

Ordynska I. Ya.

Bohdan Khmelnytskyi National Academy of the State Border Guard Service of Ukraine

Kusiak L. H.

Bohdan Khmelnytskyi National Academy of the State Border Guard Service of Ukraine

GENDER-SPECIFIC FEATURES OF SPEECH BEHAVIOR IN LITERARY TRANSLATION

This article examines gender-specific features of speech behavior in literary translation, which affect readers' correct perception of the characters, thoughts, and emotions created by the author. It is crucial for translators to properly use gender-marked vocabulary, as it carries a significant semantic load. The relevance of this topic lies in the need to study men's and women's speech behavior to overcome biases and promote equality in translation. It should also be noted that translating texts on gender issues is complicated by societal cultural and linguistic contexts, as translators are influenced by established cultural norms, stereotypes, and ideologies. Feminist translation theory addresses cases where female translators face challenges in conveying an author's sexist views. A key question arises: does the translator have the right to soften or remove the author's chauvinistic stance and adapt the text to a more neutral or feminine communication style? On the contrary, a problem arises when a male translator interprets a «female» text, as he may unconsciously «cleanse» it of gendered meanings. This is due to the influence of his own stereotypes and ideological beliefs, which can ultimately alter the author's original intent. Thus, gender stereotypes play a crucial role in translation by shaping perceptions of male and female behavior and influencing a translator's strategic choices, which can lead to a change in the work's original concept. Although the concepts of masculinity and femininity exist in all cultures, the ways they are expressed can differ significantly. This is due to discrepancies in the linguistic systems, cultural norms, and stereotypes between the source and target languages. Translators often modify the original text to adapt it to the cultural values of their audience, which can completely change the author's initial concept. It has been established that due to such variability and subjectivity, the gender factor manifests differently in each individual translation.

Key words: gender, culture, stereotype, the English language, literary translation.

Statement of the problem. In the field of literary translation, gender is not a neutral factor. A translator's decisions regarding gender-specific language directly affect how a character's identity, motivations, and emotional world are conveyed to the reader. This process is complex, as gender is a multifaceted and culturally specific concept that is expressed differently across languages. Since the 20th century, a feminist approach to translation theory has emerged, challenging the historical, often patriarchal, view of translation as a «secondary» or «unfaithful» activity. This theoretical framework highlights the need for translators to be «visible» and to consciously engage with how gender is represented in both the source and target languages. The core problem is that gender-specific meanings and stereotypes are often lost, distorted, or deliberately modified during the translation process. The translator's own gender, values, and cultural background can lead to an

unconscious «filtration» of the text, causing them to misinterpret or omit gender-marked meanings.

The ways in which masculinity and femininity are constructed and expressed vary across cultures and languages. This linguistic and cultural incongruity can lead to a significant reconstruction of the original text's semantic program to adapt it to the target culture. Academic studies show that men and women often have different communication styles, lexical preferences, and syntactical patterns. These differences in «genderlects» can be transferred into translated works, with male translators often favoring a more concise style and female translators using more expressive or elaborate language.

Ultimately, the problem is that translation is not a simple transfer of meaning but a complex, value-laden act. The gender of the translator, author, and characters all influence the final product, raising questions about textual authority, ethical

responsibility, and the potential for the original author's intent to be altered.

Analysis of recent research and publications.

The study of gender aspects in literary translation is significantly advanced by the contributions of both foreign and domestic scholars such as L. Chamberlain, R. Arrojo, L. Venuti, J. Varney, G. Guizzo, P. Alldred, M. Foradada-Villar, E. Federici, V. Leonardi, J. Santaemilia, O. Komov, and S. Zasiekyn. An analysis of these authors' research reveals a profound and multifaceted approach to the relationship between gender and translation. The works of scholars like Von Flotow L., Simon S., and Godard B. form the foundation of feminist translation studies, which views translation not as a neutral linguistic process but as a political and cultural act that either reproduces or challenges gender norms. Research by Baker M. and Holmes J. extends beyond purely feminist translation studies to include broader theoretical and sociolinguistic aspects. These works provide crucial tools for analyzing how gender norms, stereotypes, and relationships are embedded within language itself.

