English as "kupaike" and show the definition (quilted woman's outdoor clothing without sleeves).

The following excerpt from Murtaza's work "Bojtúmar" describes the image of an elderly man:

Excerpt 12

Atalyq atam konetoz qara barqyt beshpenttin omyrauyn agytyp, ter singen bozgylt tik koilektin onirine qolyn salyp jiberip, sol qoltygynyn astyndagy zhapsar qaltadan taspisin suyryp aldy (Murtaza, 2006).

Unbuttoning his worn, black velvet bešpet on his chest, Atalyķ ata thrust his hand under his greyish shirt, darkened with sweat, reached as far as the inside pocket sewn on under his left armpit, and pulled out his prayer (National Bureau of Translations, 2019).

For example, vestial elements "black velvet belt" and "straight dress" are accurately and clearly translated. The linguistic and cultural element "taspi" is distorted as "prayer". Because in English, prayer is a request or thanksgiving to god or an object of worship (Oxford English Dictionary, 2008). "Taspi" is a chain of beads that religious people hold in their hands, count, pull, and turn in order to pray to God without mistake (Zhanuzak et al., 2011). Therefore, in order to convey the understanding without distorting this cultural unity, it is better to give it as "taspi" using the transliteration method, and in the footnote, it should be defined as "a chain of beads that religious people (mostly Muslims) hold in their hands, count and flip, in order to read their prayers".

In the translation of "The Smell of Wormwood", there are quite a few passages in which the translation versions are accurately and rationally translated, the concept of cultural units is fully revealed, and the meaning of vestial vocabulary is conveyed clearly and comprehensibly. For instance:

Excerpt 13

Ayagyndagy konnen tigilgen shoqaiyn sheshpek bop edik, qinala ynyrsyp, onan "aghatailap" bebeu qaqty (Muratbekov, 2022).

He lay there, huddled up, only asking not to be touched when one of the grown-ups tried to remove his šoķaj – a simple shoe made of tawed leather (National Bureau of Translations, 2019).

In this context, the vestial unit "šoķaj" is defined. It is very convenient and clear for the reader.

In the previously mentioned work of Murtaza, "Bojtùmar" another example of a suitable version of the translation of the vestial element is given:

Excerpt 14

Sira, osy ormandy auyldyn bastygy bolar, on kozi qybyr etpei tasyraiyp qalgan, qyzyl shyraily, buryl saqal, galife qara barqyt shalbarly kisinin Atatlyq atama yqylasy qatty tusti (Murtaza, 2006).

A man, evidently the chairman of the forestry auyl, came out to greet us: his right eye goggled resolutely, his cheeks were red, and his beard was streaked with grey. Foppishly flaunting his black velvet breeches, he courted Atalyķata's attention (National Bureau of Translations, 2019).

The phrase "qara barqyt shalbar" was translated exactly as "black velvet breeches" in the passage, and since it is not a linguistic and cultural unit specific to the Kazakh nation but a vestial unit known to all nations in general, its literal translation does not distort the context.

4.3. Translation of Psychological Generic Names

The following example from Muratbekov's work well describes the picture of how men were brought up in Kazakh culture, that they had to show only strong feelings and showing weak emotions was inappropriate:

Excerpt 15

Myqty bolsan nagyz erkektershe qiynshylyqta zhylamai baq (Muratbekov, 2022).

If you're a real man, you have to keep a grip on yourself (National Bureau of Translations, 2019).

In the extracted passage, it is said that a man should not show his weakness; he should be a strong man who can withstand any difficulties. The author's thoughts are accurately and clearly conveyed in English.

In the following excerpt, you can see the character of a man who fulfilled his duty to the Motherland during the Great Patriotic War:

Excerpt 16

Armiya qatarynan zhaqynda gana qaitqan, sol qolyn bileginen oq zhutyp ketken, biraq ozi asa qatigez, meirimsiz adam edi (Muratbekov, 2022).

Grown-ups came running to the stable and Turžan's figure loomed over at the front. His hoarse, angry voice stood out above the general hubbub (National Bureau of Translations, 2019).

In the translated version, the phrases "qatigez, meirimsiz" (very cruel, merciless) that describe the psychological features and behavior of the man have been omitted. Since this is an important element in revealing the image of a man whose character was drastically changed after the war, it should be translated as "He was overly cruel and ruthless".

In the following example, the phraseological phrase "qyzyl tildin shesheni" (master of the eloquent tongue) is used to describe a man. In the English version, this phraseological phrase is ambiguously rendered as "when I speak, I do so in a masterly fashion, as an orator". It is an obvious word-for-word translation that does not fully reveal the image of the character and does not make any sense:

Excerpt 17

Aidasa qoidyn kosemi, soilese qyzyl tildin shesheni, qary unymy sultandai zhuristi Suinshiuly Qaztugan!!! (Amantai, 2011).

