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## BOLALAR ANIMATSIYASINING GENDER XUSUSIYATLARI VA PAYDO BO'LGAN TARJIMA MUAMMOLARI

### ГЕНДЕРНЫЕ ОСОБЕННОСТИ ДЕТСКОЙ АНИМАЦИИ И ВОЗНИКАЮЩИЕ ПРОБЛЕМЫ ПЕРЕВОДА

#### GENDER FEATURES OF CHILDREN'S ANIMATION AND EMERGING TRANSLATION CHALLENGES

Usmonova Dona Satvoldiyevna<sup>1</sup>

<sup>1</sup>Fergana State University, Senior teacher

Davlyatova Kamila Ulugbekovna<sup>2</sup>

<sup>2</sup>Fergana State University, Master's student

#### Аннотация

Ushbu maqola bolalar animatsiyasida gender rollarini tasvirlashga, xususan, «Smeshariki» animatsion seriyasini o'rganishga qaratilgan. Yosh ongni shakllantirishda kuchli ta'sir ko'rsatadigan bolalar animatsiyasi gender xususiyatlarini tasvirlashda hal qiluvchi rol o'ynaydi. Tadqiqot bolalar tomoshabinlarida gender stereotiplarini shakllantirishga hissa qo'shadigan nozikliklarni ochib berish uchun turkumdagi lingvistik, vizual va xulq-atvor elementlarini tahlil qilib, kompleks yondashuvni qo'llaydi.

Bundan tashqari, maqolada misol sifatida «Smeshariki» dan foydalanib, bunday kontentni tarjima qilishda duch keladigan murakkab muammolarni hal qiladi. Tahlil jinsga xos atamalarni tarjima qilish, madaniy kontekstlarga moslashish va turli til va madaniy sharoitlarda gender sezgirlikni saqlashni o'z ichiga oladi. Ushbu maqola bolalar animatsiyasidagi gender xususiyatlari o'rtasidagi o'zaro ta'sirni, xususan, «Smeshariki» kontekstida va tarjimada ishtirok etadigan transformatsion jarayonlarni to'liq tahlil qilishga qaratilgan.

#### Аннотация

Данная статья посвящена изучению представления о гендерных ролях в детской анимации, в частности в анимационном сериале «Смешарики». Детская анимация, как мощное воздействие на формирование мировоззрения молодых умов, играет ключевую роль в отображении гендерных особенностей. Исследование использует комплексный подход, анализируя лингвистические, визуальные и поведенческие элементы в сериале с целью выявления тонких нюансов, влияющих на формирование гендерных стереотипов у детских зрителей. Кроме того, статья рассматривает сложные проблемы, возникающие при переводе подобного контента, используя «Смешарики» в качестве кейс-стади. Анализ охватывает перевод гендерно-специфичных терминов, адаптацию к культурным контекстам и сохранение гендерной чувствительности в разнообразных лингвистических и культурных средах. Цель статьи заключается в предоставлении всестороннего анализа взаимодействия гендерных характеристик в детской анимации, особенно в контексте «Смешарики», и трансформационных процессов при переводе.

#### Abstract

This article delves into the portrayal of gender roles in children's animation, specifically exploring the animated series «Smeshariki.» As a potent influence in shaping young minds, children's animation plays a crucial role in depicting gender features. The study employs a comprehensive approach, analyzing linguistic, visual, and behavioral elements within the series to unveil subtleties contributing to the formation of gender stereotypes in child viewers. Additionally, the article addresses the intricate challenges encountered in translating such content, using «Smeshariki» as a case study. The analysis encompasses translating gender-specific terms, adapting to cultural contexts, and preserving gender sensitivity in diverse linguistic and cultural settings. This study aims to provide a thorough analysis of the interplay between gender characteristics in children's animation, particularly in the context of «Smeshariki,» and the transformative processes involved in translation.

**Kalit so'zlar:** Bolalar animatsiyasi, gender tasviri, Kikoriki, gender stereotiplari, lingvistik tahlil, vizual elementlar, xulq-atvor xususiyatlari, tarjima muammolari.

**Ключевые слова:** Анимация для детей, представление гендерных ролей, Смешарики, гендерные стереотипы, лингвистический анализ, визуальные элементы, поведенческие характеристики, проблемы перевода.

**Key words:** Children's animation, gender portrayal, Kikoriki, gender stereotypes, linguistic analysis, visual elements, behavioral characteristics, translation challenges.