Task statement. The purpose of the article is to analyze the gender-specific features of speech behavior in literary translation

Outline of the main material of the study. In the realm of literary translation, gender is a pivotal element that profoundly shapes the reader's perception. The translator's choices regarding gendered language directly influence how an audience understands a character's identity, motivations, and emotional world. An accurate rendering of gender-specific vocabulary is thus very important, as these words are often laden with significant semantic weight crucial for conveying the full depth of the source text.

In the second half of the 20th century, a gender-oriented approach to translation theory began to form, with a distinct feminist beginning. L. Chamberlain points to a historically established male chauvinist approach to translation, where its gendered metaphorical descriptions were formed. The view of translated texts as «les belles infidèles» indicated that texts, like women, could be faithful yet unattractive, or conversely, beautiful but unfaithful to the original. Because the French word for translation «traduction» is of the feminine gender, metaphorical descriptions of translation acquire a sexist subtext, where translation (like a female person) is accused of infidelity. L. Chamberlain emphasizes that during certain historical periods, translation was predominantly done by women because this type of activity (from the perspective of male authors) was considered

secondary and derivative. After all, society often approved translation as a form of earning, suitable for a respectable lady or a young girl [1, p. 95].

Overall, scholars believe that feminist translation theory addresses three main issues: the «visibility» of the translator; womanhandling misogyny –the transmission of sexist views by female translators from male authors; the use of gender-conditioned translation strategies [2, p. 165]. Western researchers urge female translators to describe their views on the source text and the feminist practices and strategies they chose to subvert the original with which they disagree [3, p. 150]. The concept of translator «visibility» is developed in the works of Lawrence Venuti [4, p. 353]. Often, a translator's visibility is linked to their creativity, as translation is recognized as a form of active reading. Therefore, the act of translation, which is influenced by sociocultural, ideological, and ethical factors, cannot be reduced to a simple transfer of meaning [5, p. 123]. Obstacles to translating texts that touch on any gender aspects or, more broadly, gender issues, are (*language and/or cultural contexts, connotations and cultural meanings, cultural frameworks, and accepted sociocultural indicators*) [6, p. 243].

Feminist politics in the translation of «male» texts refers to cases where female translators face issues with conveying the sexist views (womanhandling misogyny) of male authors. Academic circles debate the right to neutralize the author's chauvinistic stance and to reconstruct the text's world, adapting it to a female communicative style. A reverse trend is also observed. «*In the case of a 'male' translation of a 'female' text, the 'manhandling' strategy is often employed through ideological cleansing in the form of filtering, modifying, and eliminating gender-marked meanings. Some of these meanings cannot be objectified from the outset due to the translator's gender and the presence of gender-conditioned values, stereotypes, and ideology in general, which leads to a change in the author's concept*» [7, p. 95]. The gender reorientation of the original represents a sociocultural adaptation, where socio-gender identification is revealed as part of the concept. The translation is influenced by «*gender stereotypes that have been formed in society and that relate to the norms of female and male behavior in certain communication situations, as well as the choice of appropriate action strategies*» [7, p. 94].

The categories of masculinity and femininity, which are traditionally used to conceptualize gender, are undoubtedly universal concepts present in any culture. However, the mechanisms of their

construction (stereotyping, axiological scaling of gender, regulation of «normal» social roles for men and women, etc.) in the cultures of the source language (SL) and the target language (TL) are in many ways different. This is due both to the asymmetry of the linguistic systems of the source and target languages and to the difference in the cultural meanings conveyed by the gender-marked units of the SL and TL [8, p. 98].

