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GENDER STEREOTYPES IN TRANSLATION: STYLISTIC PERSPECTIVE

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The article focuses on the means of gender stereotype verbalization in the English-Ukrainian literary translation. Within the framework of the study, gender is represented as a social and cultural phenomenon which, on the one hand, is constructed in the course of interaction with the reality, on the other hand, it is spread in time and space through language. Recurrent characteristics which are traditionally regarded as feminine/masculine lead to the emergence of stereotypes associated with a certain gender. The stereotypical perceptions turn into the mechanisms of human behavior regulation which determine actions, words, position in the society to be expected from a man/woman. However, various cultural environments are capable of different gender conceptualization due to discrepancies in the historical experience, even geographical location or dominant religion. Consequently, the translator may face difficulties related to the cleavage between the characteristics forming the stereotype in the interacting cultures, including cases when such features vary in their intensity. The presence of fixed gender perceptions entails the emergence of standardized formula for their verbalization, conventional metaphors, epithets, etc. In a broader sense, every linguistic choice of the author which determines the construction of gender for all the characters is relevant for the translator whose task consists in coherent reproduction of every aspect of their personality. Meanwhile, the manifestations of feminine/masculine characteristics in the representatives of a certain gender, that are considered completely natural for one linguistic and cultural community, can prove unusual or even unacceptable. The stylistic presentation of the text, thus, becomes a powerful instrument

allowing the translator to manipulate the original and the subtlest shades of meanings embedded by the author to meet the needs and, to a certain extent, expectations of the target audience, while the translator's interference remains almost imperceptible. Still, considering all the similarities of the source and target cultures, the translator may produce a more vivid message in the target text or, on the contrary, blur some of the author's ideas through the stylistic devices he/she employs.

Key words: cognitive stylistics, gender, gender stereotype, image, source text, stylistic devices, target text.

Ташенко Г. В., Кабірі М. Х. Гендерні стереотипи в перекладі: стилістичний аспект. Статтю присвячено засобам вербалізації гендерних стереотипів в англо-українському художньому перекладі. У дослідженні представлено гендер як соціокультурний феномен, який з одного боку вибудовується у процесі взаємодії зі світом певної лінгвокультурної спільноти, а з іншого – за посередництвом мови транслюється у просторі та часі. Рекурентність певних характеристик, що традиційно сприймаються як фемінні / маскулінні, призводить до утворення стереотипів, які приписуються відповідно гендеру. Такі стереотипні уявлення перетворюються на своєрідні засоби регулювання людської поведінки, які визначають, чого слід очікувати від чоловіка / жінки з точки зору їх вчинків, мовлення, положення у суспільстві. Однак, різні культурні простори можуть концептуалізувати гендер дещо відмінним чином у зв'язку з розбіжностями в історичному досвіді, навіть географічному розташуванні або панівній релігії. Як наслідок, перекладач може стикатися із труднощами, які обумовлені різними характеристиками, що входять до складу стереотипу, або, принаймні, різним ступенем їх вираженості у культурах, які взаємодіють. Наявність усталених уявлень про гендер призводить до появи стандартизованих формул для їх вербалізації, конвенційних метафор, сталих епітетів тощо. У ширшому сенсі, кожен вибір автора стосовно мовних засобів, які беруть участь у конструюванні гендеру персонажів, має значення для перекладача, чие завдання полягає у послідовному відтворенні кожного аспекту особистості героїв. При цьому, прояви фемінних / маскулінних ознак представниками певного гендеру, що у межах однієї лінгвокультурної спільноти вважаються цілком природними, в іншій можуть виходити за рамки норми або викликати цілковите неприйняття. Стилістичне оформлення твору, відтак, стає потужним інструментом, який дозволяє певним чином маніпулювати оригіналом та нюансами закладених у ньому смислів задля потреб цільової аудиторії, при цьому втручання перекладача залишається завуальованим. Навіть за умов близькості культурних просторів, що взаємодіють при перекладі, застосовуючи ті чи інші стилістичні засоби, перекладач здатен увиразнити оригінальне повідомлення або приховати деякі з ідей автора.

Ключові слова: вихідний текст, гендер, гендерний стереотип, когнітивна стилістика, образ, стилістичні засоби, цільовий текст.

