Gender Discourse – Representation of Ideas about the Distribution of Gender Roles

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Abstract

The relevance of the study is conditioned by the insufficient level of investigation of gender discourse, in particular, in translation studies, understanding the feminine and masculine aspects when analysing the content of the text through the use of linguistic tools and techniques. The purpose of the study is a comparative analysis of two translations at the level of phonetic, morphological, grammatical, syntactic, and stylistic means, analysis of translation strategy in such aspects as the accuracy (adequacy) of reproduction of folk realia, the use of emotional and evaluative vocabulary, metaphorical and aphoristic thinking, the use of techniques of foreignization and domestication of language resources. The main method is a theoretical approach to understanding the concepts of gender, gender stereotypes, cultural turn, postcolonial development of literature and feminist discourse, and a comparative linguistic analysis of the linguistic tools used in both translations. This paper focuses on the intralingual and extralingual means of gender identity, reveals the main aspects of the study of masculine and feminine discourse through the use of various mechanisms at the language level to convey national realia, and examines the key aspects of the communication strategy of male and female translators. The materials presented in this paper would facilitate further research of gender issues in the context of the modern reading of literary texts, analysis of world influences on cultural space and language adaptation of translation with the selection of full and incomplete correspondences, and understanding the possibilities of a particular national language to reproduce the content and form of a literary work made in the original.

Keywords: feminist discourse, translation studies, masculinity, emininity, linguoculturological heritage, cultural turn, postcolonial literature

1. Introduction

The relevance of the subject matter is conditioned by the insufficient degree of study of gender discourse in the translation aspect, in particular, in terms of understanding the artistic and stylistic, features of translating texts through feminine and masculine worldviews with attention to the individual language consciousness of the author. Notably, due to a comprehensive analysis of the main linguistic and non-linguistic phenomena, it is possible to identify the main patterns and determine similar and distinctive features between translations of one literary work considering the gender aspect. Such researchers as C. Zhang, A. Yankholmes, N. Morgan (2022) analysed the decolonisation processes of identity development and considered the paradoxical concept of "East meets West" based on advertising texts, in particular, in the field of tourism, and considered the role of national identity and related emotions in holding cultural festivals using a qualitative approach. C. Faria, M.A. Caretta, E. Dever, S. Nimoch (2021) consider the postcolonial ethic of care as a major manifestation of the rejection of racial discrimination and M. Iyigun, J. Rubin, A. Seror (2021) examine the political power of elites from different cultural groups, the cultural composition of society and, in turn, characterise the balance of the model with the aim of creating a cultural revival.

Nowadays, there is an active development of translation science, primarily related to globalisation processes and intercultural dialogue, which is why the theory and practice of translation should adapt to modern realities. Since the text began to be considered as a basic unit of communication, translation studies acquired not so much linguistic features as

linguoculturological significance (Abdullaeva & Baranova, 2020). The "Cultural turn" in the translation system was carried out using the post-structuralist method; its main task was to overcome the antinomies that have paralysed progressive thinking in recent decades, between imperialist tendencies and identity. The concept of "cultural" translation is interpreted as the usual transfer of text from one language to another, but with an understanding of universalist discourse, which entails the assimilation of differences, and the need to build a non-imperialistically directed universalism in the future (Dols & Calafat, 2020). Theorists who have studied the ideology of translation consider the latter as a powerful means of reflecting and transmitting the former, ideological changes can be the result of positioning publishers or other authorities, the dominance of a certain genre, and the socio-cultural origin of translators. The concept of strong and weak culture is associated with the concept of domestication of translation through the appropriation of foreign heritage and adaptation to literary norms, including translations that preserve national aspects. Among the artistic means and techniques, excessive lexicalisation, syntactic constructions, repetition, and colocation are used. Gender research has always focused primarily on feminist translation and its role in the theory of translation from both a linguistic and ethical perspective (Khairullayeva et al., 2022).

Some texts are translated over a long period of time, but the stylistic elements used can be explained by the laws of the evolution of the target language or the poetics of a socially and historically defined group of translators. A study of the style of individual literary translators is interesting in principle, but it is impossible to define a set of functions that can be fully and unambiguously attributed to a translator. Theorists see translation as creative, not just reproductive, because translators cannot just reproduce what they find in the source text. The connection of translation with the national context within the "cultural turn" is crucial today: in search of a model for the development of a nation, German translators used foreignization, French – adaptation, Chinese – acceptance of Western values (Alyoshyna, 2019). The object of study is gender as an important content and stylistic dominant of the linguistic and cultural art space, and the subject is the studies by modern Ukrainian and world researchers related to the interdisciplinary field of knowledge, in particular, with cultural studies, sociology, communicative linguistics, and translated texts.