Accordingly, in the aspect of gender stereotypes of masculinity and femininity, the discursive environments of the recipients of source and target language texts may be incongruous. This quite often leads to a radical transformation of the semantic program of the work being translated for the purpose of its sociocultural and cognitive adaptation to the value-ideological framework of the target culture. Moreover, the mechanisms for constructing and understanding gender are not only culturally specific but also idio-variant: gender stereotypes, while being a product of collective consciousness, are nevertheless understood purely through the prism of each individual's personal experience (the author, each new recipient of the source and target texts, the translator), that is, to a certain extent, in a modified form relative to the culturally-conditioned stereotypes created by collective consciousness [6, p. 238].

Considering such a volatile nature in each specific communicative act, the gender factor manifests differently and with varying levels of intensity. This provides grounds to speak of an a priori deviant interpretation and a different aesthetic evaluation of the gender stereotypes exploited by the author of the text being translated. This occurs not only at the inter-cultural but also at the intra-cultural level, specifically between male and female translators as representatives of the same culture (target language) but of different gender subcultures. In this regard, during the translation of texts by authors of a different gender than the translator, there is quite often either an elimination of gender-marked meanings from the source text (partial or complete) or their significant modification [7, p. 96].

A number of gender-marked meanings cannot be correctly interpreted by a translator who belongs to a different gender subculture and holds different ideological values. Consequently, these meanings are automatically not retransmitted to the recipient of the target language text. In this situation, we can speak of an unconscious ideological «filtration» of the source text by the translator. However, the translational transformation we are interested in is quite often the result of a purely ideological factor, specifically a

manifestation of the struggle of a particular gender community (to which the translator belongs) for political and social influence. For instance, Western works written within the ideological framework of feminism [9] provide numerous examples of how masculinity, dominant in the foreign language text, was transformed into femininity in translations performed by women. They also show how gender stereotypes relevant to a male author and reflected in the foreign language text were ironized. In such cases, we should speak of a deliberate modification or elimination of gender-marked meanings by the translator. In English-language literature, this type of strategy has been called «womanhandling» [10, p. 89], which can be translated as «*a female approach*» (or «*treatment*», «*handling*», «*processing*», and even «*manipulation*»; «*approach*» is a hypernym for all these variants) [5, p. 115].

This strategy is from the outset oriented towards the translator's «*visibility*» and is undoubtedly adaptive (assimilating) in nature. However, the goal of adaptation here is not to optimize the receptive phase of the translation (as in the case of sociocultural adaptation, where there is a certain intercultural asymmetry at the level of gender stereotypes and gender relations relevant to the sociocultural communities of the source and target languages). Instead, it's about ideological «*filtration*» of the text (in the format of conscious, deliberate normalization) according to the value preferences and stereotypes relevant to the specific translator as a representative of a particular gender subculture [9].

A term analogous to the one proposed by representatives of Western feminist criticism, but in the format of «*manhandling*» («*a male approach*»), can also be used in reference to some «*male*» translations of «*female*» texts [2, p. 165]. Scholars indicate that gender characteristics influence translation strategies. The domestication model [4, p. 352] is correlated with the principles of a post-colonial approach to translation, where the translator, acting in the role of a male or master, «*tames*» the text for the secondary reader from the target culture. Foreignization, on the other hand, involves preserving the foreign linguistic and cultural «*otherness*» of the original, in accordance with the requirement to prevent the translated text from allowing the reader from the target culture to forget that it is a translation, not a text written in their native language. Regarding the transference of the text's gender specificity during translation from the perspective of *domestication* and *foreignization*, one can speak of: 1) the influence of the literary tradition established in the target culture; and 2) the influence

of gender stereotypes and standardized ideas about behavioral models, especially considering the cultural specificity of the source and target domains.

Scholars have established that there are no significant boundaries between male and female language in Ukrainian. However, the distinguishing features of male language are the use of profanity and low-register vocabulary, precise nominations, and terminological language, while female language is characterized by an intensification of positive evaluation and exaggerated expressiveness [11, p. 134]. In reality, genderlects are not always clearly apparent, which makes it possible to imitate «female» and «male» styles. It is believed that a female literary style involves the representation of intuitive rationality, the manifestation of a firm mind and morality, and a combination of experience and intuitive knowledge [12, p. 122].

