TRANSLATOR'S GENDER IN THE TARGET TEXT

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Abstract. For the last three decades, the issue of translator's gender and its representation in the target text has been actively researched in translation studies. Over the period there appeared numerous, sometimes contradicting views on markers of feminine / masculine / other types of speech, on whether the translator's gender is revealed in the target text, and on the quality of translation depending on the translator's gender.

The present paper focuses on the translator's gender markers in the target text. Taking into account the results of other linguists and my own observations, I consider the researched units being either definite or ambiguous markers of the translator's gender. I want to bring to light gender differences in two Ukrainian translations (female translation by Natalia Tysovska and male translation by Viacheslav Brodovyi) of George R.R. Martin's A *Game of Thrones*. The semantic, pragmatic and stylistic shifts in the target text conditioned by the translator's gender and gender stereotypes blur the sense of the source text. Thus, such shifts should be regarded as unwanted changes and better be avoided.

Introduction

The issue of speaker's gender and its effect on the produced text has been attracting attention of the linguists throughout the world since the late 1970. Over the period, the research has taken different directions and has focused on numerous nuances. I am particularly interested in the area of translation studies, namely whether the translator's gender is reflected in the target text and (if it does) how exactly. If we turn to works on this issue, we find many articles that often contain conflicting data. First, there is no single point of view about the degree of influence of gender on the speaker's speech patterns. On the one end of the range, we encounter the idea of V. Gorban' and O. Poberezhnaia that 'the gender factor is often decisive in the translator's choice of certain language means' [9, p. 28] and even the

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opinion of T. Akasheva and N. Rakhimova that 'the most relevant factor is the gender of the translator' [1, p. 40]. On the other end of the spectrum there is the opinion of J. Lorber that we should altogether stop dividing the world according to the traditional sex and gender differentiation, and start regrouping people basing on other criteria [15, p. 18]. Thus, A. Vandysheva says about 'complex influence of various factors when the translator chooses linguistic means of communication. Often, a significant role is played not only and not so much by gender, but also by the communicative situation, the difference in social and professional status, age characteristics, as well as the ethnicity of the communicants. There is a noticeable tendency towards a decrease in the influence of biological and hormonal factors' [24, p. 8]. Susan Ehrlich states that it is not gender itself that forms linguistic practices, 'but rather the complex set of gendered social practices that individuals participate in' [5, p. 440].

I want to believe that we are complicated creatures, who are ruled neither by our genitalia nor by gender stereotypes imposed on us by the society without our conscious evaluation and agreement. Thus, gender should not be considered as the crucial factor determining the target text, it is just as important as other factors such as socio-economic background, age, education, religion, ethnicity, class and life interests.

Second, there is no agreement among researchers on the elements marking a person's speech as feminine or masculine. These markers include (but are not limited to):

– the extensive use of interrogative and exclamatory sentences;
– higher frequency of expletives and vulgar lexis;
– increased number of words with diminutive suffixes;
– the use of strategy of commentary;
– being true towards the ST;
– being more creative in writing;
– being more cognizant of some spheres of life;
– being influenced by corresponding gender stereotypes;
– the prevalent use of domestication in translation.

I call these elements in the paper either *definite* or *ambiguous* depending on the opinion of other researchers and my own observations. Thus, if I find similar views on some of the above-mentioned points and it agrees with the results of my investigation, I classify the marker as definite. In the

opposite cases, when different authors have contradicting results on some issue and/or my conclusions do not support the views, I define such markers as ambiguous.

Additionally, we may conclude that with time, the gender markers and their frequency change and the difference between feminine and masculine speech disappears. Thus, A. Vasilevich and M. Mamayev having investigated twenty-two novels, written in XIX and XX centuries and proportionally divided between female and male authors, conclude that 'the gender differentiation of the writers of the XIX century was more pronounced... Contemporary authors have a tendency to converge... Moreover, this process is two-way: men have become less *masculine*, and women correspondingly more *masculine*' [25, p. 24]. Interesting that the authors being males use the term *masculine* both to the texts written by men and women. They do not call women's texts less feminine as could have been expected, making it clear that the number of masculine markers decreased in men's speech and increased in women's. It brings me to the conclusion that the markets are not stable and shift their gender category with time and change in social environment, thus they are not ingrained in our brains from the moment of birth but are imposed on us by the surrounding.

Third, there are different opinions on the topic of gender itself. While there exists a long tradition of dividing speakers into the binary system of female and male representatives, there have been constantly appearing new categories, which now are as numerous as fifty-four. As a rough approximation, we can talk about three main types of speech patterns, namely feminine, masculine and androgynous. A. Fomin states that 'comparison of the results of sociolinguistic studies of the last three decades suggests that in general the violation of gender integrity leads to a decrease in the differentiation of male and female speech in almost all social classes' [6, p. 16].