The purpose of this study is to identify the main gender aspects when considering several translations of the same work, in particular, made by a male or female translator, to carry out comparative characteristics of linguistic and non-text categories, considering individual worldview and national traits of self-consciousness.

2. Materials and Methods

The methodological basis of the study was the theoretical understanding of the main concepts, strategies, and tactics of the language personality from the standpoint of its gender identity; analytical and synthetic research of the main views on the issues of the cultural turn, postcolonial and feminist discourse, gender aspects of the consideration of cultural national heritage; comparative analysis of the linguistic manifestation of the author's worldview of a male and female translator through the use of a number of means and techniques, in particular, phonetic, morphological, grammatical, lexical, syntactic, and stylistic, that is, reproduction of extralingual reality through national language resources.

The theoretical basis of this study is based on modern research practices on gender identity issues, overcoming gender stereotypes, and investigating the structure of the translator's language personality. The main concepts, methods and strategies related to the concept of gender and its components were considered in the interdisciplinary field, in particular, in the linguoculturological and media-cultural space. The analysis of a number of papers by well-known researchers from various fields allowed the study to trace the sources of development of modern thought about femininity and masculinity, the processes of foreignization and domestication in translation studies discourse, etc. Professional studies were pre-selected and sufficiently elaborated before writing, with special attention paid to the necessary sections and articles, and then, all necessary material was translated into English for ease of reference.

At the first stage of the study, a wide range of scientific literature in interdisciplinary discourse was analysed, in particular, studies on linguoculturology, psycholinguistics, and communicative linguistics were considered. Using a solid theoretical basis, it was possible to make a broad generalisation of the problems of gender identity, including the consideration of the national factors of adaptation of the linguistic arsenal to folk realities. When writing the paper, a large amount of foreign and Ukrainian scientific literature was involved, which examined issues of social, national, and cultural significance, in particular, the cultural turn and postcolonial development of literature.

At the second stage, the linguistic strategy of the male translator P. Cundy (1950) and the female translator G. Evans (1985) of the Ukrainian literary writing "Forest Song" in English was considered, and the content-forming component in the art field, i.e., verbalisation of reality through the literary canvas, was conceptualised. The comparative method was used to read two texts in parallel and analyse the main means of expression, the level of emotional assessment, the accuracy of transmitting the essence, and the adequacy of translation of language realia. The linguistic aspects of adapting the Ukrainian texts to the English-speaking space were also analysed, in particular with the help of foreignization methods (reproduction of realia through the use of correspondences of the "target language") and domestication (transcoding using

the original language tools) and the use of phonetic, morphological, stylistic, and syntactic techniques.

At the final stage of the study, conclusions were formulated about its results, the main areas of research in the future were outlined, in particular, in interdisciplinary areas of knowledge, attention was focused on the key features of the linguistic personality of the male and female translator, the advantages and disadvantages of two different language pictures of the world A range of topics and problems that will be of interest to the scientific community in the future and can be studied in the near perspective was also outlined.

3. Results and Discussion

3.1 Representation of Gender Roles in the Context of Translation Studies

Folklore and the earthly world in Lesia Ukrainka's "Forest Song" (2017) are closely intertwined, in particular, the image of Mavka occupies a central place in the figurative system, personifying the sublime and mundane, as if two different worlds. Nature and Man co-exist in the same continuum, in particular, there are such anthropomorphic characters as Lisovyk, Vodianyk, Perelesnyk, Water Mermaids, He who rends the dikes, He who dwells in rock, Field Mermaids, Propastnytsi, Poterchata, Zlydni. It is not easy to convey world rich in folklore and mythological images, since there is a very large amount of non-equivalent vocabulary, to which it is impossible to find English-language correspondences, so translators do not accurately reproduce the semantics of such categories. G. Evans (1985) and P. Cundy (1950), in order to denote such tokens, use the method of foreignisation through the use of calculating components, transmitting the exact meaning of the Ukrainian equivalent, and preserving its national identity. For example, "Той, що греблі рве" is translated into English as "Dam Breaker", according to the principle of domestication the closest is a type of water devil (nyx) used in English mythology. Notably, G. Evans (1985) adds "a young merman" to the description, which translates to "mermaid", to ensure that the image is translated into "language of acceptance", and P. Cundy (1950) reproduces realia closer to the original text. Another difference is the description of the character's movements: G. Evans conveys dynamics and liveliness, in the interpretation of P. Cundy, a more static creature emerges.

