



# STRUCTURAL AND SEMANTIC FEATURES OF FEMINISTIC LEXICOLOGY AND TRANSLA TIONAL PROBLEMS (IN THE EXAMPLE OF O' TKAN KUNLAR BY A. KODIRI HEROINE KUMUSH AND GONE WITH WIND M. MITCHELL HEROINE SCARLET

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## ABSTRACT

The paper examines the structural and semantic features of feministic lexicology in the novel s O'tkan Kunlar by A. Kodiri, focusing on the heroine Kumush, and Gone with the Wind by M. Mitchell, focusing on the heroine Scarlett. Special attention is given to the lexical representation of female characters, their emotional and social spheres, and the specific vocabulary that reflects their worldview, roles, and identity. The study analyzes difficulties and challenges in translating feministic lexical units from Uzbek and English into other languages, taking into account cultural and contextual factors. The research highlights the correlation between the semantic richness of feministic vocabulary and the translation problems arising from structural and stylistic differences in the source and target languages. Practical implications concern translators, literary scholars, and students of comparative literature.

**Keywords:** Feministic lexicology, lexical-semantic features, translation problems, female characterization, O'tkan Kunlar, Kumush, gone with the wind, Scarlett, cultural context, semantic structure.

## ANNOTATSIYA

Ushbu maqola A. Kodiriyning O'tkan Kunlar asaridagi Kumush qahramoni va M. Mitchellning Gone with the Wind asaridagi Scarlett qahramoniga e'tibor qaratgan holda, feministik leksikologiyaning strukturaviy va semantik xususiyatlarini o'rganadi. Maxsus e'tibor ayol obrazlarining leksik ifodalanishiga, ularning emosional va ijtimoiy sohalariga, shuningdek, ularning dunyoqarashi, roli va shaxsiyatini aks ettiruvchi maxsus lug'atga qaratiladi. Tadqiqot, feministik leksik birliklarni o'zbek va ingliz tilidan boshqa tillarga tarjima qilishdagi qiyinchiliklar va muammolarni, madaniy va kontekstual omillarni hisobga olgan holda tahlil qiladi. Tadqiqot, feministik leksikaning semantik boyligi va manba hamda maqsad tillaridagi strukturaviy va uslubiy farqlardan kelib chiqadigan tarjima muammolari o'rtasidagi bog'liqlikni ko'rsatadi. Amaliy ahamiyati tarjimonlar, adabiyotshunoslar va solishtirma adabiyot talabalarini qamrab oladi.

**Kalit so'zlar:** Feministik leksikologiya, leksiko-semantik xususiyatlar, tarjima muammolari, ayol obrazlari, O'tkan Kunlar, Kumush, gone with the wind, Scarlett, madaniy kontekst, semantik struktura.

## AHHOTIQA



Данная статья исследует структурные и семантические особенности феминистской лексикологии на примере романа А. Кодиря О'ткан Кунлар, сосредотачиваясь на героине Кумуш, и романа М. Митчелл *Gone with the Wind*, сосредотачиваясь на героине Скарлетт. Особое внимание уделяется лексическому отображению женских персонажей, их эмоциональной и социальной сферам, а также специфической лексике, отражающей их мировоззрение, роли и идентичность. Исследование анализирует трудности и проблемы перевода феминистских лексических единиц с узбекского и английского языков на другие языки с учетом культурного и контекстуального факторов. Работа подчеркивает взаимосвязь между семантическим богатством феминистской лексики и проблемами перевода, возникающими из-за структурных и стилистических различий между исходным и целевыми языками. Практическое значение исследования касается переводчиков, литературоведов и студентов сравнительной литературы.

**Ключевые слова:** Феминистская лексикология, лексические особенности, проблемы перевода, женские образы, О'ткан Кунлар, Кумуш, *gone with the wind*, *Scarlett*, культурный контекст, семантическая структура.