Ташенко А. В., Кабири М. Х. Гендерные стереотипы в переводе: стилистический аспект. Статья посвящена средствам вербализации гендерных стереотипов в англо-украинском художественном переводе. В исследовании рассматривается гендер как социокультурный феномен, который с одной стороны выстраивается в процессе взаимодействия с миром определенного лингвокультурного сообщества, а с другой – посредством языка транслируется в пространстве и времени. Рекурентность определенных характеристик, которые традиционно воспринимаются как феминные / маскулинные, приводит к появлению стереотипов, которые приписываются в соответствии с гендером. Такие стереотипные представления преобразуются в своеобразные средства регулирования поведения человека, которые определяют, чего следует ожидать от мужчины / женщины с точки зрения их поступков, речи, положения в обществе. В то же время, разные культурные пространства могут концептуализировать гендер несколько иным образом в связи с различиями исторического опыта, даже географического расположения или господствующей религии. Следовательно, переводчик может сталкиваться с

трудностями, которые обусловлены разными характеристиками, содержащимися в составе стереотипа, или, как минимум разной степенью их выраженности во взаимодействующих культурах. Устоявшиеся представления о гендере проявляются в стандартизированных формулах их вербализации, конвенциональных метафорах, устойчивых эпитетах и т.д. В более широком смысле, каждый выбор автора относительно языковых средств, которые принимают участие в конструировании гендера персонажей, имеет значение для переводчика, чьей задачей является последовательное воссоздание каждого аспекта личности героев. При этом, проявления феминных / маскулинных признаков представителями определенного гендера, которые в рамках одного лингвокультурного сообщества являются вполне естественными, в другом могут выходить за рамки нормы или вызывать полное неприятие. Стилистическое оформление произведения, таким образом, становится мощным инструментом, который позволяет определенным образом манипулировать оригиналом и нюансами заложенных в нем смыслов для целевой аудитории, при этом вмешательство переводчика остается завуалированным. Даже в условиях близости культурных пространств, взаимодействующих при переводе, используя те или иные стилистические средства, переводчик способен придать большую выразительность оригинальному сообщению или же скрыть некоторые идеи автора.

Ключевые слова: гендер, гендерный стереотип, исходный текст, когнитивная стилистика, образ, стилистические средства, целевой текст.

1. INTRODUCTION

Although gender research takes its origin in the 20th century, its advance is currently observed within a wide range of disciplines including Translation Studies. The emergence of feminization tendencies, closer attention to the issues of gender minorities and other developments, pertaining to the epoch we live in, shape gender as a sociocultural construct which determines the way of thinking characteristic of the members of a certain linguistic and cultural community and, consequently, the system of social relations between men and women. The concepts of masculinity/femininity are formed to reveal the features or rather expectations attached to a specific gender. Fixed images surrounding gender produce a strong impact on the translator's work as they provoke a complex interplay of two different gender systems in translation. Consequently, the target text shall convey the unique identity of the original as well as its aesthetic value for the reader which determines the **relevance** of the study.

The **object** of the study is represented by utterances actualizing gender stereotypes in the English and Ukrainian languages. The **subject** of the research is the interaction of gender stereotypes in the cultures of the original and translation as well as means of their verbalization in the source and target texts. The study was **aimed** at establishing a correlation between the means of gender representation in the English-Ukrainian translation and determining the factors which influence the reproduction of gender relations in the target text. The main **tasks** of the research included defining gender stereotypes as an essential component of a cultural environment and the texts it creates;

outlining the role of cognitive stylistics as a tool to explore correlation between the culture-specific images represented in the original and means of their actualization in the two interacting languages; comparing the stylistic choices of the author and the translator in the course of text production against the background gender relations interwoven in the text. The study was **based** on the historical novel by B. Small “Love Wild and Fair”.

2. THEORETICAL BACKGROUNDS

Closer attention to gender as a factor of translation raised certain issues related to the influence the society exerts on gender construction, the role of language at the interface between mind and reality, reflection of gender roles in the language which change and are changed under the influence of the discourse of a specific community. Thus, gender becomes not only a social and cultural construct but also a communicative process [7]. Gender is both actualized and communicated through language which results in entrenchment of gender stereotypes. As an integral part of the cultural space, they set specific criteria, behavioral patterns which are to be expected from men and women. On the one hand, such expectations provide for consistency and integrity of culture making it easier to get oriented in the society, on the other, they grow to become stereotypes which ignore differences between individuals depriving them of their right to unique appearance, behavior, place in the society, etc. Gender stereotypes arising from a “system of values based on the conceptual categories of femininity and masculinity in the collective consciousness of a society” [1, p. 47] are characterized by the following features:

- establishment of a fixed mental image of a man/woman associated with a certain emotional component;
- imperative nature which determines mandatory standards and limits pertaining to each gender;
- clear regulation of the social roles and functions to be expected from a man/woman [2, p. 65].