"Потерчата" in Ukrainian mythology are the souls of children who were stillborn or died unbaptised, in folklore described in the image of girls with long linen hair. This nomination is translated as "Lost children" (Evans, 1985), "Lost Babes" (Cundy, 1950) ("Lost Children"), the conveying of this realia through the phrase "Water Nixes" (Cundy, 1950) shows an etymological connection with the Proto-Indo-European word "neigw" ("to wash"). "Злидні" is used to refer to creatures depicted as beggars and pathetic creatures, and there are no direct representatives of such a language unit in English. Similar to them are Alraunes – creatures that live in mandrakes roots and like to make jokes. According to G. Evans (1985), "Злидні" is marked by the categories "Hunger Imps", "Zlidni", and P. Cundy (1950) reproduces this image using the "Starvelings" token. "Лісовик" appears in the image of a grandfather who likes to graze cattle and confuse people, there is no exact match in English mythology, so P. Cundy (1950) resorts to using the image of an elf ("Forest Elf") from old German folklore to bring the translation as close as possible to the original, and G. Evans (1985) replaces him with a goblin ("Wood Goblin"), which often harms people and generally makes a negative impression, that is, its interpretation distances this image from Ukrainian realities, changing positive connotations to negative ones. From the standpoint of maximum preservation of the original version (foreignization), it was worth using transcription with a descriptive translation – "Lisovyk, king of the forest" (Kovalyshyn, 2021).

Another example – "Перелесник" in translation is presented as "Will-o'-The-Wisp, a fire sprite (ignis fatuus)" (Cundy, 1950), "woodland Red Demon" (Evans, 1985). That is, P. Cundy (1950) tries to give the most relevant cultural touch by adding a "fiery spirit", in particular, the character's red clothes, red hair and light eyes are emphasised, the name "Will-o'-the-wisp" is a metaphorical embodiment of space meteors, shooting stars, and falling lights, therefore, the translator most accurately conveys the meaning of the lexeme "Перелесник". For the "Водяник", translators choose such names as "Water Goblin" (Cundy, 1950), "Forest-Pool King", "Vodyanik" (Evans, 1985). G. Evans (1985) uses a combination of methods, in particular, explication and transcoding, her version is more appropriate from the standpoint of explaining the nature of this character, the choice of lexical means by P. Cundy (1950) is not the best, because the word "Goblin" conveys negative connotations, denoting evil mythical creatures and spirits, so the realia lose its national flavour. In addition, difficulties arise when translating culturally oriented words that have symbolic meaning, while both denotative and connotative meanings are often lost, and sometimes denotation loses its meaning in favour of connotation. For instance, G. Evans (1985) uses the nomination "guilder-rose" to refer to viburnum, also adds the adjective "snowy", such a neutral transfer of meaning at the associative level does not correspond to the content of this national attribute. P. Cundy (1950) translated the realia of "калина" with the English word "cranberry", which does not make the translation accurate either lexically or pragmatically.

P. Cundy (1950) adheres to the division into lines of the same number as in Lesia Ukrainka's, the structure of lines is preserved, rhymed and non-rhymed fragments are preserved, the rhyming scheme is accurately reproduced (Zharkikh, 2017). However, despite the preservation of the structure, the text is sometimes difficult to perceive: "Down from

mountain into valley, / Skipping, racing, forth I sally. / All the villages are quaking, / As the dikes and dams I'm breaking. / When folk try to dam the water / To their work I give no quarter; / For wild waters of the spring / Like wild youth, must have their fling!". The advantage of G. Evans (1985) is a reproduction of the tempo that is as comfortable as possible for reading in English: "With quick bursts and sallies, / from mountain to valleys, / and break down the bridges, / sweep dams and dyke ridges, / all swamp-roads I've riven, / by sweat of man driven, / for the spring water-blood – / that's spring-fever blood!". G. Evans (1985) uses more means of emotional assessment and expression, in particular, intensifying positive connotations: "I'll make you waves alarming till I have found Miss Charming" (original: "Зіб'ю всю вашу воду, таки знайду ту вроду!"), this technique mainly distances the text from Ukrainian realities. Specific exclamations and addresses are often replaced by English correspondences: "Ой леле!" ("Oh dear"), "Ух! Ух" ("Ho! Ho") (Ukrainka, 2017).