## Introduction

Language is not only a tool for communication but also a mirror reflecting cultural, social, and gender perspectives. In literary works, the choice of words and lexical units significantly influences the representation of characters, particularly female protagonists. Feministic lexicology, as a branch of linguistics, focuses on the vocabulary associated with women, their roles, identities, and social experiences. It explores how language constructs gendered realities and shapes readers' perception of female characters. This study examines the structural and semantic features of feministic lexicology in two renowned novels: *O'tkan Kunlar* by A. Kodiri, highlighting the heroine Kumush, and *Gone with the Wind* by M. Mitchell, focusing on the heroine Scarlett. Both works, though originating from different cultures and historical contexts, provide rich material for analyzing how female identities and experiences are linguistically represented. A major challenge in this field arises in translation. Feministic lexical units often carry cultural, emotional, and social nuances that are difficult to convey in another language. Translators face the task of preserving not only the literal meaning but also the connotations, emotional depth, and societal implications embedded in the source text. The purpose of this research is to identify the structural and semantic characteristics of feministic vocabulary in the two novels and to analyze the challenges encountered in translating these features. By studying these aspects, the paper aims to contribute to both the understanding of gendered language in literature and the improvement of translation practices in cross-cultural contexts.

## Literature Review And Methodology

Feministic lexicology, as a distinct branch of linguistic studies, has attracted attention from numerous scholars who have explored the structural, semantic, and translational aspects of gendered language. According to Lakoff (1975), language reflects societal power structures, and women's speech is often characterized by specific lexical and semantic features that reveal social roles and constraints [1]. Her work laid the foundation for analyzing gendered vocabulary and emphasized the importance of contextual understanding in linguistic research. Tannen (1990) extended this perspective by examining conversational styles among men and women, demonstrating that lexical choices are deeply intertwined with social interactions and identity construction [2]. Her findings indicate that feministic lexicology cannot be

separated from pragmatic and sociolinguistic factors, highlighting the complexity of translation in cross-cultural contexts.

In the context of literary translation, Baker (1992) focused on equivalence in translating gendered language, noting that certain lexical units carry cultural, emotional, and social connotations that are often lost or altered in the target language [3]. Her research provides a methodological framework for evaluating translation strategies in terms of semantic preservation and cultural accuracy. More recently, Pérez (2015) analyzed feminist terminology in contemporary fiction, applying a corpus-based approach to identify patterns of lexical usage among female characters [4]. Her study emphasized the significance of semantic analysis combined with statistical methods, allowing for a detailed comparison between source texts and their translations.

Building on these scholarly contributions, the present study employs a comparative methodology to investigate feministic lexicology in *O'tkan Kunlar* by A. Kodiri and *Gone with the Wind* by M. Mitchell. The research is organized in three main stages. First, a structural and semantic analysis of the lexical units associated with the heroines Kumush and Scarlett is conducted to identify characteristic features of feministic vocabulary. Second, translation problems are examined by comparing the original texts with their translated versions, focusing on the challenges of preserving cultural and emotional nuances. Finally, a comparative synthesis highlights similarities and differences in lexical representation and translational strategies across Uzbek and English literary traditions. This methodological framework allows for a comprehensive understanding of how feministic lexicology operates both within the original texts and in the process of cross-cultural translation.

### Results

The analysis of the novels *O'tkan Kunlar* by A. Kodiri and *Gone with the Wind* by M. Mitchell revealed significant insights into the structural and semantic features of feministic lexicology, as well as the translational challenges these features present. In both novels, the heroines, Kumush and Scarlett, are represented through a carefully constructed lexicon that reflects not only their personal identities but also their social positions, emotional states, and cultural roles. In *O'tkan Kunlar*,

Kumush's lexical field demonstrates a frequent use of emotionally expressive and morally nuanced vocabulary, emphasizing her sensitivity, resilience, and adherence to traditional social norms [1]. Words and expressions related to familial duty, honor, and moral decision-making appear consistently throughout the text. Semantically, these lexical units are closely tied to cultural connotations specific to early 20th-century Uzbek society, creating a layered representation of the heroine that combines personal agency with societal expectations. Conversely, Scarlett's lexical representation in *Gone with the Wind* exhibits a more assertive and dynamic pattern. The vocabulary associated with her character highlights independence, determination, and strategic thinking. Semantic analysis indicates that Scarlett's lexicon often contains evaluative and action-oriented words, reflecting the socio-historical context of the American South during the Civil War. Emotional expressions are abundant, yet they are interwoven with notions of pragmatism and self-preservation, which distinguishes her characterization from that of Kumush [2].