Gender stereotypes are created by the society but imparted via language and texts that a culture produces. Literary texts constitute a powerful factor of acquiring social and, specifically, gender identity. Whether consciously or unconsciously, writers introduce gender stereotypes in their work, aiming to reinforce the stereotype or to question it. In many instances, authors do not even intend to express any gender bias and still do so, simply because their way of thinking is marked by gender-related opinions imposed by their cultural background. If the social expectations of gender in the target culture are very different from those of the source culture, translators who work both as interpreters of

the original text and, often, as guides to the culture which produced it have to deal with this anomaly; and if the languages encode gender in very different ways, they need to devise a system to encompass the differences (cit. ex [4]). Even if the stereotypes embodied in the original text fully or partially coincide with those characteristic of the target culture, they require adequate re-verbalization due to stylistic ingenuity of the translator. The author's choice of stylistic devices and, in a broader sense, every word the author prefers over others, is significant for uncovering the idea of the original message. The subtlest shades of meaning can be communicated through the description of the characters' appearance, movements, gestures, facial expressions, speech, etc. Stylistic accuracy of the aforementioned artistic image components provides for authenticity of the characters as conceived by the author.

The style, thus, cannot be considered a purely literary feature of the text. It becomes equally important for revealing the reasons why certain stylistic phenomena emerge in the text in the first place. Both the author and translator apply their own knowledge and experience of reality when creating their corresponding texts and choosing the means of verbalization which would allow them to convey the necessary idea and to produce the appropriate aesthetic influence. However, if the author is free in his stylistic choices when telling his story, the translator shall closely follow the original both from the point of view of its meaning and its stylistic presentation. As a representative of a specific culture and, sometimes, a specific epoch, the author acts as a carrier of a worldview which might prove incongruent to the values and standards of the reality perception inherent in the target cultural space at the time when translation is performed. Consequently, the style of the original text fulfills the function of an interface between the mind of the author and his/her linguistic preferences. The characters are no longer regarded as products of the author's creativity only, they become "mental models of real people" [6, p. 76] with their characteristic behavioral and speech patterns which correspond to the expectations imposed by their gender. The translator must pursue a holistic approach in order to reproduce each and every literary character in a consistent manner, taking account of the degree to which they fit in or overstep the limits of the stereotypes relevant for the target culture.

Despite the imprint the social and historical context leaves on literary works, the stereotypes of masculinity/femininity do not fully depend on the space and time parameters. Globalization processes still have not fully conquered the stereotyped perceptions of male and female relations and roles, thus, the principal characters of the novel by B. Small "Love Wild and Fair" – Catriona Hay, Patrick Leslie, James Stuart, Francis Bothwell – can be considered perfect embodiments of male and female images

still relevant today. They live in the grip of biases the society fixed for men and women long ago and continues maintaining in the 21st century though in a somewhat disguised, milder form. Possibly, this is the reason why the author chooses the 16th century as a background for her literary work as this is the time when men ruled: on the throne, in the society, in the family. The etiquette and men's code of honor made women submit to the will of men depriving them of any other choice. Over the course of centuries, stereotypes have dictated "how to become a man and how to become a master of women" moreover, "being violent is an accepted and dominant way of being a man" [5, p. 261]. Consequently, the novel becomes a productive space for exploring gender stereotypes though in a somewhat exaggerated representation.

3. FINDINGS

The fate of the main heroine had been decided for her before her birth: she had to fight for her own education, opportunity to express her own opinion or be responsible for her own behavior. Even her fiancé was chosen by Catriona's parents. She is to marry Patrick Leslie, her cousin she barely knows. However, he is well-regarded in the society, therefore, he is going to be a perfect match for Catriona. Although Patrick is seemingly falling in love with the young woman, social bias prevents him from seeing Catriona as a personality, as his equal.