It is interesting to reproduce folk additions, in particular, folk songs: "By the little lakelet, / O'er its yellow sands, / with my pearly chapel / I fly in the dance!" (Cundy, 1950), "O I'm in whirlpool land-o / upon the yellow sands / I wear a pearly crown / dance with my love around" (Evans, 1985). G. Evans uses the word "crown" instead of the token "віночок", which inaccurately reproduces popular reality, in P. Cundy is passed as "chaplet", which is the best English match, the designation of the token "вир-вирочок" is closer to the original in G. Evans: the phrase "whirlpool land" conveys the lexical meaning of water whirl, the lexeme "lakelet" in P. Cundy translates as "little lake". In the first passage, the phraseological unit "fly in the dance" is used, in the second, "with my love" is added to "dance around" (which is missing in the original). The following phrases testify to the high emotionality of the translation and the transmission of G. Evans' own worldview: the original is "то се ти так", the translation is "so that's your game", in P. Cundy it sounds like a neutral "what's doing here?", (the original is "вітерець повіє"), the translation is "here come breezes gay", in P. Cundy – "while the breeze is blowing" (Ukrainka, 2017).

Thus, the translation by G. Evans (1985) looks more emotionally saturated and to some extent hyperbolised with expressive author's accents. The translator tried to convey the aphorism and the metaphorical meaning and at the same time preserve the rhythm of the text, often neglecting certain lexemes, phrases or, conversely, adding her own, reproduced the content with greater empathy for the characters of the work, seeking to convey their inner experiences through English-language correspondences. Many phrases were reinterpreted metaphorically, for example, "go hide where willows gather" (original – "сховайся, за вербою"), "as free as water runs" (original – "я вільна, як вода"). However, the translation by G. Evans received a number of comments about the unsuccessful means of conveying the national flavour, in particular, the realities of the Polissia region and a misunderstanding of grammatical connections in the text.

P. Cundy (1950) retains the main idea, only occasionally omitting certain points, accurately reproduces dialogues with all the details, only occasionally omits non-equivalent vocabulary (for example, the affectionate form of the word "dark" due to the lack of appropriate suffixes in English). The disadvantages of translation are verbosity, a jumble of constructions, which makes it difficult to read in some places (Zharkikh, 2017). In general, the translator's text is drier, neutral vocabulary prevails, despite the preservation of the structure, and in some places, it is difficult to perceive it due to amplification. Comparing the following two passages: "Down from mountain into valley, / Skipping, racing, forth I sally. / All the villages are quaking, / As the dikes and dams I'm breaking. / When folk try to dam the water / To their work I give no quarter; / For wild waters of the spring / Like wild youth, must have their fling!", the advantage of G. Evans (1985) is a reproduction of the tempo that is as comfortable as possible for reading in English: "With quick bursts and sallies, / from mountain to valleys, / and break down the bridges, / sweep dams and dyke ridges, / all swamp-roads I've riven, / by sweat of man driven, / for the spring water-blood – / that's spring-fever blood!".

Linguistic arsenal of G. Evans (1985) is noted for active metaphorisation, hyperbolisation, and maximum reproduction of the emotional component through verbal means (syntactic, morphological, phonetic, etc.), the translator uses vocabulary with an intensification of positive assessment, P. Cundy (1950) is more restrained in conveying the emotional palette of the characters, his translation is noted for a high degree of accuracy in reproducing national realities, in particular, it demonstrates a focus on visual and spatial details. Thus, when translating "Forest Song", the authors use their own language strategies in accordance with their preferences, worldview, and try to recreate folk realia through their adaptation to English-speaking readers.