English-speaking female authors more frequently resort to various lexical expressive means, while male authors use syntactic expressiveness through *syntactic repetitions*, *parceling*, *aposiopesis*, *incomplete sentences*, and *ellipsis*. At the same time, modern texts by female authors are distinguished not only by their imagery, with a large number of *metaphors*, *epithets*, *exclamations*, *diminutives*, *comparisons*, *exclamatory* and *interrogative sentences*, and adjectives in the *superlative degree*, but they also surpass «male» texts in the amount of profanity [6, p. 244].

In «female» translations of women's novels, there is a higher frequency of adjectives with diminutive-caressing suffixes, and expressive vocabulary is used to create additional expressiveness and emotionality. In contrast, male translators omit exclamations and adjectives in the superlative degree, preferring not to convey the profanity that the female author places in the characters' speech to express their attitude towards objects and phenomena [8, p. 98]. Scholars conclude that «male» translations of women's novels are distinguished by a businesslike and concise style, while in «female» translations, the original female images appear unattractive. This trend is likely characteristic of other types of literary texts as well: the street woman from Oscar Wilde's novel *The Picture of Dorian Gray* (1891) gums with a toothless mouth, whereas in the original, she has a «*hoarse echo from her flat mouth*». The distinguishing features of «female» translations are recognized as linguistic creativity, the addition of information, and the embellishment of the text through the introduction of intensifying adjectives and hyperbole [7, p. 90].

«*Male*» translations are characterized by a certain coarsening of style. The choice of linguistic means by

translators depends on their assessment of the source situation. In Agatha Christie's short story, «*The Tragedy at Marsdon Manor*» (1924), a wife kills her husband, but to maintain the appearance of a grieving widow in the eyes of others, she uses blush to imitate tear-stained eyes (heavily-rouged eyelids), which gives her away to the observant Poirot. In the «*male*» translation, the lady feigns bruises under her eyes. For male translators, contexts that deal with, for example, clothing present difficulties. Members of the upper and middle classes typically adhered to the tradition of changing for dinner and for receiving guests, so it's difficult to imagine the afternoon frocks from Agatha Christie's novel, «*The Sittaford Mystery*» (1931), as everyday dresses. In the «*female*» translation, the women are elegantly dressed. In their view of translation as a reconstruction of the original, scholars hold that one must speak of the translator's autonomy, the creative responsibility for the text that is entrusted to them by the author, publishers, and secondary readers, as well as of textual authority and the ethical limitations related to the ethical positioning. Unfortunately, the boundaries of creativity often turn out to be very vague for both «male» and «female» translations [5, p. 121–122].

According to academic studies, men and women interpret the world differently and have distinct ways of reflecting reality. Female translators tend to preserve the language of the original text, using specific clichés and vocabulary. In contrast, male translators use more personal pronouns and adjectives, especially positive-degree qualitative adjectives, which is uncharacteristic of female translators. Female translators, on the other hand, use comparative-degree adjectives more frequently. When it comes to the syntax of translated sentences and texts, a number of differences can also be observed between translations done by men and women. In translations by women, a direct word order built on a ready-made pattern is often found, avoiding disruptions to the original structure. In some cases, female translators avoid using the imperative form of verbs, unlike their male counterparts [11, p. 133; 12, p. 120].

According to O.V. Komov, a comparative analysis of two or more translations is highly effective in identifying gender-based translation mechanisms. This approach allows for a deeper study of the interaction between linguistic features and the means of constructing gender identity. As a result, translation theory can establish and describe the limitations that the gender factor imposes on the use of linguistic units. The description of the gender factor aims to overcome translation difficulties related to the

specifics of each language. This is because translation studies operate with categories that are significantly broader than linguistics, where the study of gender in language has a long history. One of the tasks for researchers of the gender aspect of translation should be to identify gaps in the study of how the category of gender functions linguistically, as these gaps play a direct role in translational interpretation [13, p. 413].