Patrick Leslie gazed down at the sleeping girl and thought how much he loved her, and how frightened he had been—imagining all sorts of terrible things happening to her—when she fled him. He wasn't going to give her another chance to run, and he certainly would not tell her of his feelings towards her. Women were better off unsure. Too, he couldn't bear it again if she said she hated him [8].

Патрик Леслі дивився на сплячу дівчину й думав про те, як сильно він її любить і як боявся, уявляючи все найжахливіше, що могло статися з нею, коли вона втекла від нього. Він вирішив не давати їй більше можливості втекти, і йому, звичайно, не слід було говорити нареченій про свої почуття до неї. Жінки краще поводяться, коли невпевнені. До того ж, якби вона знову сказала, що ненавидить його, Патрик би цього не витримав [3, p. 46].

Her feelings do not appear to be as important as his ego: "he certainly would not tell her of his feelings towards her" – «...і йому, звичайно, не слід було говорити нареченій про свої почуття до неї». Stereotypical perceptions embedded in Patrick's mind by the society make the earl think that even his own feelings can be turned into a tool aimed to control Catriona, to submit her. In translation, this idea becomes even more pronounced as the words "Women were better off unsure" are rendered

as «Жінки краще поведуться, коли невпевнені». The author of the source text intended to show that women should not be aware of all the feelings men have for them. However, the decision of the translator seems to be justified as the additional meaning the target message acquires can be inferred from the broader context of the original literary work.

Although Catriona is falling in love with Patrick, she is perfectly aware that he is unwilling to accept her as an independent personality to be valued and respected. However, as a woman she is unable to change the course of her destiny. Escape is the only option she can have recourse to for Patrick to understand that she will not belong to anyone. Catriona's escape means for her much more than a fancy. This is her way to tell the earl that she will not obey the orders of her family or anyone who would attempt to take control over her. Catriona will do everything in her power not to become anyone's "possession":

"He called me his 'possession.' I am no man's possession! When Patrick acknowledges me as an individual, and not as a part of himself, then I will consider the matter of marriage." [8]

- Він називав мене своєю власністю. Я нічия не власність! Коли Патрик визнає в мені особистість, а не якийсь додаток до нього, тоді я поміркую про шлюб із ним [3, p. 63].

Interestingly, in translation Catriona's words "*I am no man's possession!*" are rendered with gender-neutral vocabulary «*Я нічия не власність!*». The utterance is rather ambiguous in the original as the lexical unit "*man*" in the English language can refer to the masculine gender as well as convey a broader meaning of a human. However, considering the broader context of the novel, it becomes obvious that Catriona seeks to escape the constraints imposed by her gender and, thus, denies Patrick's superiority. The author's intention to demonstrate Catriona's aspiration to gender equality is somewhat blurred in translation as the equivalent «*нічия*» does not uncover the gender contradictions underlying the original message, although the alternative the translator opts for expresses the character's love for freedom.

Nevertheless, Catriona's destiny depended not only on her husband's will. The entire novel is permeated with the stereotype of a woman's powerlessness, dependence on the man, her "complementarity". At the court of James Stuart, the young countess attracts attention of the king due to her beauty and, to some extent, her virtuousness. Despite her loyalty to Patrick Leslie as her husband, Catriona lost her right of choice – the king wanted her to become his mistress of heart, nothing else mattered. Once again, Catriona fell in the trap of public opinion. Her own principles

proved to be only an “unfortunate” obstacle («прикрість») on the way of James Stuart. Catriona’s honor and reputation were nothing but an excessive luxury.

Catriona Leslie was the most beautiful woman at James' court. She was also reputed to be the most virtuous. This was unfortunate, because the king lusted for her. And what James Stewart wanted, he got. One way or another [8].

Катріона Леслі була найвродливіша жінка при Джеймсовому дворі. Вона також мала славу найдоброчеснішої. Це була прикрість, бо король жадав її. А Джеймс Стюарт так чи інак завжди мав те, чого хотів [3, p. 103].

Catriona has to flee from the king as well as her husband who could not think of another guilty party but for his own wife. She finds shelter at the estate of Lord Hepburn. For the first time, she has taken a decision of her own.