D. Trepyshko and S. Chugunova report that 'according to the data of psychological testing *The Bem Sex Role Inventory* (BSRI), the prevalent part (70.58%) of the interviewed students majoring in Translation and Translation Studies belong to the androgynous psychotype, and the translations performed by the subjects of this particular gender psychotype were found to be more professional' [23, p. 25]. It is not surprising that among translators there is a high percentage of androgynous types, as in the

everyday professional routine they constantly have to work with people of different linguistic psychotypes and adapt to their speech (consciously or unconsciously). Working with a multi-gender group, they need to switch from one register to another all the time. Thus, they form speech patterns consisting of both feminine and masculine elements.

Finally, there is the issue of correlation between the gender of the translator and the quality of translation. M. Mamayev believes that translator's gender reveals itself in the TT and changes the ideas of the ST, thus 'the optimal solution to the problem of manifestation of male / female accentuation is the coincidence of the gender characteristics of the author of the text and its translator' [16, p. 13]. I suppose that the gender factor is not crucial here. Experience and skills of a particular translator are more relevant. Moreover, if gender stereotypes in the cultural environment of the ST and TT do not coincide, errors and shifts are inevitable in translation regardless of the author's and translator's gender. I once again come back to the idea that culture, education and socio-economic background are more important parameters for a translator's self-determination.

I suppose that both conscious and unconscious changes to the ST including translator's errors and shifts in the TT, which are caused, influenced or explainable by the translator's gender or gender stereotypes, belong to the cases of *feminization* / *masculinization* of the target text. By *feminization*, I mean the translation, which contains more elements of feminine speech than the original; correspondingly, *masculinization* means the translation, which contains more elements of masculine speech than the original. Both strategies are equally destructive for the ideas expressed by the ST. Even when the author and the translator are of the same gender, the TT is not safe from *feminization* / *masculinization*. These tendencies are close to the strategies of *womanhandling* [8] and *manhandling* [14], when the translator intentionally modifies the target text according to the values and standards of their gender subculture. Still, the strategy of *womanhandling* / *manhandling* are often connected with feminist / sexist position of the translator who intends to become visible in the target text. In my opinion *feminization* / *masculinization* of the translated text is more of a general and subconscious nature, occurring as the result of translator's being influenced by gender stereotypes. Here the translator does not aim at making any statements or accusing author in being politically incorrect.

On the other hand, when the translator's and the author's genders do not coincide, it may also cause gender neutralization of the target text. It causes conscious and/or unconscious omission, deformation, transformation or mitigation of gender markers in the target text. Thus, the ideal translation in definition by D. Trepyshko and S. Chugunova is 'a translation free of any signs indicating whether it was produced by a male or female, i.e. gender neutral translation' [22, p. 364].

1. Definite gender markers

Among definite gender markers, I name prevailing number of words with diminutive suffixes in female translation, being more cognizant of some or other topics depending on the translator's gender, making decisions under the influence of gender stereotypes. The diminutive suffixes are broadly used in Slavic languages and usually are considered as the markers of feminine speech [1; 12]. The number of words with diminutive suffixes do prevail in female translation, being twice as numeral in the translation by N. Tysovska, namely forty diminutive nouns vs. nineteen in the male translation by V. Brodovyi. In both translations, diminutives are used in the direct speech of female and male characters with two main functions: to demonstrate either positive or negative attitude. These words are used with pejorative meaning in situations when characters mock, bully, insult, humiliate other characters or demonstrate with the word their arrogance or disdain. Interesting enough that this pejorative meaning predominantly occurs in the utterances of male characters in both translations. The prevailing function of diminutives is to express love, tenderness and care in the direct speech of female and male characters equally. In the majority of cases, it occurs in the situations when parents talk to/about their children. Thus, I make the conclusion that the frequency of diminutives is a definite gender marker of female speech in the Ukrainian translation.

Another definite marker of a female / male translation is the number of mistakes and semantic shifts in rendering information connected with certain spheres of life. Globally in many cultures there are stereotypes that women are better suited and more knowledgeable in such areas as emotions and feelings, household and chores, appearance and looks. There are surely other spheres but here I name only those, which are relevant for the novel

under research. In the opposite, men are believed to be more cognizant in the areas of military service and weaponry, government and social organization, and exact sciences. L. Bilaniuk states that 'despite some token success stories, women tended to be excluded from more prestigious jobs, under the assumption that their real duty was to bear children, manage the home, and care for their husbands' [2, p. 53]. Moreover, in society, women and men are often expected to conform to certain gender stereotypes, which affect the worldview of the translator as well. For example, military affairs, mechanical engineering, extractive industry, exact sciences, and politics are often seen in my country as areas in which women cannot succeed. From the early age, girls are discouraged in pursuing careers in these spheres, hence their low interest to the topics.