In the process of translation, it is necessary to consider that the world is divided into two spheres: female and male. This often parallels a tendency toward lower social activity among women compared to men, meaning that language often uses gender markers tied to certain stereotypes about the roles of men and women in society. The female mind is characterized by inductive operations: moving from the specific to the general, and from details and individual features to a complete image. In contrast, the intellectual operations of the male mind move from the general to the specific. «*For women, a more characteristic type of thinking is concrete, object-oriented, which is based on linguistic abilities (verbal thinking), while men tend to have more abstract, 'non-verbal' thinking that is somewhat 'detached' from linguistic realities*» [14, p. 53].

Women have more developed verbal and emotional intelligence, as well as perceptual abilities, while men excel in visuospatial intelligence and technical skills. Women perform better on tests of perceptual speed for symbolic information and images, are better at remembering the spatial arrangement of objects and their relative positions, and have better developed fine motor skills and speed in performing mathematical operations [13, p. 414].

The study of differences in the speech behavior of men and women is an important aspect of translation studies, shedding light on the linguistic, cultural, and social differences in language use. These differences cover various linguistic features, such as lexical choices, sentence structure, politeness strategies, and even communication styles, providing translators with important information. In translation, understanding these features is vital for accurately conveying meaning and cultural nuances in the target language. Translators must effectively navigate

gendered language, taking into account the social and cultural contexts that influence linguistic behavior. For example, certain languages may have distinct linguistic markers for gender, which require careful consideration during translation. Men and women often demonstrate differences in their communication styles and preferences. Women may prefer collaboration, building rapport, and more elaborate expressions, whereas men may focus on directness, status, and task-oriented communication. Translators must recognize and reflect these differences in the translated text to preserve authenticity and cultural relevance.

Conclusions. Gender is a crucial factor in literary translation, shaping how readers perceive characters and their motivations. The text highlights how translation has historically been viewed through a sexist lens, as exemplified by the phrase «les belles infidèles» (beautiful but unfaithful). This has given rise to feminist translation theory, which addresses the translator's «visibility», the handling of misogyny, and the use of gender-specific strategies.

Translators, both male and female, face challenges in rendering gender-marked meanings due to cultural, linguistic, and personal biases. Feminist translations, often referred to as «womanhandling», may consciously modify or eliminate misogynistic language to align the text with feminist values. Conversely, «manhandling» can occur when male translators filter out gender-marked meanings from texts by female authors. These strategies underscore the translator's autonomy and creative responsibility. Additionally, the text notes how gendered communication styles and cognitive differences influence translation choices. Women's translations tend to be more expressive, using more adjectives and emotional language, while men's translations may be more businesslike, concise, and direct. These differences are often unconscious but can lead to significant changes in the tone and content of the translated work. Overall, the gender factor is a complex and influential element in translation, requiring translators to navigate linguistic, cultural, and ideological challenges to accurately and ethically represent the source text.

Bibliography:

1. Chamberlain L. Gender Metaphorics in Translation. Encyclopedia of Translation Studies / M. Baker (ed.). London: Routledge, 1998. P. 93–96.
2. Von Flotow L. Translating Women. Ottawa: University of Ottawa, 2010. 165 p.
3. Arrojo R. Fidelity and The Gendered Translation, *TTR: traduction, terminologie, redaction*. 1994. Vol. 7. Num. 2. P. 147–163.
4. Venuti L. The Translator's Invisibility: A History of Translation. London; New York: Routledge, 1995. 353 p.