When I walk, I walk as a sultan. I am as speedy as an arrow, a leader of men. When I speak, I do so in a masterly fashion as an orator. I am Sùjinišùly Ķaztuġan! (National Bureau of Translations, 2019).

The original phraseological phrase has an exact equivalent in English – "an eloquent tongue". Therefore, without complicating the translation, it is rational and understandable to say, "I have an eloquent tongue".

In the following context, the phrase "aielderge qosylyp zhylau" (weeping with women) is used comparatively and, in the English translation version, is omitted:

Excerpt 18

Aielderge qosylyp zhylauga "erkektik' namysymyz zhibermeidi (Muratbekov, 2022).

But our manly pride forbids us to cry! (National Bureau of Translations, 2019).

The passage clearly depicts the natural and psychological differences between women and men: women are fragile, and it is normal to cry or show weakness, while men are stereotyped as not showing tears in public. That's why, in the original, the character of crying is taken together with the feminine gender. Since this is an important unit from the point of view of gender linguistics, it should be translated as: "Our manly pride forbids us to cry with women".

5. Discussion

The analysis of the literary works revealed that the majority of the main characters in the texts examined are men, who are depicted comprehensively through biological, social, and psychological characteristics. The biological aspects are the most frequently explored, especially when considering the female lineage, where predominantly only physical characteristics are mentioned. In the case of male characters, these works delve into a wider spectrum of descriptions, including social roles and

psychological traits. In analyzing the examples from the translated texts, it is evident that Kazakh literature, especially in the 20th century, reflects the political and social situation of Kazakhstan, where men traditionally held dominant roles in society. These roles are conveyed through their behavior, speech patterns, and the expectations placed upon them by the surrounding culture.

This study examined 18 examples of translation of generic names from literary texts, among which passages with features of appearance, style of clothing, manners of speech, character, emotion, and status in society of the male and female were varied. Of the total number of passages examined from a gender point of view, 4 were translated clearly and appropriately. In the remaining cases (14), such translation methods as omitting, generalization, and adaptation were used, which in turn distort the ethno-cultural essence of the text. The study proposed more suitable translation options in order to fully cover every ethno-cultural detail of the original text. It should be noted that the literary texts examined were written in the 20th century, when the role of men and women, their behavior, speech, and styles were significantly different than now. Since the portraits of men and women in Kazakh and English culture of that century differ significantly, it is important to translate their images as accurately as possible. Therefore, the task of the translator is not only to translate the text while preserving the grammatical, syntactic, and morphological structure but also to convey to the reader a picture of the life of the Kazakh people in the 20th century. This was a period when each family strictly raised their sons and daughters, defining their gender roles from childhood.

Understanding these gendered depictions in translation also requires an appreciation of the ethnic and cultural features embedded in Kazakh literature. Ethnic features in Kazakh literature are significant and reflect the traditional values and norms of the patriarchal society. Among the Kazakh people, when a girl is born, the word “embroidery” is used, and when a boy is born, he is called “a horse rider” (Shokym et al., 2022). It is important for foreign readers to understand the attitude of the Kazakh nation while reading the Kazakh literary text. The interdependence of language and culture is very deep. It is obvious that the issue of the interdependence of language and culture is the main mechanism of intercultural communication (Konyratbayeva et al., 2021).

Gender differences in Kazakh literature are significant and require attention. The root cause of gender inequality is not biological but rather arises from societal constructs that view men as inherently holding more authority compared to women (Jaim, 2022). There is hope for a future where Kazakh literature will get rid of traditional gender roles and stereotypes and present a comprehensive and inclusive view of Kazakh society.

Through examining the characters from the works of Sherkhan Murtaza, Sayin Muratbekov, and Kalikhan Yskak, we can also observe how the portrayal of gender roles has evolved in literature. The male characters are frequently depicted as strong, resilient, and stoic, while female characters, although often portrayed with complex emotions, are generally represented in more passive roles, reflecting the patriarchal norms that shaped Kazakh society at the time. The scientific results of the research, the findings, and the conclusions made during the research will contribute to the replenishment of the theoretical base of translation studies and social and comparative linguistics. Also, it can be used in teaching the theory and practice of translation, the practice of translating fiction, social linguistics, intercultural communication, and other special courses.

Disclosure Statement

The authors claim no conflict of interest.

Funding

The research did not receive any specific grants from funding agencies.

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