Thus, E. Maslennikova mentions that 'in Russian, V. Scott's historical novel *Ivanhoe* (1819) is usually republished in translation by E. Beketova (1882), who is constantly mistaking knightly weapons, calling, for example, a short battle-ax for close combat by the term berdysh, i.e. a long-shaft javelin, and a two-handed sword by the term two-edged sword' [20, p. 100]. On the other hand, the same author notes the difficulties of translation for men in situations when makeup or outfits are described [20, p. 101].

Among the mistakes typical for the female translation there are examples of erroneous or inaccurate rendering of numerical information, description of weapons and military actions, and concepts of statehood and family (deviating from the real world norms). To mistakes frequenting the male translation I categorize inadequate translation of peculiarities of female physiology, nuances of emotions, and household routine. To illustrate the female translation: *He overthrew Ser Andar Royce and the Marcher Lord Bryce Caron as easily as if he were riding at rings…* [17, p. 286]. / *Він легко скинув сера Андара Ройса і лорда Брайса Карона з Прикордоння, так наче демонстрував виїжджження…* [19, p. 290]. / *Він вибив із сідел пана Андара Ройса та порубіжного князя Бриса Карона так легко, наче бив по кільцях…* [18, p. 165].

In the abstract, the term *to be riding at rings* is used to describe a popular physical exercise, in which the equestrian attempts to pierce a target (ring) with his lance riding at full speed. In the female translation, the term is transformed into '*виїдження' (dressage)*, which means a form of riding a horse performed in exhibition and competition. Thus, there is a shift in

meaning from the art of combat to the art of riding, which is not appropriate in the context as the focus here is on the fighting abilities of the character.

Nevertheless, I have to acknowledge that in the analyzed translations there are examples, which contradict the widespread opinion on enhanced perception of colors by women. As R. Freeman and B. McElhinny state it, 'topics that are considered trivial or unimportant are women's domain (e.g., women discriminate among colors more than men do)' [7, p. 232]. The following example demonstrates that both interpreters can be wrong in their perception / rendering of color. In the ST George R.R. Martin describes siblings of the Targaryen family. Both of them are young and slim, of fair complexion and hair, but with different eye coloring. The sister's eyes are violet or purple (when other character describes them): *The color will bring out the violet in your eyes* [17, p. 25]. / *Колір відтінить твої фіалкові очі* [19, p. 31]. / *Колір підкреслить твої волошкові очі* [18, p. 15]. The brother's eyes are lilac or pale lilac: *He was a gaunt young man with nervous hands and a feverish look in his pale lilac eyes* [17, p. 25]. / *То був худий довготелесий юнак з нервовими руками та хворобливим поглядом у фіалкових очах* [19, p. 31]. / *То був худий юнак з нервово-рухливими руками і дещо гарячковим поглядом світло-бузкових очей* [18, p. 15].

I believe that the author implicitly delivers a very important message to his readers. Both Targaryens are considered the last dragon riders, able to command dragons in the created universe. In the same way as violet is deeper and darker than (pale) lilac, Daenerys' abilities were stronger and more powerful than her brother's. That quality is important in the book and comes to focus several times. Neither translator seems to understand the crucial meaning behind the color. In the female translation, both siblings have '*фіалкові' (violet)* eyes. Thus, the implication is lost on the reader. In the male translation, Daenerys has '*волошкові' (cornflower-blue)* eyes and Viserys has '*світло-бузкові' (pale lilac)* eyes. Here the colors are different altogether as if the characters are not even related and the implication is equally lost. Such examples are not numerous; still they demonstrate the translator's personal lack of interest in the peculiarities of appearance and looks.

Let us now turn to the semantic shifts in male translation: *"She has had her blood. She is old enough for the khal," Illyrio told him, not for the first time* [17, p. 30]. / *– У неї вже пішла кров. До хала вона вже доросла, – уже не вперше пояснив Іліріо* [19, p. 36]. / *– Вона має кров,*

породу, і цілком доросла для хала, – відповів йому Іліріо, і до речі, вже не вперше [18, p. 18]. In the plot, two men discuss whether Daenerys is too young to get married. Illyrio gives as an argument the fact that '*She has had her blood*', that is, she already had menstruation, and therefore she is physiologically ready for marriage. Most likely, V. Brodovyi misinterprets the meaning of the phrase, and perceives it as equivalent to the expression *to be of royal / high blood*. In the male translation, we see explication '*Вона має кров, породу*' (*she is of [high] blood and lineage)*. The translator should have heeded the *Present Perfect* of the verb *have*, which emphasizes the completeness of the action, demonstrates the transition of Daenerys from little girl to woman. Peculiarities of female physiology appeared lost on the male translator.

