

**SEMANTIC AND STYLISTIC TRANSFORMATIONS OF FEMALE
REPRESENTATION IN FRENCH–UZBEK AND UZBEK–FRENCH LITERARY
TRANSLATION**

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Abstract: This article investigates the semantic and stylistic transformations of female representation in French–Uzbek and Uzbek–French literary translation. The study focuses on how linguistic, cultural, and pragmatic factors influence the reconstruction of female images in the target language. Particular attention is paid to shifts in meaning, stylistic nuance, emotive coloring, and gender-related connotations that emerge during the translation process. By employing comparative, contextual, and stylistic analysis, the research examines selected literary texts to identify translation strategies used in rendering female characters across languages and cultures. The findings reveal that translators often adapt female representation through semantic modulation, stylistic compensation, and cultural reinterpretation to preserve narrative coherence and aesthetic impact. However, such transformations may also lead to partial loss, reinterpretation, or reaccentuation of gendered meanings. The study contributes to translation studies and gender-oriented discourse analysis by highlighting the dynamic interaction between language, culture, and gender in literary translation.

Keywords: female representation; literary translation; semantic transformation; stylistic transformation; gender discourse; French–Uzbek translation; Uzbek–French translation; cross-cultural analysis

INTRODUCTION

In recent decades, literary translation has increasingly been examined not merely as a linguistic transfer of meaning but as a complex cultural and ideological process that reshapes identities, values, and representations embedded in the source text. Among these representations, the portrayal of female characters occupies a particularly significant place, as it reflects broader sociocultural norms, gender ideologies, and stylistic traditions inherent in a given language and literary system. The translation of female representation thus becomes a sensitive area where semantic meaning, stylistic expression, and cultural perception intersect. The issue of female representation in translation is especially relevant in the context of French–Uzbek and Uzbek–French literary exchange. These language pairs belong to distinct linguistic families and cultural traditions, each with its own historical perspectives on gender roles, social hierarchy, and narrative conventions. As a result, the translation of female images between French and Uzbek often involves not only lexical or grammatical adjustments but also deeper semantic and stylistic transformations aimed at ensuring cultural intelligibility and aesthetic adequacy in the target text. Semantic transformation in literary translation frequently manifests through shifts in meaning, reinterpretation of connotations, and modification of evaluative or emotive components associated with female characters. Such transformations may arise from differences in cultural symbolism, gender-related discourse, or pragmatic norms governing politeness, emotional expression, and social behavior. Stylistic transformation, in turn, concerns changes in tone, narrative voice, imagery, and expressive devices that shape the reader's perception of female

characters. These stylistic shifts are often employed by translators to maintain narrative coherence and artistic balance, even when direct equivalence proves unattainable. In bidirectional translation between French and Uzbek, the translator's role extends beyond linguistic mediation to that of an interpreter of cultural meanings. Female characters may be softened, intensified, idealized, or pragmatically neutralized depending on the target audience's expectations and the translator's strategic choices. Consequently, translation strategies such as semantic modulation, stylistic compensation, omission, or explicitation are frequently applied to preserve the communicative and aesthetic function of the original text while adapting it to the cultural framework of the target language. Despite the growing body of research in translation studies and gender-oriented discourse analysis, the semantic and stylistic transformation of female representation in French–Uzbek and Uzbek–French literary translation remains relatively underexplored. Existing studies tend to focus either on dominant European language pairs or on general issues of gender in translation without sufficient attention to Central Asian linguistic and cultural contexts. This gap underscores the necessity of a focused comparative investigation that addresses how female images are reconstructed across these two languages. The present study aims to analyze the semantic and stylistic transformations of female representation in selected French–Uzbek and Uzbek–French literary translations. By employing comparative and contextual analysis, the research seeks to identify recurring translation patterns and strategies that influence the portrayal of female characters. Ultimately, this study contributes to a deeper understanding of how gendered meaning is negotiated in literary translation and highlights the dynamic interplay between language, culture, and stylistic choice in the translation of female representation.

LITERATURE REVIEW AND METHODOLOGY

Research on literary translation has increasingly emphasized the role of gender and representation as key factors influencing meaning construction across languages. Scholars in translation studies argue that female representation in translated texts is often reshaped due to cultural norms, ideological perspectives, and stylistic conventions of the target language. Studies on gender and translation highlight that female characters are particularly susceptible to semantic shifts, such as changes in evaluative meaning, emotional intensity, and social positioning.