## INTRODUCTION

Modern public discussions on gender dynamics in culture are reflected in a variety of media formats, including children's animation. This research area attracts the attention of philologists, cultural scholars, and communication researchers due to its nature as a key aspect of socio-

cultural influence on the new generation. The responsibility for shaping fundamental gender attitudes and stereotypes largely falls on children's animation, as it often becomes the first source of children's perceptions of the world.

Investigating gender features in children's animation requires a multifaceted approach. Focusing on the representation of characters, their interactions, and evolution in the context of gender roles allows for the exploration of subtextual aspects that may impact the formation of children's gender perceptions. In this context, the study of gender norms in children's animation serves as an important tool for analyzing and influencing cultural patterns at an early age. [1].

The conjunction of these aspects with the translation process adds complexity and depth to the research. Translation not only transforms linguistic constructions but also faces the challenge of preserving gender sensitivity in different linguistic and cultural contexts. How do translators take into account not only linguistic but also socio-cultural aspects when adapting gender elements of children's animation for diverse audiences?

The goal of this article is to conduct a thorough analysis of the relationship between gender features in children's animation and their transformation in the translation process. We aim to identify how these two factors interact, influencing the formation of children's gender attitudes, and explore what translation strategies can effectively support gender sensitivity in media content for the youngest viewers.

### **MATERIALS AND METHODS**

Gender analysis of children's animation is an important study that focuses on how men and women are portrayed in animated works, as well as the roles assigned to them in the narratives. Within this analysis, linguistic, visual, and behavioral elements that may shape gender stereotypes in children are examined.

The study of representations of men and women in animation includes the analysis of character images, their characteristics, interactions, and roles in the storyline. Analysts also pay attention to screen time distribution, dialogues, and scenes involving characters of different genders to identify potential imbalances.

The role of gender roles in animated storylines is analyzed in terms of the responsibilities and characteristics associated with characters based on their gender. This helps identify the gender expectations conveyed through the direct interaction of characters and their interaction with the surrounding world.

Gender analysis of children's animation plays a crucial role in raising awareness of gender roles among content creators and warns against potential negative impacts on the formation of gender perceptions in the youngest viewers.

Translation issues considering gender sensitivity arise at various levels, ranging from terminology to the adaptation of cultural contexts. Let's consider this through the example of the animated series «Smeshariki» and its translation into English.

Translation of gender terms and expressions:

Example: Let's consider the character «Nyusha» (female). In the Russian language, «Nyusha» may be addressed using feminine forms that can carry a specific nuance. The English translation must consider not only grammatical differences but also preserve the tone and context.

Issue: English lacks explicit gender forms, which can create difficulties in conveying nuances and emotional expressions.

Adaptation of cultural contexts and their influence on gender norms:

Example: If the original «Smeshariki» reflects certain gender roles, for instance, through the characters' activities, the adaptation in English may require changes to scripts or context. [2].

Issue: Gender norms vary across cultures, and their misinterpretation in translation can lead to a distortion of meaning and a misunderstanding of character traits.

Therefore, when translating «Smeshariki» into English, it is crucial to consider not only linguistic aspects but also maintain gender sensitivity, adapting the context to cultural differences. This requires careful analysis and understanding of not only linguistic peculiarities but also socio-cultural contexts in both language environments.

### **RESULTS AND DISCUSSION**

Let's delve into the complex issue of translating gender characteristics of the most prominent «female» character in the animated series «Smeshariki» into English. The series features nine main characters, with only two female characters—Sovunya and Nyusha. The

creators and scriptwriters of the animated series assigned specific, easily recognizable character traits, essentially archetypes, to each character. In particular, the character Nyusha (a little piglet) was endowed with vivid features deemed characteristic of a specific gender stereotype by the authors. However, the character traits can be considered somewhat exaggerated, as easily observed in the case of Nyusha.

The video-verbal text, by definition, consists of polycode components. For instance, the visual component of Nyusha reflects universal gender stereotypes associated with girls: pink color, a pigtail with a bow shaped like a chamomile, and big green eyes. Behavioral characteristics are also easily recognizable—capricious, whimsical, stubborn, fashion-conscious, sweet-tooth, and more. However, gender characteristics are predominantly realized in the verbal component of the animated character: «I am a girl. I don't want to solve anything. I want to close my eyes, and when I open them, everything should be fine!»