Having analyzed the extracts, in which the author describes emotions and traits of character, I conclude that the female translator makes fewer mistakes and/or omissions than the male translator does. N. Tysovska stays true to the source text and renders both semantics and stylistics of the selected passages: *Somehow I know I have to go down there, but I don't want to. I'm afraid of what might be waiting for me* [17, p. 259]. / *Звідкись я знаю, що мені потрібно спуститися, але не хочу. Я боюся того, що чекає на мене внизу* [19, p. 263]. / *Звідкілясь я знаю, що маю туди піти, але не хочу* [18, p. 149].

In the ST, one of the main protagonists Jon Snow describes a nightmare to his friend. In the dream, he needs to descend to the crypt where his dead ancestors are buried. He is scared of the emptiness of the castle, darkness and the unknown. He feels he does not belong with them. In N. Tysovska's translation, the sense is rendered correctly, almost word-for-word. V. Brodovyi omits the second sentence completely as if the feeling of fear is not becoming for a man. Thus, by overlooking the natural reactions of Jon Snow, the male translator unconsciously or consciously improves the image of the male character in TT. I believe it can be explained by the gender stereotype in our culture that men must always be courageous and brave.

It leads us to the next example, in which the decision on the proper equivalent is once again made under the influence of gender stereotypes. E. Gritsenko pints out that 'the mechanisms of constructing and comprehending gender are not only culturally but individually specific. Gender stereotypes,

being a product of collective consciousness, are comprehended exclusively through the prism of the personal experience of each individual, in particular, by male translators and female translators as representatives of the same culture, but different gender subcultures' [10, p. 12].

I find several typical examples on the choice of the correct meaning of a polysemic word in the context. In the ST, we see a situation in which Bran Stark, on the verge between life and death having fallen from a tower window, dreams of the three-eyed crow. The crow shows him the world of the Seven Kingdoms and passes on its skills and knowledge. Bran can become the three-eyed crow himself, but to do that, he needs to learn to fly: *There was no sun, no stars, only the ground below coming up to smash him, and the grey mists, and the whispering voice. He wanted to cry. // Not cry. Fly* [17, p. 154]. / *Не було ні сонця, ні зірок, тільки земля унизу, яка наближалася, готова розчавити його, і сірий туман, і шепотіння. Йому кортіло заплакати. // «Не плач. Лети»* [19, p. 160]. / *Тут не було ані сонця, ані зірок, тільки земля унизу, яка летіла назустріч, аби знищити його, а ще сірий туман і шепіт. Бран ладний був кричати. // – Не кричи. Лети* [18, p. 88].

The verb *cry* in English has two main meanings: 1) to produce tears as the result of a strong emotion, such as unhappiness or pain; 2) to call out or speak loudly. In the female translation, we see the verb in its first meaning '*заплакати'* (to produce tears), in the male translation correspondingly in the second *кричати (to call out loudly)*. I suppose that the male interpreter choses a more masculine word under the influence of the stereotype that (big) boys do not cry. In several paragraphs, the author makes the meaning of the verb explicit by the sentence: *He closed his eyes and began to cry* [17, p. 155]. / *Заплющивши очі, він заплакав* [19, p. 161]. / *Він заплющив очі і почав плакати* [18, p. 89]. Here both translators render the verb correctly by its first equivalent 'to produce tears'.

2. Ambiguous gender markers

To the category of ambiguous gender markers, I enlist the extensive use of interrogative and exclamatory sentences, higher frequency of expletives and vulgar lexis, the use of strategy of commentary, being true towards the ST, being more creative in writing, and the prevalent use of domestication in translation.

One of the ambiguous in my opinion gender marker is the increased expressiveness of feminine speech. Even Ye. Zemskaya, M. Kitaygorodskaya and N. Rozanova stating that 'there are no strict boundaries between male and female speech' point out that 'female speech is characterized by hyperbolic expressiveness and intensification of a positive assessment' [27, p. 113]. Those who like Yu. Kulikova name numerous distinguishing features, still argue that 'modern texts, whose authors are women, differ by imagery, numerous epithets, metaphors, comparisons, interjections, diminutives, superlative adjectives, interrogative and exclamation sentences' [12, p. 56]. I. Denisova I. states that feminine speech 'is characterized by the use of emphatic constructions, exclamatory sentences that express greater emotionality' [3, p. 6]. The results received in the paper contradict that conclusion and need to be proved by further research.