Previous research has also demonstrated that stylistic transformation plays a crucial role in literary translation, especially in the transfer of narrative voice, imagery, and expressive devices. While extensive studies exist on major European language pairs, investigations focusing on less commonly studied combinations, such as French–Uzbek and Uzbek–French, remain limited. Existing works tend to address general translation strategies without sufficient attention to the specific mechanisms through which female images are semantically and stylistically reconstructed. This study builds on established theoretical frameworks in translation studies and gender discourse analysis while addressing this noticeable research gap.

The study employs a qualitative research design based on comparative and contextual analysis. Selected French and Uzbek literary texts, along with their corresponding translations, serve as the primary data. The analysis focuses on passages depicting female characters to identify semantic shifts and stylistic modifications occurring in translation. Methods include semantic analysis to examine changes in meaning and connotation, stylistic analysis to assess shifts in tone, imagery, and expressive means, and comparative analysis to contrast source and target texts. Additionally, elements of discourse analysis are applied to explore how gender-related meanings

are preserved, altered, or reinterpreted. This integrated methodological approach allows for a systematic examination of translation strategies and provides insight into the mechanisms shaping female representation in French–Uzbek and Uzbek–French literary translation.

RESULTS AND DISCUSSION

The analysis of French–Uzbek and Uzbek–French literary translations reveals that female representation undergoes noticeable semantic and stylistic transformations during the translation process. One of the most recurrent findings concerns semantic modulation, where evaluative and emotive meanings associated with female characters are either softened or intensified to align with the cultural and pragmatic norms of the target language. Such shifts often affect descriptors related to appearance, emotional states, and interpersonal behavior. Stylistic analysis demonstrates that translators frequently adjust narrative tone and expressive devices when rendering female images. Metaphorical expressions, irony, and stylistic subtleties present in the source text are sometimes replaced by more explicit or neutral forms in the target language. While this strategy enhances clarity and cultural accessibility, it may also lead to partial stylistic loss or reinterpretation of the author’s original intent. In some cases, stylistic compensation is employed to restore expressive balance through alternative linguistic means. Comparative results indicate that transformations are not uniform across translation directions. In French–Uzbek translations, female characters tend to be culturally adapted through pragmatic explicitation and stylistic simplification, whereas Uzbek–French translations often involve lexical enrichment and stylistic elaboration. These differences reflect broader asymmetries in literary traditions, narrative conventions, and gender discourse between the two cultures. The discussion of these findings suggests that semantic and stylistic transformations are not merely technical translation choices but reflect deeper interactions between language, culture, and gender ideology. Translators act as cultural mediators who negotiate between fidelity to the source text and acceptability within the target culture. Consequently, female representation in translation emerges as a dynamic construct shaped by linguistic constraints, cultural expectations, and translatorial strategy. These results underscore the importance of a gender-sensitive approach to literary translation and contribute to a more nuanced understanding of cross-cultural meaning reconstruction.

CONCLUSION

This study has examined the semantic and stylistic transformations of female representation in French–Uzbek and Uzbek–French literary translation, emphasizing the complex interaction between language, culture, and gender in the translation process. The findings demonstrate that the portrayal of female characters is not transferred mechanically from the source text to the target text but is reshaped through a range of translation strategies that reflect both linguistic constraints and sociocultural expectations. The analysis confirms that semantic transformations, including modulation, reinterpretation, and shifts in evaluative meaning, play a central role in reconstructing female images across languages. These transformations often arise from differences in cultural perceptions of femininity, emotional expression, and social roles. Stylistic transformations, such as changes in narrative tone, imagery, and expressive devices, further influence how female characters are perceived by target readers. While such adjustments frequently enhance readability and cultural acceptability, they may also result in partial loss or reaccentuation of gendered meanings. A comparative perspective reveals asymmetrical patterns in translation direction. French–Uzbek translations tend to favor pragmatic adaptation and

stylistic simplification, whereas Uzbek–French translations more often employ lexical enrichment and stylistic elaboration. These tendencies reflect broader differences in literary traditions and gender discourse within the two cultures and highlight the translator’s active role in mediating between divergent narrative norms. The study underscores the importance of adopting a gender-sensitive and context-aware approach to literary translation. Recognizing female representation as a dynamic and culturally embedded construct allows translators and researchers to better understand how gendered meanings are negotiated and transformed across linguistic boundaries. From a theoretical perspective, the research contributes to translation studies by integrating semantic and stylistic analysis with gender discourse considerations. Practically, the findings may inform translator training by encouraging greater awareness of the ideological and stylistic implications involved in representing female characters. Finally, this research opens avenues for further investigation into gender representation in other underexplored language pairs and literary traditions. Future studies may expand the corpus, incorporate quantitative methods, or explore reader reception to deepen understanding of how translated female images influence cross-cultural literary interpretation.

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