*He was the first man she had chosen in her whole life. Her husband had been picked for her by her great-grandmother, and the king had forced her. But **she** had chosen Francis Hepburn [8].*

*Він був першим чоловіком у її житті, якого вона обрала сама. Нареченого обрала для неї її прабабуся, а король силоував її. Проте **вона** обрала Френсіса Генберна [3, p. 161–162].*

The translator’s choice in rendering the emphatic construction attracts a particular attention. Considering a fixed word order characteristic of the English language, the author is limited in her opportunities to stress her idea – only graphic means are available. Consequently, the pronoun “*she*” is written in bold in the original. However, the Ukrainian language is more open to a variety of emphatic constructions, a free word order allows for. However, the translator preserves the graphic presentation of the source text without introducing any changes aimed at expressing the idea more vividly.

Still, Catriona’s destiny remains a toy in the men’s hands. Bothwell will not allow Catriona to return to the court and the king. Nevertheless, the king’s threat to strip Patrick Leslie and his family of their property makes Francis return Catriona to Patrick as if she was one more of his possessions. The man’s code of honor prevails, while Catriona is unable to express and all the more defend her own wishes.

"It is so easy for ye men. Ye live by a strict code of honor that leaves no room for emotion...

"Where am I in all of this? I am alone again while ye all play at this game of honor. I am forced to submit my honor to a man I dinna love – all the while hungering for ye, Bothwell. Ye are allso honorable. So then why do I end up feeling like a whore? I would rather be dead, and even that is denied me." [8]

Це все так просто для вас, чоловіків. Ви живете за суворим кодексом честі, у якому немає місця для почуттів...

А де я в усьому цьому? Я знову залишаюся самотня, доки ви всі граєтесь у свої ігри честі. Свою ж честь я мушу віддати чоловікові, якого не люблю, мріючи бути з тобою, Босвелле. Ви всі такі шляхетні. То чому ж я зрештою почувуюся повією? Я б краще померла, але навіть це мені не дозволено [3, p. 240].

The example cited above is originally based on the stylistic device of repetition. The linguistic unit of “*honor*” and its cognate words circulate throughout the message emphasizing the flexibility of the notion whose interpretation and boundaries depend on the gender of the person whose honor is concerned. The metaphor “*play at this game of honor*” («*гратися у свої ігри честі*»), which has now become conventional, shows how biased the “*code of honor*” was defending men and totally disregarding women. The pride of those who shaped Catriona’s destiny is intact. The men preserve their dignity remaining “*honorable*” («*шляхетний*» in translation) in the eyes of the society. The king is “kind” enough to allow Catriona to return to her lawfully wedded husband without making the young woman to live at the court as his mistress of heart. Patrick Leslie nobly accepts his unfaithful wife. Francis Hepburn gives upon his own happiness so that the Leslies did not lose the property which rightfully belongs to them. Catriona, however, becomes nothing but a coin to exchange. The status of a countess is just a word which does not return Catriona’s life in her own hands. The translation is quite close to the original preserving its stylistic specifics. The stylistic device of repetition is also successfully reproduced in the target text except for the lexical unit “*honorable*” whose meaning is virtually inexpressible in the Ukrainian language using a word cognate to «*честь*» (“*honor*”).

4. CONCLUSIONS AND PROSPECTS FOR FURTHER RESEARCH

The novel by B. Small reveals a broad range of gender stereotypes functioning in the English and Ukrainian-speaking communities. As the cultures interacting in translation are part of the European space and, thus, have a lot of commonalities in terms of their experience of the world, their views, values and associations, gender stereotypes functioning in the corresponding societies are mostly similar. An average representative of the European community assigns a woman such characteristics as beauty, complaisance, kindness but also powerlessness and need for protection. Men, in their turn, are perceived as strong, brave, decisive, independence, etc. The above-mentioned

stereotypes are broadly represented in the original novel and rather successfully reproduced in the target text. The translator does not encounter any considerable barriers of cultural nature which provides for a greater freedom in the stylistic choices. The original is quite neutral from the stylistic point of view without extensive imagery which is probably associated with the author's intention to show stereotypical, conventional means to conceptualize and, eventually, verbalize gender biases. The translator reproduces the images of characters quite closely to the source text, though the archaic component is completely lost due to differences in the English and Ukrainian languages and their development throughout history. The **prospect** for future research consists in exploring the differences in gender stereotypes and their representation in the original and translation across a broader range of historical and national contexts.

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