Turning to the source text, we find 333 exclamatory sentences in the text by G.R.R. Martin, 751 in the female translation by N. Tysovska and 836 in the male translation by V. Brodovyi. I interpret these results as follows. The number of exclamatory sentences in the translations under research demonstrate the general tendency in the Ukrainian language to use exclamation mark in the end of the sentence more frequently than in English. Both translators transform declarative and periodically interrogative sentences into exclamations in the target text. Often it occurs in the sentence with direct speech, containing such verbs as '*swear'*, '*warn'*, '*forewarn'*, '*cry'*, '*command'*, '*order'*, '*tell'*, '*say'*, '*insist'* and others. About a quarter of cases coincide in both translations, meaning that both translators form exclamations in the same place of the text: *Will's voice abandoned him. He groped for words that did not come. It was not possible* [17, p. 7]. / *У Вілла відібрало мову. Він шукав слова, але слів не було. Це неможливо!* [19, p. 12]. / *Віл втратив мову. Намагався знайти якісь слова, але не спромігся. Так не буває!* [18, p. 5].

Still in three quarters of abstracts compared to the source text, the utterances that become more emphatic in the target text do not coincide: *"How big a fool are you, old man? If there are enemies in this wood, a fire is the last thing we want"* [17, p. 6]. / *– Ти здурів, старий? Якщо в лісі вороги, яке може бути багаття?* [19, p. 11]. / *– Ти здурів, дідугане? Якщо у лісі є вороги, то нам тільки вогню бракувало!* [18, p. 4]. As we can see from the given example, one interrogative and one declarative

sentence of the source text are transformed into two interrogative sentences in the female translation and into one interrogative and one exclamatory in the male translation. In the following example, we see the opposite tendency: *"The Others take his eyes," he swore. "He died well. Race you to the bridge?"* [17, p. 13]. / *– Хай йому Чужі з тими очима! – лайнувся брат. – Він добре прийняв смерть... Погнали до мосту? Я тебе обжену!* [19, p. 18]. / *– Хай Інші заберуть його очі, – лайнувся він. – А помер старий таки гідно. Наввипередки до мосту?* [18, p. 8]. In this example, we see two declarative sentences of the source text being transformed into two exclamatory sentences in the female translation by N. Tysovska.

The statistics of interrogative sentences demonstrate nearly the same results. Out of 1822 interrogatives in the source text by G.R.R. Martin, we find 1898 questions in the female translation by N. Tysovska and correspondingly 1891 interrogative sentences by V. Brodovyi. Once again, the difference between the source and target languages is more pronounced than the distinction between female and male speech patterns. The majority of the additional interrogative sentences are formed by female and male translators from different abstracts of the source text: *«Damn it, no woman wants Baelor the Blessed in her bed»* [17, p. 106]. / *Чорт забирай, якій жінці в ліжку потрібен Бейлор Благословенний?* [19, p. 111]. / *Хай тобі грець, жодна жінка не захоче собі у ліжко Баелора Блаженного!* [18, p. 51]. Here the declarative sentence of the source text is rendered in the form of a rhetorical question in the female translation and by an exclamatory sentence in the male translation.

In a different place, the declarative sentence of the source text is transformed into a question in the male translation: *"Thank you, my lord of Lannister." He pulled off his glove and offered his bare hand. "Friend"* [17, p. 207]. / *– Дякую, мілорде Ланістер, – знявши рукавицю, Джон простягнув йому голу долоню. – Друже* [19, p. 211]. / *– Дякую вам, шляхетний пане Ланістере. – Джон зняв рукавицю і простягнув руку. – Чи матиму я честь вважати вас своїм другом?* [18, p. 119]. In this example, we can also see the strategy of commentary in the male translation. Instead of one declarative sentence in the end of conversation, when Jon Snow demonstrates his trust and appreciation to Tyrion Lanister, in the male translation we see a question '*Чи матиму я честь вважати вас своїм другом?' (Will I have the honor of considering you as my friend?)* as

if Jon is not sure how to interpret the situation and needкys clarification. It needlessly expands the translation and changes the perception of the situation by the target reader. Additionally the case can be regarded as the example of hyperpoliteness, which some researchers call a marker of the feminine speech.

As you can notice, the frequency of interrogative sentences per se in the translations does not reveal any gender tendencies. The numbers of these sentences are almost identical in the female and male translations and are more numerous than in the source text. It demonstrates the difference between the languages, not between female/male speech patterns. Further research is necessary on the issue of the cases and reasons why the translators change the declarative sentences into other forms. Also needs further clarification the question of extent to what it is the translator's gender that causes these changes and not other factors such as ethnicity, native language or personal temperament.