3.2 Gender Discourse in Modern Ukrainian and Foreign Studies

The gender dimension has been the object of translation studies since the second half of the 20th century, primarily related to the philosophy of postmodernism. The term "gender" was introduced in the 1970s and 1980s due to the special perception of the status of women in Anglo-American and Western European societies. In Canada, experimental feminist writing created in Quebec influenced the traditional grammar and syntax of the French language so much that it required experimental techniques for translating into English, which led to the emergence of the concept of "feminist translation". Subsequently, the meaning of the term "gender" expanded to refer to sexual orientation, cultural representation, and the socio-political consequences of gender identity, behaviour, and activity (Flotow & Josephy-Hernandez, 2018). The main

aspect of studying in the conceptual field of this idea is the explanation of the features of the linguistic picture of the world of women and men, stereotypes of femininity and masculinity, which are a typified and socially marked understanding of physical, physiological, psychological, and socio-cultural factors associated with an individual's belonging to a certain linguistic and cultural community (Omarova et al., 2017). Among the leading stereotypes, the following are distinguished: those that correlate with activity, the position of power, characterise the cognitive and emotional sphere, and have a connection with the process of interpersonal interaction.

Gender language asymmetry involves the use of female and male communication strategies and tactics, and also reproduces the speech characteristics of men and women. In particular, men are much more likely to use abstract nouns, women – specific, their language arsenal is dominated by adjectives and nouns, and women mostly use verbs. Women use a whole range of emotional assessment vocabulary with an intensification of positive assessment, while men prefer stylistically neutral categories and negative assessment of reality due to the use of stylistically reduced and abusive vocabulary. Masculine markers are the use of terminology and professionalism, precision vocabulary, categories with the lowest indexing, uniformity of lexical techniques in the transmission of emotions (Kuzenko, 2017). D. Schulz and S. Bahnik (2019) emphasise that gender stereotypes can be transmitted through social learning and the media, and explore the depiction of male and female characters in 20th-century English-language fiction. Analysing the bigrams of adjectives and nouns, the authors conclude that men are described more positively than women, but this trend changed in the early 20th century. However, men were more likely to be portrayed as independent, assertive, athletic, and technical, playing the role of a leader or professional power, while female characters were more emotional, warm, affectionate, and weak. In modern literature, the ratio of female and male characters has also changed in a positive way.

Gender is a key concept of a literary text that can be traced in the microstructures of a work piece and forms a gender paradigm that includes components such as gender connotations, associative potential, and gender symbolism. Reproduction of gender identity takes place with the involvement of optimal lexical, syntactic, and stylistic means. Each language personality is ambiguous, since it has a certain ratio of feminine and masculine features of the author's language personality, and the choice of translation strategy is not exclusively deterministic, that is, the set of components of an individual work is unique and unrepeatable. The translation reflects the national features of the recipient's culture, which, depending on its masculine or feminine nature, has its own linguistic and cultural features. The gender identity of the translator is manifested in their individual style, in particular, the choice of certain grammatical, lexical forms, and emotional colouring. Also of great importance are the issues of reflecting gender stereotypes in the original language and translation, the study of language tools for constructing ideas, ways to reproduce gender connotations, ways to convey figurative and symbolic content, the problem of translating and preserving mental discourse, the conceptual sphere in the translation language (Kuzenko, 2017).

The cultural turn is a movement that began in the early 1970s in humanities and social science communities with the aim of making culture the focus of contemporary discussions, in particular, to describe the shift in emphasis towards meaning and away from positivist epistemology. This movement is a manifestation of theoretical and methodological shifts in translation studies, has an open and interdisciplinary character, and is determined by academic integration with cultural studies, political science, history, media studies, and other related disciplines, and is also associated with the use of a cognitive approach to research at the early 1980s (Alyoshyna, 2019). The problem of "cultural turn" in the theory of translation applies mechanisms of cultural dominance and cultural resistance and solves the problems of particularism and nationalism while avoiding the risks of monocultural universalism, which inevitably leads to imperialism. The interaction between translation and culture is conditioned by ideology and power, which is why the boundaries of translation studies have continuously expanded from linguistic considerations of various nature to a postcolonial view of the world, enriched by gender research, the achievements of queer culture, and focused on ideological and political aspects (Dols & Calafat, 2020). The concept of "cultural turn" is perceived as a new understanding of translation, optimisation of old and construction of new ways to convey reality. From the standpoint of cultural studies, national literature is considered as a kind of system formed under the influence of social and cultural factors, that is, it is polysystem. Non-equivalent units (lacunae), i.e., those that do not have exact matches in the translation language, are particularly difficult to translate.