The comparative analysis demonstrates that despite differences in culture, historical context, and narrative style, both heroines are linguistically constructed in ways that foreground their femininity, decision-making, and social engagement. However, the specific lexical choices reveal differing cultural attitudes toward women's roles and social mobility. Kumush'



s language is embedded in communal and familial values, whereas Scarlett's lexicon emphasizes individual agency and survival. The study also identified key translational challenges. Many feministic lexical units carry culturally bound meanings and emotional nuances that are difficult to convey in another language without loss of meaning. For example, expressions related to Uzbek social norms and honor in O'tkan Kunlar require context-rich translations to preserve both semantic and cultural integrity. Similarly, Scarlett's assertive expressions and idiomatic phrases present difficulties in translation, as the dynamic connotations may not have direct equivalents in Uzbek. Overall, the results indicate that feministic lexicology is deeply interconnected with cultural context, narrative style, and character development. Translators must not only consider literal meaning but also the socio-cultural and emotional resonance of

lexical units to maintain the integrity of the original text. These findings highlight the importance of adopting a nuanced, comparative approach in literary translation, emphasizing the interplay between language, gender, and culture.

### Discussion

The findings from the analysis of O'tkan Kunlar and *Gone with the Wind* highlight the intricate relationship between feministic lexicology, cultural context, and character representation. Both Kumush and Scarlett are portrayed through carefully structured lexical choices that reflect their social roles, emotional experiences, and personal agency. However, the comparison reveals substantial differences in how lexical units function to construct femininity within their respective cultural and historical contexts. Kumush's lexicon, predominantly characterized by expressions of familial duty, honor, and moral responsibility, underscores the collective and traditional values of early 20th-century Uzbek society. The frequency and semantic weight of these words illustrate how language reinforces social norms and expectations for women. In contrast, Scarlett's vocabulary in *Gone with the Wind* emphasizes independence, resilience, and strategic action [3]. Her lexical field includes dynamic, evaluative, and pragmatic expressions, reflecting the American socio-historical environment of the Civil War era, where women's survival often demanded assertiveness and adaptability. The comparison demonstrates that despite the different narrative and cultural backgrounds, both heroines' lexicons serve to foreground femininity, decision-making, and social engagement. Translators face significant challenges when rendering these lexical units into another language. Cultural-specific words and emotionally charged expressions require careful strategies to preserve meaning, tone, and connotation [4].

The table below provides a comparative overview of the key structural and semantic features of Kumush and Scarlett's lexicon:

Feature	Kumush (O'tkan Kunlar)	Scarlett (Gone with the Wind)



Emotional Vocabulary	High-reflects sensitivity and moral duty	High-reflects determination and pragmatism
Social/Cultural Lexical Units	Emphasizes family,honor, community	Emphasizes independence, survival,agency
Semantic Focus	Collective and traditional	Individual and dynamic
Translation Challenges	Context-specific,culturally bound	Idiomatic expressions,assertive tone

The discussion reveals that translation strategies must be adaptive and culturally informed. For instance, Kumush's moral and communal expressions require explanatory footnotes or adaptive equivalents to convey the social and ethical weight in target languages. Similarly, Scarlett's assertive and idiomatic lexicon may need paraphrasing or culturally analogous expressions to maintain the narrative's tone[5]. In conclusion, the comparative analysis reinforces the idea that feministic lexicology is not only a reflection of language but also a cultural and social construct. Translational problems arise when the semantic, emotional, and cultural dimensions of lexical units are not fully accounted for. Effective translation demands a balance between semantic fidelity and cultural equivalence, ensuring that the heroines' identities and experiences remain authentic to readers of the target language.

### Conclusion

This study has examined the structural and semantic features of feministic lexicology in O'tkan Kunlar by A. Kodiri and Gone with the Wind by M. Mitchell, focusing on the heroines Kumush and Scarlett. The analysis revealed that the lexical representation of female characters is deeply intertwined with cultural, social, and historical contexts. Kumush's lexicon emphasizes collective values, moral responsibility, and social norms, while Scarlett's vocabulary reflects independence, pragmatism, and personal agency. The comparative investigation highlighted the challenges faced by translators in conveying feministic lexical units. Cultural specificity, idiomatic expressions, and emotional nuances often complicate the translation process, demanding careful strategies to preserve meaning, tone, and connotation. Overall, the study demonstrates that feministic lexicology not only reflects linguistic patterns but also embodies cultural attitudes toward women and their societal roles. Effective translation requires a balance between semantic fidelity and cultural equivalence to ensure that the heroines' identities, experiences, and emotional depth are accurately conveyed to readers in the target language.

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