Another notion about the difference between female and male translation is colloquial vs. formal language being used. The data received by different scholars are contradictive. As researchers often notice, women tend to adhere to prestigious language forms, while men tend to use vernacular or low-prestige forms [2; 13]. For example, Ye. Zemskaya, M. Kitaygorodskaya, and N. Rozanova indicate that 'distinctive feature of male speech is colloquial vocabulary and expletives' [27, p. 113]. While Yu. Kulikova argues that 'in recent years, female writers have readily used obscene language in their works' [12, p. 56]. As for translations specifically, E. Maslennikova finds that 'male translations are distinguished by a particular roughening of style' [20, p. 100]. On the other hand, D. Panou states that 'the male translator shows a preference for the use of… formal vocabulary, whereas the female translator adopts a more relaxed, colloquial everyday language in her translation' [21, p. 40]. Moreover, T. Akasheva and N. Rakhimova find that the use of informal, taboo words gives the female translation 'greater emotionality and expressive coloring' [1, p. 40]. It brings us to the conclusion that over time expletives and taboo words have lost their position as definite gender markers for male speech.

Let us now turn attention to the reproduction of taboo vocabulary, which the author uses in the speech of the characters to denote parts of the human body, physiological processes or in function of expletives. The category contains eighteen errors and omissions in the female translation by N. Tysovska, and eight in the male translation by V. Brodovyi. In the

female translation, taboo elements are often removed, rendered by a neutral generalization or changed into a mild expletive. Elements are systematically removed or softened when she translates scenes of violence, injury and death, sex and bodily functions. Probably this neutralizing strategy can be explained by gender stereotypes in our culture that women must not use strong expletives and speak about taboo topics connected with sex and bodily functions. These are considered inappropriate themes for females in the Ukrainian society. In V. Brodovyi's translation, I often observe the opposite tendency: taboo words are translated literally, by synonyms of the same register or by even stronger expletives than in the original.

Here is a typical example for the female translation: *"This will be uglier than a whore's ass," Pyp muttered, and it was* [17, p. 252]. / *– Бридке буде видовище,– пробурмотів Пип, і так і сталося* [19, p. 256]. / *– Зараз буде гидко, як у сраці старої шльондри, – пробурмотів Пип* [18, p. 145]. We see two vulgarisms (*whore* and *ass*) in the abstract. In the female translation by N. Tysovska, these elements are omitted altogether '*Бридке буде видовище' (The sight will be ugly)*. In the male translation by V. Brodovyi, the taboo vocabulary is transferred literally with preservation of stylistic coloring; the comparison is even more detailed '*Зараз буде гидко, як у сраці старої шльондри' (Now it will be ugly as in the ass of an old whore)*. We see here the addition of elements *'in the ass'* and *'old'*, due to which the image acquires a more pronounced derogatory meaning. The given conversation takes place among young men, speaking about a fight. I suppose that colloquial vocabulary is quite acceptable in the situation and is an essential part of the speech portrait of the characters. The boys are mostly of low origin and income; they serve in a paramilitary group protecting the far borders of the kingdom. The use of swearing and common words are elements that characterize their communication in the original. Thus, V. Brodovyi's translation is stylistically closer to the original and in this case more faithful.

Now let us look at a typical example for the male translation: *"You are as hopeless as any boys I have ever trained," Ser Alliser Thorne announced…* [17, p. 429]. / *– Ви безнадійніші за всіх, кого я в житті тренував, – оголосив сер Алісер Торн…* [19, p. 434]. / *– Ви безнадійніші за всіх вилупків, яких я навчав, – оголосив пан Алісер Терен…* [18, p. 248]. In the ST, the character expresses his disdain and frustration talking about the failures of his trainees. He uses stylistically neutral language merely

stating the fact. The adjective 'hopeless' is used in the positive degree. In both translations the adjective acquires the superlative form '*безнадійніші' (the most hopeless)*, which makes the phrase more emphatic. In the male translation we also see that the word *'boys'* is translated as '*вилупків'* (*bastards)*, hence the changing of register from neutral to rude.

Another gender marker as several scientists argue is the strategy of commentary. It can be in the form of translator's comments and additional information on the novel and/or the author and is considered peculiar for feminine text. For instance, D. Panou argues that 'this tendency for elaboration from the part of the female translator is evident by… the fact that at the end of her translation there is a critical analysis of the novel and a biographical note of the author. On the contrary, the male translator gives a one-page description of the novel and the author's style which serves as an introductory note before the translation of the actual novel begins. …the fact that it has been decided to add it at the end of the text reminds us of Françoise Massardier-Kenney's (1997) strategy of commentary' [21, p. 40].