The concept of superimposing cultural contexts allows translators to level out certain differences, and today the strategies of "foreignization" and "domestication" have been developed in the field of literary translation ("ochuzhennia", "odomashnennia"), according to which non-equivalent units (lacunae) are replaced in the text. Choosing domestication, the author replaces foreign tokens with elements of the target language, using foreignization, the translator retains national components (for example, phonemes, morphemes) even if this violates the norms of the host culture. The process of foreignization leads to the development of borrowings through transcoding (transliteration, transcription) of the original units. An example of foreignization is the use of an address such as "señor" for Spanish, "monsieur" for French, "herr" or "frau" for German, etc., at the same time domestication provides for the replacement of these categories with Ukrainian

analogues "pan" and "pani" (Abdullaeva & Baranova, 2020). M. Alyoshyna (2019) emphasises the responsibility of the translator to the author, initiator, and target recipient, defines the centre and periphery of translation, which reveals the import of foreign ideas and adaptation to local cultural traditions. For example, German, Chinese, and Catalan translators have tried to form a national identity by identifying readers with a particular national discourse through translations. The Catalan language was oppressed for a long time, and the period of its restoration fell in the late Middle Ages and the beginning of the national revival in the 19th century, so Catalan translators made efforts to make their language rich, flexible, and elegant.

Translation consists of "rewriting", in which the word is manipulated, through which the translator can influence literature, reflecting a certain ideology, national features, or introducing new concepts, genres, and innovations. The new paradigm of the study of literary translation involves shifting the focus from text to culture. Since the translator is a member of society, the perception of the text depends on its reading behaviour, individual and subjective impression of the world, and literary work. It follows that readers' perception of a foreign product also depends to a greater extent on the translator's own perception of the world, which is influenced by the socio-cultural environment (Alyoshyna, 2019). Postcolonial criticism debunks the apparent neutrality of the "world", in particular, on the example of world literature: in terms of Cosmopolitan friendliness or neoliberal globalisation, cannot be understood without addressing the question of colonial expansion. The author believes that world literature is in conflict between the Imperial imposition of a hierarchically stratified world and an unrealised "undivided world". It is the tension between these "two worlds" that shows uniqueness and specific kinship, which replenishes, and at the same time, hinders the development of modern world literature (Wiemann et al., 2021).

One of the defining problems is the connection of translation with the development of a nation within the "cultural turn" (Alyoshyna, 2019). Language colonisation consisted in the dominance of language units of the coloniser, at the same time, the use of national languages was either narrowed or completely levelled, so the main task of each nation and state was to restore their linguistic interests in favour of the national language, which was a manifestation of cultural exclusivity. Postcolonial literature shows a desire for hybridisation in order to preserve one's own and contrast it with others, but this process does not involve empathy, mixing cultural spaces, or assimilative discourse, but is expressed in the language of the author and the speech of literary characters. In this context, it is quite dangerous to turn imaginary bilingualism into real bilingualism within the artistic space. Since words function by combining with other elements and forming the "semiotic properties" of the language, considering international connections, each language creates a national system with its own grammar, vocabulary, etc. The translator should understand that case texts, saturated with symbolic content, have a cumulative character of cultural information and create lexical and semantic universals. When performing a translation, it is also important to pay attention to the writer's style, which is determined by lexical and semantic, and grammatical structures (Stepanchuk, 2018).

At the end of the 20th century, feminism became one of the social activist movements that swept America and Europe after World War II, the main goal of this broad Western women's movement was to fight for the civil, political, personal, cultural, and social interests of women and improve their status (Flotow & Josephy-Hernandez, 2018). In the era of postmodernism, the identity of postcolonial women is changing, they face new social and economic challenges, which are added to already known barriers, in particular, to traditional patriarchal norms and customs. In the context of globalisation, women must reconsider their existence in a foreign Western environment. Considering their own female experience, feminist literary works consider the concepts of hybridity, clash of cultures, self-knowledge, identity, female sexuality, and alienation. Such fiction aims to emphasise the values of modern women and rejects ingrained ideas about female images in literature (Begum, 2020). The study of the concept of "gender" in the theory of translation became a key one, as the emphasis was placed on the language used in line with feminist theory and practice. Translated literature should have taken this development into account, so this context is reflected in the transmission of the language, absorbing transnational, feminist, and cultural manifestations. The influence of feminism on the theory of translation is not only literary, but also political, and pragmatic. Working with the language of another text, there is a translation adaptation of the cultural values of society, taking into account the gender aspect (Flotow & Josephy-Hernandez, 2018).