5. Varney J. Deconstruction and Translation: Positions, Pertinence and the Empowerment of the Translator. *Journal of Language & Translation*. 2008. № 9-1. P. 113–131.
6. Guizzo G., Alldred P., Foradada-Villar M. Lost in Translation Comparative and International Work on Gender-Related Violence, The Routledge Handbook of Gender and Violence. London; New York: Routledge, 2018. P. 237–249.
7. Federici E., Leonardi V. Bridging the Gap Between Theory and Practice in Translation and Gender Studies. Cambridge: Cambridge Scholars Publishing, 2013. 95 p.
8. Santaemilia J. Gender, Sex and Translation: The Manipulation of Identities. Manchester: St. Jerome Publishing, 2005. 98 p.
9. Simon S. Gender in Translation: Cultural Identity and the Politics of Transmission. London: Routledge, 1996. 145 p.
10. Godard B. Theorizing Feminist Discourse. Translation. Translation. History and Culture / S. Bassnett, A. Lefevere (eds.). London: Frances Pinter, 1990. P. 87–96.
11. Baker M. In Other Words: A Coursebook on Translation. Routledge. 2018. 134 p.
12. Holmes J. An Introduction to Sociolinguistics. Routledge. 2018. 122 p.
13. Комов О. В. Гендерний аспект перекладу. Актуальні проблеми слов'янської філології. 2011. Вип. XXIV. Ч. 1. С. 409–417. URL: <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/71374/51Komov.pdf?sequence=1>
14. Засєкін С. В. Психолінгвістичні аспекти перекладу: навч.посіб. Луцьк: ВІЕМ, 2006. 144 с.

Ординська І. Я., Кусяк Л. Г. ГЕНДЕРНІ ОСОБЛИВОСТІ МОВЛЕННЄВОЇ ПОВЕДІНКИ ПІД ЧАС ПЕРЕКЛАДУ ХУДОЖНЬОЇ ЛІТЕРАТУРИ

У статті розглянуто гендерні особливості мовленнєвої поведінки під час перекладу художньої літератури, що впливає на правильне сприйняття читачами образів, думок, переживань, створених автором, тож перекладачам слід правильно використовувати гендерно-марковану лексику, яка має неабияке смислове навантаження. Актуальність теми дослідження характеризується тим, що мовленнєва поведінка жінок та чоловіків потребує ретельного вивчення з метою подолання упереджень та сприяння рівності у сфері перекладу. Слід також зазначити, що переклад текстів, які стосуються гендерних питань, ускладнюється через культурні та мовні особливості суспільства, оскільки на перекладача впливають загальноприйняті культурні норми, стереотипи та ідеологія. Феміністична теорія перекладу розглядає випадки, коли перекладачки стикаються з проблемою передачі сексистських ідей автора. У таких ситуаціях виникає питання, чи має перекладач право пом'якшувати або усувати шовіністичні погляди автора та адаптувати текст до більш нейтрального чи жіночого стилю мовлення. Крім того, існує й зворотна проблема, коли чоловік перекладає «жіночий» текст, він може несвідомо «очищати» його від гендерно забарвлених смислів. Це відбувається через вплив його власних стереотипів та ідеологічних установок, що в підсумку може змінити авторський задум. Таким чином, гендерні стереотипи відіграють ключову роль у процесі перекладу, оскільки формують уявлення про чоловічу і жіночу поведінку й впливають на вибір стратегії перекладача та можуть привести до зміни оригінальної концепції твору. Хоча поняття маскулінності та фемінності існують у всіх культурах, способи, якими вони виражаються, можуть значно відрізнятися. Це пов'язано з різницею в мовних системах, культурних нормах та стереотипах між мовою оригіналу і мовою перекладу. Часто перекладачі змінюють оригінальний текст, щоб адаптувати його до культурних цінностей своєї аудиторії, що може повністю змінити початковий задум автора. Автентифіковано, що через таку мінливість і суб'єктивність гендерний фактор по-різному проявляється в кожному окремому перекладі.

Ключові слова: гендер; культура; стереотип; англійська мова; художній переклад.

Дата надходження статті: 21.08.2025

Дата прийняття статті: 09.09.2025

Опубліковано: 29.12.2025