I consider this marker ambiguous as any commentary might be added on demand of the editor or the author and not be provoked by the translator's desire to explain something from the source text. In the translations of the novel under investigation, I find the opposite case. In the feminine translation, there is nothing but the novel itself, while at the beginning of the masculine translation there is a note by V. Brodovyi. The translator elaborates that 'this translation is an independent, experimental project with elements of literary adaptation, which is why for rendering names, titles, terms of statehood and life I used Ukrainian and Eastern European antiquities in order to creatively recreate the living atmosphere of the original fictional medieval world' [18]. In this case, N. Tysovska is the editor in chief of the publishing house and V. Brodovyi works on his own as an independent amateur translator and has no editor. Moreover, throughout the male translation I find examples of the same strategy when instead of one word in the source text he uses two in the target text to make the idea more pronounced or detailed.

Another dubious in my opinion gender marker is being faithful to the source text. S. Zasiekin and D. Zasiekina state that free translation is typical for women, while men are more careful and 'more strictly follow the author-translator subordination, assigning themselves the modest role

of «a soldier» of translation' [26, p. 125]. In other words, 'the translation by the male translator is distinguished by its rigor and correctness, while the female translation sometimes reveals free interpretation of the original' [1, p. 40]. D. Panou states that 'the female translator tries to portray the female characters of the novel in a more vivid and discursive way whereas the male translator seems more neutral and remains more 'faithful' to the ST… The female translator acts as a mediating agent who gives us her own interpretation of the novel' [21, p. 40].

The researched material demonstrates the opposite results. In most cases, the female translation is semantically and stylistically closer to the source text while the male translation is characterized by free interpretation, change of register, additions and explications. The only exceptions for the female translation are abstracts of the source text written in the vernacular and / or containing taboo words. N. Tysovska usually translates the elements by neutral language, which leads to stylistic loss of speech patterns of some characters and thus, simplification of the author's style. It should be noted that the conclusion about female translation being stylistically closer to the ST contradicts the opinion of D. Panou who states that 'the female translator seems to use more emotionally loaded expressions and tends to elaborate and sometimes overreport by producing more detailed target sentences' [21, p. 40]. Instead, the mentioned tendency can be seen in the male translation. I find multiple examples when V. Brodovyi uses stylistically loaded expressions and redundant explanation in his translation, while N. Tysovska stays true to the TT and brief: *He decided she was insipid. Robb didn't even have the sense to realize how stupid she was; he was grinning like a fool* [17, p. 47]. / *...і вирішив, що вона якась прісна. Але Роб геть не розумів, яка вона дурненька, натомість сам розплився в усмішці, як дурень* [19, p. 52]. / *Джон вирішив, що вона так собі – ані те, ані се. І чого б ото Робб так по-дурному вишкірявся поряд з нею? Хіба сам не бачить, що то просто дрібне дурненьке дівчисько?* [18, p. 27].

In the female translation, we see almost word-for-word rendering of the character's speech. Jon Snow evaluates the young princess of the Seven Kingdoms, paired for the evening meal with his half-brother Robb. The only element that can be identified as a female speech marker is the word with a diminutive suffix '*дурненька' (silly girl)*. In the male translation, several elements attract attention. In the first sentence it is the synonymic repetition

‘*вона так собі – ані те, ані се’ (she was middling, neither fish nor flesh)*, which intensifies the quality. Second sentence is transformed into two rhetorical questions, which make the TT more emphatic: ‘*І чого б ото Робб так по-дурному вишкірявся поряд з нею? Хіба сам не бачить, що то просто дрібне дурненьке дівчисько?’ (Why would Robb be grinning so foolishly next to her? Couldn’t he see she was just a little silly girl?)*. The frequent use of interrogative sentences and rhetorical questions contradicts the stereotype that women use more interrogations in their speech. In the same sentence, the male translator also gives an additional characteristic to the princess *‘дрібне’ (little)*. The word ‘*дівчисько’ (a girl)* is marked in the dictionary either as a colloquial or derogatory, thus stylistically it differs from the ST.

In the following extract, we can see that the male interpreter adds redundant details to the source text (which once again brings us back to the idea of the use of the commentary strategy): *The blade is Valyrian steel, the hilt dragonbone. A weapon like that has no business being in the hands of such as him. Someone gave it to him* [17, p. 130]. */ Лезо викуте з валірійської криці, а руків’я зроблене з драконової кістки. Що така зброя могла робити в руках такого чоловіка? Хтось йому її дав* [19, p. 136]. */ Лезо кинджала – з валірійського булату, руків’я – з драконячої кістки. Таким ножем не може володіти абихто. Вбивцю озброїв хтось значно вищий від нього* [18, p. 75].