Feminist theorising and activism are forerunners of gender research, so audio-visual translation is studied from the standpoint of feminist ideas that have entered the theory of translation since the 1980s and helped actively develop this new interdisciplinary field. In the early 2000s, feminist theory and criticism were first applied to literary translation, and compared to media research and communicative linguistics, progress in the theory of translation was slow. In particular, from a feminist standpoint, the issues of spreading and popularising various gender stereotypes through cinema and advertising were understood, and the construction of images in accordance with the cliches of masculinity and heteronormativity was analysed (Flotow & Josephy-Hernandez, 2018). The feminist movement has had a strong influence on translation practices, and its greatest contribution has been to identify and draw attention to certain gender issues. In particular, the restoration of lost works of female writers is being carried out, and increased interest in feminism has led

to a greater demand for translation of experimental female writing. Translators often face difficulties in choosing words, generic forms, and the presence of neologisms, as the feminist worldview requires grammatical gender labelling. Factors such as social context, cultural convention, subjectivity of the translator, and features of historical time are influenced, the translator is responsible for the original text, causing close attention to both the rhetoric (form) and logic (content) of the original (Andrzejewska, 2020).

In such a discourse, traditional ideas about translation were transformed, in particular, the superiority of the Universal over the individual, the legitimisation of some forms through the marginalisation of others, the dominance of identity over difference, which prevailed in traditional translation discourse. The problem of female translation is of interest, in particular, in terms of understanding philosophical discourses, issues of pluralism, truth, hierarchy, etc. Feminist thought formulates translation problems: the concept of predestination of "culture shock", understanding of basic feminist ideas, national, regional, or ethnic orientation of feminist discourse (Kushchenko & Pesotska, 2018). Thus, postcolonial research demonstrates a new vision of literature through the rejection of imperialism and the restoration of the national literary context by returning to the national language code and optimising lexical-semantic, phonetic, and grammatical means. In the context of modern challenges, feminist translation literature is being formed, which is important for investigating the gender foundations of translation studies.

4. Conclusions

Due to the analysis of translation strategies, it is possible to draw conclusions about the manifestations of masculinity and femininity on the example of the worldview and author's concepts of the language personality of the translator. Consideration of this issue became possible after applying a theoretical approach and investigating the main trends in modern research, in particular, linguistics, cultural studies, psycholinguistics, etc., with special attention to the development of the concept of "gender" in the scientific field and media space. Comparative analysis helped to understand the structure of the language personality, the main stylistic features through the analysis of lexical and semantic, grammatical, and phonetic features of the adaptation of a Ukrainian text in English. In both versions of translation, for this purpose, the method of foreignization (the use of means that correspond in the "language of reception" without preserving identity) and domestication (maximum preservation of national means of broadcasting) are used, alternating transcoding with the adaptation of folk realities to English-language reality. An interesting point is that the translator reproduces pictures of Ukrainian life with greater accuracy and with fewer factual errors and conveys folklore contexts, pays attention to details, in particular, spatial and visual images, the translator often uses emotional and evaluative invariants that can distance the recipient from Ukrainian realities.

The advantage of the male translator is the correct replacement of non-equivalent vocabulary with the help of English-language resources while avoiding serious inaccuracies, preserving the completeness of the original in the translated text, maximum preservation of the structure of the original text, reproduction of ideological content and national flavour. The disadvantages are verbosity, amplification of syntactic structures, which makes it difficult to perceive the text, makes it cumbersome, a feeling of a low degree of empathy for the characters, sometimes insufficient emotionality of the text, which prevents the recipient from empathising with them. The language strategy of the female translator is characterised by excessive verbalisation of emotions, metaphorical and aphoristic text, preservation of tempo, high emotional intelligence and empathy, which is expressed at the linguistic level through the use of additional author's words, intensification and hyperbolisation of content. The negative aspects are sometimes the lack of adequate translation of national realities, neglect of grammatical connections and accuracy in reproducing details, and the predominance of form over content. The practical application of this study involves conducting research on the issue of gender identity in psycholinguistic, communicative, sociological, linguoculturological aspects, in particular, on the example of implementing a translation language strategy. The main areas in the future should be the study of key masculine and feminine features of a male and female translator, understanding gender stereotypes in the works of modern writers, poets, journalists, and analysis of language tools for implementing communication strategies (lexical, grammatical, stylistic, syntactic) in the media space.

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