The verbal component in animated films is complex and consists of several levels: narrative proper (voiceover narrator's text), monologues, dialogues, and polylogues. Characters' speech is as close to colloquial as possible, filled with collocations, idioms, various stylistic constructions, broken syntax, complex prosodic structures expressing irony, sarcasm, etc. Gender differences must also be taken into account. D. Tannen's observation is well-known that men's conversation is aimed at conveying information (report talk), while women's conversation is focused on establishing emotional contact (rapport talk). To avoid communicative failures, communicants must share a common communicative and cognitive space [3].

Gender-stereotyped behavior of the characters is systematically implemented in all episodes; however, there are examples where such behavior becomes the core of the plot. One of the most vivid episodes related to gender themes is the episode «Maternal Instincts» (Episode 68). As discussed earlier, the very title of the episode is a precedent phenomenon that can be interpreted differently in different linguacultures depending on axiological settings: in Russian linguaculture, it is likely maternal instinct, while in Anglo-Saxon culture, another interpretation associated primarily with the director P. Verhoeven's film «Basic Instinct» (1992) might prevail.

Synopsis: Rabbit Krosh and pig Nyusha play table tennis. Due to constant defeats (Nyusha plays very well), Krosh suggests playing girly games, for example, «mothers and daughters» with dolls. Since there are no dolls, she starts playing with Hedgehog, fully immersing herself in the game and imagining that Hedgehog is her son. Transcript analysis: Translators of the animated series into British English (Kikoriki) found a successful solution for translating the title of the episode «Maternal Instincts,» although the choice of the plural form of the word «instinct» is unmotivated. In the American version (Gogoriki), the episode is titled «Boys and Girls»—neutral and uninformative. It is worth noting that the title of the episode in Russian should be interpreted as a metaphor, as the main instinct in biology is considered not the maternal instinct, which is a gender characteristic of women, but primarily the instinct of self-preservation.

The choice of a gender-infused term for the episode is determined by the phrases spoken by Krosh:

«Ёлки-иголки! Где твой материнский инстинкт!» – «Holy Molly! I thought you were a girl!»

«Материнский инстинкт – это тебе не хухры-мухры!» – «Being a mother is no easy thing!»

It is noteworthy that translators avoid a direct translation of the phrase «материнский инстинкт,» employing various translation transformations.

Nyusha's verbal behavior, in which her «maternal instinct» awakens under pressure, undergoes a change. At the beginning of the episode, during the tennis game, she is active and sharp:

«Неберучка! Следующий!» – «I won again! Next loser!»

When transitioning to the «mothers and daughters» game, she becomes condescending and compassionate:

«У всех сыновья как сыновья, а у меня? ... Горе луковое!» – «Everyone has normal sons, but mine is a troublemaker!»

The collocation «горе луковое» belongs to the synonymous range of expressions like «недотёпа, незадачливый, несобранный человек, горемыка, невезунчик,» and is more likely to be associated with female idioms due to its additional connotation of pity. In translation, this

nance is completely lost, as «troublemaker» is more of a neutral term without specific connotations, i.e., a gender-neutral nomination.

In the storyline of the episode, Nyusha's exaggerated maternal instinct, awakened under pressure, is perceived as something dangerous, almost threatening. To the extent that translators opted for a transformation of the complement, adding explanatory translations in those frames where the verbal component is absent in the Russian version, for example:

«<Невнятное бормотание>» – «Pinky's gone crazy! She's a monster!»

«<Отсутствие текста, только визуальный ряд>» – «You're way too carried away with the game! I'll explain everything to you. Listen, this is not an easy thing, this is very, very complicated, I don't know where to start but let me explain it one more time.»

### CONCLUSION

The interpretation of the conducted transformations leads to the conclusion that the English translation involves a reconsideration of Nyusha's character and behavior from a gender perspective through the use of sharp evaluative expressions and vocabulary (You're way too carried away with the game!, monster, crazy, etc.). It is worth noting that this series contains an internal intertext with a reference to this episode in the 3D format series «Who framed Krash-the-Rabbit?,» where gender themes are also exaggerated, and the plot is built around the central idea of girls' main activity—playing with dolls. Essentially, all gender dominants describe femininity, and the expression «to behave like a girl» has a negative connotation, which, considering the sociolinguistic features of the modern English-speaking society, is omitted in translation. [5].

Extralinguistic factors in contemporary society include gender attitudes that have developed in Russian and English societies and linguacultures. As noted, these attitudes differ and have been diverging more recently. This is noticeable even when localizing such multimodal video-verbal productions as children's animated films.[6].

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