The given words belong to Rodrik Cassel who describes weapon used during the attempt on Bran Stark’s life. The character implies that the murderer did not have anything personal against the victim, he was merely sent by someone of a higher position in the Seven Kingdoms. Ser Rodrik does not say it directly because the conclusion is rather dangerous and may cost many people their lives. He is a mature and cautious man, familiar with nuances of politics in the Seven Kingdoms; it is not in his nature to rush with words. In V. Brodovyi’s translation, the meaning becomes explicit ‘*Вбивцю озброїв хтось значно вищий від нього’ (The killer was armed by someone of a much higher position)*. Perhaps this decision can be explained by the speech stereotype ‘that men’s speech is forceful… blunt, authoritative, effective…’ [11, p. 43].

The use of elements of personal creative writing and the strategy of domestication is another ambiguous marker of male translation. I perceive these elements as an implication of the previously mentioned

more general tendency to be faithful to the source text. The issues are not widely described by the researchers and need further study. For instance, L. Diachuk observes peculiarities of male translation from French into Ukrainian: 'male translators used large lexical and stylistic resources of the Ukrainian language and applied the strategy of domestication in translation. Vadym Pashchenko repeatedly uses Ukrainian words and expressions, which make his translation of Nathalie Sarraute's novel "Les Fruits d'Or" more expressive. The elements of domestication are very typical for Anatoliy Perepadia's translation of Sylvie Germain's "Le Livre des Nuits". His translation method is characterized by extensive use of Ukrainian phraseology, as well as neologisms and colloquial style' [4, p. 36].

These conclusions coincide with my results, as the strategy of domestication is clearly visible in the translation by V. Brodovyi. The translator consciously chooses Western Ukrainian and Polish archaisms to recreate the atmosphere of the Middle Ages. Usually the words name the objects of routine life, such as clothes and footwear, weaponry and architecture, forms of address, names, professions and titles, units of measurements and money. It brings national coloring to the translated text and changes the images of the source text. The male translation is adaptation.

Conclusions

Summing up the research, I would like to focus on the main conclusions. First, I consider that translator's gender has some impact on the target text, but it should not be considered as the main factor, being equally important among others, such as socio-economic background, age, education, religion, ethnicity, class, and life interests of the translator.

Second, gender stereotypes among others shape translator's worldview and thus influence the way they speak and translate.

Third, I define several speech elements as being indicative for feminine / masculine translation. I call these elements either *definite* or *ambiguous*. Among definite gender markers, I name prevailing number of words with diminutive suffixes in female translation, being more cognizant of some or other topics depending on the translator's gender, making decisions under the influence of gender stereotypes. To the category of ambiguous gender markers, I enlist the extensive use of interrogative and exclamatory sentences, higher frequency of expletives and vulgar lexis, the use of strategy

of commentary, being true towards the ST, being more creative in writing, and the prevalent use of domestication in translation. Additionally, we may conclude that with time, the gender markers and their frequency change and the difference between feminine and masculine speech disappears.

Fourth, talking about translations, we should name at least three main types of speech patterns, namely feminine, masculine and androgynous. Among translators there is a high percentage of androgynous types, as they constantly have to work with people of different linguistic psychotypes and adapt to their speech. Working with a multi-gender group, they need to switch from one register to another all the time. Thus, they repeatedly use speech patterns with both feminine and masculine elements. Both of the researched translations can be considered androgynous as they contain feminine and masculine speech patterns in copious numbers.

Finally, there is the issue of correlation between the gender of the translator and the quality of the translation. I suppose that the gender factor is not crucial here. Experience and skills of a particular translator are more relevant. Moreover, if gender stereotypes in the cultural environment of the ST and TT do not coincide, errors and shifts are inevitable in translation regardless of the author's and translator's gender. I once again come back to the idea that culture, education and socio-economic background are more important parameters for a translator's self-determination.

I suppose that both conscious and unconscious changes to the ST including translator's errors and shifts in the TT, which are caused, influenced or explainable by the translator's gender or gender stereotypes belong to the cases of *feminization* / *masculinization* of the target text. Both strategies are equally destructive for the ideas expressed by the ST. It causes conscious and/or unconscious omission, deformation, transformation or mitigation of gender markers in the target text. I consider that N. Tysovska uses the strategy of *feminization* in her translation due to neutralization of vernacular speech and taboo words, semantic shifts in rendering of military terms and exact numbers, while V. Brodovyi adheres to the strategy of *masculinization* through roughening of the author's style, inaccurate rendering of emotions and female physiology. Still, both translations are of high quality and deserve the reader's attention and admiration.

Nevertheless, further research is required in order to identify and prove or invalidate the notions of gender-related shifts and errors in translation.

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